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PRICE 25 CENTS

GREATEST TV SHOW ON EA

Big Coin for Proletarian Pleasures; ILGWU's Pa. Resort Ups Talent Tab POLITICAL CIRCUS

By JOE COHEN

The pleasures of the proletariat it becoming more expensive every year, according to Al Taxin, managing director of Unity House, Forest Park, Pa., a resort operated by the International Ladies Garment Workers Union; primarily for its membership.

Last season, axys Taxin, Unity ipent approximately \$30,000 for the entertainment of its patronage, with bulk of it going to variety ialent. Figure is expected to go higher in subsequent seasons because of the fact that Unity will start work this fall on \$300,000 theatre seating 1,500.

Upon completion of the new house, Unity will seek to have the resort become a focal point in theatreal labor conventions and conferences. Hotel may convert to all-year operation to accommodate the convention trade.

The ILGWU already is one of the largest talent users in the entire labor movement. The union onto only is an important vaude and legit buyer but has operated its own FM station (WFDR, N.Y.), which it recently closed down; produced "Pins and Needles" and went into film production via "With These Hands."

With a theatre of its own, Unity is again expected to go for its own production. Taxin and producer-booker Herman Fialkoff are falking about a resident company for the theatre in the near future.

ing about a resident company for the theatre in the near future. Playwrights, lyricists, composers, etc., will be encouraged to write for production at Unity. Should any major efforts come out of (Continued on page 14)

\$20,000 for an Act? It's Murder for Everyone, Sez Miami's Weinger

Sez Miami's Weinger

The day of paying \$20,000 for an act is over, according to Murray Weinger, who with Ned Schuyler operates Copa City, Miami Beach. Weinger, who is in New York prior to departing for New York prior to departing for the Coast, declared that Copa City is settling down to playing the same headliners season in and season out. If any new names develop, he'll go after them, but he'll have to rely on the same ton acts for the bulk of the talent throughout the season.

Weinger said it's uneconomical to go out for the extreme top level of names. The last time he shelled out \$20,000 or over was for Danny Kaye. He said that with that kind of salary the club can't make any money, and what's more, neither can the act. Consequently, it's by mutual consent that this custom will have to die out.

Acts that can command that kind of fee, he declared, have to (Continued on page 63)

Disk Cleavage

New line of thinking has cropped up in a couple of the major record companies that's developing into a surefire attention-getter. Columbia and M-G-M have been dressing their album covers with eye-appealing models who display plenty of cleavage and s.a. One exce explained the new practice with, "if music won't get 'em—sex will—and it worked with the pocket books."

Col is using the sex allure on its recently released "Quiet Music" album, while M-G-M, which spearheaded the trend, is repped by sexy covers on its "Danger," "Have You Met Miss Jones" and "Music By Offenbach and Strauss" albums.

Survey Lists Only 40% TV Viewers As Picture-Goers

Hollywood, July 1.
Only 40% of the televiewers are regular picture-goers, it is disclosed in seventh annual tele-census conducted by Woodbury College under the direction of Prof. Hal Evry. Percentage is based on interviews by students with more than 5,000 set owners in the 16 economic districts of L.A., the fringe area of San Bernardino, the bay area of Frisco and the areas adjacent to Salt Lake and Phoenix.
Survey reported that 60% hardly ever go to the movies as a famowners watch TV every day in the week. On the picture attendance breakdown for L.A., 2.6% said they see three pictures, a week; 2.9 attend twice a week; 13.3 once a (Continued on page 14)

25 Radio Shows a Week For Mpls.' Cedric Adams

Minneapolis, July 1.

With the addition of a new Sunday, Tuesday and Thursday 15-minute show, sponsored by Blue Cross-Blue Shield, Cedric Adams, WCCO ace personality, sets a new high record by far for any one individual's number of ether programs here.

here.
Adams, who also is the local top-drawer newspaper columnist and whose income, mainly from radio, has been estimated to be well in the six figures, although he has only one CBS network show (with another coming up), now will be on the air here more than 25 times weekly. His new show, "Cedric's Musical Guests," breaks a record he always has held in this respect.

Chicago, July 1.
They're already playing the convention overture on radio and TV from Chicago. The curtain is due to go up next Monday on the first of the twin main events, when the Republicans unveil their 1952 model political conclave.

model political conclave.

This is the year that the broadcasters, popping with pride and confidence, are dusting off Hollywood adjectives like, "supercolorsal" and "unparalleled" to describe their arrangements for audio and video coverage.

They're set to blanket every nook and cranny of the nation with radio blow-by-blow accounts and expert commentary.

(Other convention stories in

(Other convention stories in Films and Radio-TV depts.)
They're ready to tell it with pictures as well as words to about 60,000,000 Americans who will 60,000,000 at television sets to watch and listen.

They've collected the biggest and flashiest aggregation of news reporters, commentators and trained seals ever to represent the industry at any kind of event.

They're bringing about \$4,000,000 worth of broadcasting equipment to Chicago with them.

They're causing concern to such bigtime competitors as the press (Continued on page 63)

Berle's Switch To **Situation Comedy**

revamped Milton Berle show A revailed Mittol Bette snow is in the works for next season. Berle, together with the William Morris Agency, is already scouting a new set of writers in order to facilitate a switchover to what eventually may be a situation comedy.

Change has been in the wind for

comedy.

Change has been in the wind for more than a year, but hasn't been acted upon because of the fact that Texaco, sponsoring the show, as well as Berle, were loathe to disturb a setup that resulted in the top Nielsen spot. However, as the rating slipped in the middle of the year, it was felt that the time was propitious for the change.

For the time being, it's planned to continue the variety format, but switch into the situation setup gradually. Under plans now being blueprinted, top guest talent will still be used.

In line with the guest policy, the Morris Agency recently sent a list of all major vaude acts to Myron Kirk, Kudner agency vice-president in charge of the Berle show, for approval in advance of next season. Step was reportedly taken because of the conflict between the (Continued on page 63)

N. Y. City to Woo Financiers In Bid for Super Vidfilm Studio

Age-Old Story Hollswood, July 1,
George Burns; at the Friars'
Judy Garjand testimental dinner Sunday (29) at the Blitmore Bowl, Los Angeles, explained why he wasn't as successful a singer as Miss Garland.

land.
Looking at the guest of honor, Burns said, 'I could have been a great star like you, but I wasn't as lucky as, you. When you were 19, Louis B. Mayer heard you signed yourat \$5,000 a week.
"When I was 10, Mayer was 10."

Latest Hope For Pix B.O. Seen In U. S. Birthrate

America's shifting birthrate may provide a cue to a brighter future for Hollywood, in the view of some industry observers. B.o. presently is being hit by the slump in births during the depression '30s, they opine, and will eventually profit by the current prolificity of American couples.

Bob Wilby, head of the south's Wilby-Kineey, circuit, put the thought into words last week in an interview with the Wall St. Journal. He was primarily aiming to explain the comparatively good biz being racked up by drive-ins.

"The high birthrate," he declared, "has hurt four-wall theatres more than anything else. Throw the kids in the car and go to a drive-in. It settles the sitter problem."

Going beyond Wilby's explanation, the number of new-born babes produced each year can, have a serious effect on pix b.o.'s. because

produced each year can have a serious effect on pix b.o.'s, because

(Continued on page 62)

17,900,000 TV Sets

By Convention Preem

By Convention Preem Confirming industry predictions that there will be 18,000,000 television receivers in circulation by the time of the political conventions, the NBC research department this week revealed that a final count for the month of May showed 17,627,300 sets, a boost of 336,500 over the preceding month. Figure, consequently, is expected to reach 17,900,000 by next Monday (7), when the Republican conclave tees off in Chicago.

There were only 420,000 TV sets throughout the country at the time of the 1948 conventions. Some 70,000,000 viewers will watch the conclaves this year against 1,000,000 in 1948.

N. Y. City government, seeking to retain a large portion of television film production in the east, is mulling the idea of lining up a group of Ananciers to bankroll construction of a super-vidfilm studio in Manhattan. With the city currently hard-pressed for funds, it's hoped that the indie syndicate could build the studio and then turn it over to the city for administration, with the city in turn leasing it to vidfilm producers.

Commerce Commissioner Walter T. Shirley, who's apearheading the city government's role in the latest-eastern film production push, revealed that the committee formed last week to work out the project has two or three sites in mind in midtown Manhattan. He said that the committee, which is being chairmanned by James A. Sauter, USO-Camp Shows prexy, hopes to stay in Manhattan, since the actors who would be used in vidgix invariably want to remain close to Broadway and the radio-TV network studios.

After huddling with the producers' committee last week to launch the operation, Shirley took the plans to Mayor Vincent R. Impellitterl and said that the mayor is willing to go along along on any reasonable project. Commissioner relterated that one of the big problems in setting the plan in work is the launching of a publicity campaign to combat the "good public relations foh" belag done by Hollywood to boost its vidfilm production. Committee estimates that the TV film production business could be worth \$2,000,000,000 in the next five years.

Shirley noted, incidentally, that Commissioner of Parks Robert Moses had lined up 15 sites outside Manhattan for the proposed "TV City," in which all four major networks were interested several years ago. Four nets, however, turned down all 15 on the basis that the years ago. Four nets, however, turned down all 15 on the basis that the years ago. Four nets, however, turned down all 15 on the basis that the years ago.

'Cue for '52' GOP Tune Newsstand Sale Set On Eve of Convention

Timed for the Republican convention in Chi next week, a new tune, "Our Cue for '52-Let's All Vote Republican," rolled off the presses this week with copies being vended by 100,000 newsstands of the American News Co.

of the American News Co.
Cover.features. an anti-Administration cartoon by C. D. Batchelor, N. Y. News artist. Idea for the song and cartoon was hatched by Walter E. Schneider, once an editor of the Philadelphia Evening Ledger, Editor & Publisher and NBC press department, and now a flack in Gotham. Schneider wrote words and music, promoted coin from a Philadelphia GOP angel and published the tune under his own imprint.

Painless Paris Nitery Baedeker; Tourists' Easy Pub-Crawl Guide

Paris, June 24. Paris, June 24.
With the tourists pouring in nitery tills should be jingling if the tourist still has anything left after food, hotel, shopping and culture gawking has been paid for. A look-see at the nitery situation shows them to be opened, refurbished and in general waiting for the traveller to unfold the br.

Starting at the ton of Paris.

bished and in general waiting for the traveller to unfold the b.r.

Starting at the top of Paris, geographically, is the Butte Montmartre overlooking the rooftops and housing as its main point the Sacre Coeur, built as a mark of their humiliation by the French after their defeat by the Prussians' in 1870. The self-depreciation has evaporated and the section itself is a colorful area and was the old guard, Picasso, Max Jacobs, Matisse, Renoir, Utrillo, Modgliani and many more, painted there and formed the independent commune of Montmartre. Their motto was "Nuts To Paris" and even went so far as refusing to pay city taxes and, in general, harassing the brethren downstairs. Today there is still an honorary mayor of Butte Montmartre.

The Place de Tertres is an other of the section of the secti

day there is still an honorary mayor of Butte Montmartre.

The Place de Tertres is an outdoor terrace in the center of the Butte and is a nice place for lunching. The big nitery there is Patachou, run by Maurice Chevaller's protegee, Lady Patachou. She built this finely panelled room around an old bakery which is still in her domain and dispenses the cakes. She serves diner until 10 p.m. and then goes nitery. Drinks are average nitery rate, with 4,000 francs (\$12) for champagne for two. Lady Patachou is a good showwoman and has developed a perfect timing and delivery, making her a top spot personality performer. She gladhands with verve and chirps, with fine coordination and movement that enhances her songs. She bounces with "Troulala," "The Kid of Paris" and gives a witty takeoff of "I'm In Love," interpolating English lyrics into French. She no longer cuts off neckties of sulky patrons who refuse to get into the act. Dance music is good and atmosphere agreeable.

There are many small bars scattered around the Butte, good for a

There are many small bars scat-tered around the Butte, good for a drink and the sampling of the art crowd, French pic crowd hangs out

A quick slide, downhill run or taxl glide takes one into Pigalle, or "Pig Alley" as it is known to the GI. About 200 years ago this section was a mart for artist's models. The artists inspected the gals in (Continued on page 62)

Berle on Paris TV

Paris, June 24.

Milton Berle, vacationing here, went on French TV gratis Tuesday.
(24). Appearing on Roger Feral's noonday program, Berle ad-libbed in English with Feral while interexplained lingo to audience.

preter explained lings to audience.
Berle finds TV here very primitive and believes it should be turned over to sponsorship by private companies. This, he says, would bring about competition and enforce improvement. French TV—as is case with French and British radio—is government-owned and all advertising is forbidden.

Reinsch, Sauter Co-Heads Of Demmy Show Biz Unit

Washington, July 1.
Democratic National Committee appointed Leonard Reinsch and James Sauter as co-chairmen of its entertainment industry com mittee. Vice chairmen will be announced shortly. The entertain-ment industry committee will be asked to set up show biz facets of the Democratic national con-vention in Chicago and for the Presidential campaign itself.

Presidential campaign itself.

Reinsch is a former radio advisor and coach to President Truman; he is on leave of absence as general manager of the Cox radio stations. He is in charge of TV arrangements for the Demmy convention. Sauter, veteran radio producer and USQ-Camp Shows!

prexy, has been active with the Democratic National Committee for several years.

All the Old Tourist Gyps Revived This Year For Peak Paris Season By TOM CURTISS

Paris, June 26.

With the Grand Prix (28), the Paris season for Parislans came to a halt. But it's just beginning for the tourist and the tourist-takers. The U.S. passport division is authority that never had so many passports been issued as this year. Last year's passport-issue figures have been doubled. For every seasoned tourist there is at least one new one.

nave been dunted. For is at least one. new one.

Paris, a generous city, will welcome and delight most of them as the French capital is a must to all who come to Europe. Police have been diligent in squashing many a racket and in smoothing the way for the visitor, but some old comeons and several new ones still flourish and prosper. Description of leading ones may offer helpful warning to the uneducated.

Dating back to the dark ages is the "feelthy" postcard sale, still a thriving biz, working the arcade of the rue de Rivoli and the Madeleine district heavily.

the rue de Rivoil and the Made-leine district heavily.

Corner money exchange is al-most always phony. Hawkers usu-ally pay off in fake coin or in war-time francs which have been re-called and are worthless. Tourists, hoping to: get black-market ex-change rates, still fall for this one. Black market rates, with the num-ber of tourist dollars available and on the increase, have fallen almost as hard as the tourist falls for the street money exchanges. Last as hard as the tourist falls for the street money exchanges. Last February the dollar on the b.m. brought 490 francs; today it brings 388 and try and get it. Official ex-change rate is 350. Some hotels give 346 on Express and travellers' cheques, 'claiming it is a service to cash them.

cash them.

Fortune-telling come-on in some restaurants is as old and successful a racket as French postcards. This is usually worked on middleage femme tourists.

Tipping and cover-charges are often tricky. Tourist should always.

often tricky. Tourist should always
(Continued on page 52)

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JACI	KSHAINI	DLIN [®]

Musical Director of Louis de Rochement's "Walk East en-Beacon"

TV Now Global In a Big Way; Forge Int'l Links

Washington, July 1. Television is beginning to get rolling worldwide, according to a series of reports collected by the U. S. Government from various na-

U. S. Government from various nations.

European countries just getting started are following the 625-line system which is well established in that continent. However, there are indications that the U. S. standards of 525-line definition will be established in a large part—if not all—of South America.

At the same time, talk continues of an international video transmission operation which would originally link the U. S. and Britain and probably other nations, later on. The international link would use a combination of cable and radio facilities via Canada, Greenland and Iceland. Some reports have this getting under way experimentally sooner than most people realize.

Two South American countries—Colombia and Venezuela—had made arrangements—to introduce video. The Venezuelan Govern-

wade arrangements to introduce video. The Venezuelan Govern-(Continued on page 60)

Organized Labor Mulling 'Go to Theatre' Campaign: IATSE, MPMO Will Spark

IATSE, MPMO Will Spark

Minneapolis, July 1.

Plans to get organized labor behind a "Go To The Theatre" campaign for legitimate houses as well as film emporiums are expected to be one of the orders of business when Intl. Alliance of Theatrical Stage Employees and Moving Pictures Machine Operators hold their biennial convention hare Aug. 4-8, according to Bill Donnelly, arrangements chairman.

Organization leaders believe it devolves upon organized labor to do its bit in helping in a practical way to combat TV and other boxoffice inroads, and ,boost sagging theatre attendance, Donnelly announced.

"If only for selfish reasons, our heads have let it be known that they will do what they can to aid theatre-owners in their fight for survival," said Donnelly. "With the present trend unchecked, there'll be more unemployment for our members."

It's hoped to line up unions outside of those affiliated with films in a proposed campaign to encourage theatre attendance, according to Donnelly. One suggestion, he said, was that the familles of as

age theatre to Donnelly. to Donnelly. One suggestion, he said, was that the families of as many union members as possible pledge themselves to attend at least one show a week.

Every Bit Helps

Hollywood, July 1.
There will be plenty of talkers at the Republican and Democratic national conventions in Chicago, including Francis, the Talking Mule.
Four-legged thesp will drop in on both political huddles in the course of an eight-week tour plugging "Francis Goes to West Point."

Wish Tryout Were Never Here,' Say Musical's Stagers; Hexed A-Plenty

Jessel Ups 20th Fadeout; Readies Visit to Israel

Hollywood, July 1.

George Jessel's final checkout date from 20th-Fox will be Sept. 1. Producer's pact runs until next January, but since he has no production obligations at the moment, he's taking off early to make a visit to Israel, When he returns, he'll make a speaking tour on behalf of the new state.

Jessel joined the studio 10 years ago today.

ago today.

Jessel, accompanied by his 11year-old daughter, Jerllyn, will
leave New York by air Sept. 5 for
London. He'll arrive in Israel a
week later and be there for seven
days. Planned for him is an intensive tour of immigrant centres, agricultural settlements, housing
projects, orphanages, rehabilitation
institutions and other facilities
financed by United Jewish Appeal
funds.

'Happiness,' Swedish Pic, First at Berlin Festival; 'Well,' 'Country' Also High

Berlin, July 1.

"Well," Country' Also High

Berlin, July 1.

The second Berlin International
Film Festival wound up here last
Wednesday (25) with the screening of Walt Disney's "Nature's
Half Acre" and "Three Women,"
a French production. Fete opened
June 12. There was no jury and
no awards were officially made,
but the public was asked to vote
by coupon on its favorite pix. The,
Swedish-made "One Summer of
Happiness" was rated No. 1 picture, with "Fanfan la Tulipe"
(Ellmsonor), a French-made pic,
second. Latter also won laurels
at the Cannes Film Festival,
"The Well" (UA) finished sixth
and "Death of Salesman" (Col)
was seventh in the public balloting, the two American pix running neck-and-neck, "Cry Beloved Country" (UA), a Britishmade, was third. Fourth was
"Stimme des Anderen," a German
pic, while "Miracle of Milan,"
from Italy, was fifth.
"Three Forbidden Stories" (Italian), "The Deserted Farm" (Mexican) and "Rashomon" (Japanese)
rounded out the top 10 in this tabulation. Last-named is being distributed in the U. S. by RKO,
On the fest's final day, Columbia
brought in "Salesman." Because
shown without German subtitles,
the audiences voting on it had difficulty in understanding the film
fully. But this was a handicap for
most of the films, since a large
number were shown without German subtitles. Some pix had
French subtitles which helped, but
for the most part few of the viewers were able to understand the
dialog. "Rashomon" was screened

man subtitles. Some pix had French subtitles which helped, but for the most part few of the viewers were able to understand the dialog. "Rashomon" was screened with French titles. This probably suffered in rankings as a result, as did "The River" (UA) which was shown in original form.

Actually the Best 10 list reveals that eight of the winning pix had German titles.

Maj. Gen. C. F. C. Coleman, British commander in Berlin, presented the David O. Selznick award for the German film, "Heart of the World." Together with the award pix from other countries, it will be shown before a U. S. jury in N. Y. where the top film will be given the Golden Laurel.

Friars' Garland Tribute On Coast Pulls \$25,000

Hollywood, July 1. A capacity crowd of 800 attended the testimonial dinner to Judy Garland tendered by the Friars at the Biltmore Bowl on Sunday (29). Organization realized an estimated \$25,000 which will be distributed among various charitable organizations.

Among those paying tribute to the singer were Frank Sinatra, Rosalind Russell, George Burns, George Jessel, Lt. Gov. Goodwin J. Knight, Eddie Cantor, Ezio Pinza, Olivia De Havilland and Marie Wilson.

After their experience with "Wish You Wers Here," producers Leland Hayward and Joshua Logan will probably never again "try out a show in. New York. In this instance they had no choice, because of the complicated nature of the production, including a real swimming pool onstage. But hence forth they'll see that no such circumstances arise.

During the three and a half weeks of paid previews, which took the place of the road tryout, every revision of the book or music, cast change or even altered bit of staging became a hot flash for the gossip-agents of Shubert Alley and Sardi's bar. Some professionals apparently made a minor career of attending: preview performances, then rushing off to spread the latest tidings on how the venture was progressing. Instead of doing the doctoring in the comparative secusion of New Haven, Boston or Philly, it was like a Manhattan construction project, with a capacity audience of sidewalk superintendents volcing pessimist comment. Another negative factor in the situation was that when the musical finally-opened about half the advance sale had been used up by the paid previews, leaving relative-ly little to carry the show over the traditionally grim July period in the face of the unfavorable reviews. At the moment, the remaining advance reportedly totals about \$100,000 mostly in August, September and into October. That reduces the amount to a slim margin per week. In addition, it's expected that since they cannot get refunds, many of the ticket-holders may, as is usual in such circumstances, make exchanges for later performances, if necessary repeating the procedure until the show has closed.

Busy Revising

formances, if necessary repeating the procedure until the show has closed,

Busy Revising

Despite the generally bearish notices, co-producer Logan, who also co-authored the book, directed the show and staged the dances, went to work this week to revise the story line and make changes in the staging, chiefly in the line of strengthening the romantic element and punching up the action. Six rewritten and restaged scenes were inserted last night (Tues.). It's hoped that the RCA-Victor album, which was recorded Sunday (29) and is due for quick release, may also help the ticket sale, especially in view of the quality of the Harold Rome score.

However, in view of the quality of the mild audience reaction, efforts to buy back from RKO the screen rights to "Having Wonderful Time," the 1936-37 Arthur Kober play on which the musical is based, are in abeyance. An offer of \$50,000 was made for the rights, but was nixed by Howard Hughes, head of the studio. The company originally, paid \$87,500 for the property, and made a picture of lt. Ironic aspect of the "Wish You Were Here" premiere last Wed-

(Continued on page 62)

Danny Kaye's \$34,532 In 14 Shows New All-Time Coin Record in Dublin

Dublin, July 1.

Danny Kaye's closing here Saturday (28) at the Theatre Royal saw his 14 shows gross 12,690 pounds (\$34,532), a total never before seen in this city. It even caused the nationalized bus system to re-sked so that second house audiences could get home. It was probably the most successful personal appearance engagement in Dublin's theatrical history.

Kaye was on stage for one and a half hours by himself closing night, with the audience refusing to allow him to leave the stage after the performance. Over 1,000 fans crowded towards the stage door, and for another hour sang traditional Irish ballads.

During the week, which started with Kaye being welcomed to Dublin by the Lord Mayor and being

tional Irish ballads.

During the week, which started with Kaye being welcomed to Dublin by the Lord Mayor and being made an honorary Catholic Boy Scout, over 10% of this city of 500,000 persons paid admittance to the 4,000-seat Royal to see the twice-nightly show put bn by Kaye with a top of \$1.04 and admission of 35c. Kaye started his British concert tour Monday (30) in Cardiff.

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'NO CENSORSHIP BY SUBTERFUGE'

Prexies' Eagle Eye on Studios

New order in film production, that of endowing each pic with maximum production values for every dollar invested, is resulting in more frequent hops to the Coast by company presidents who headquarter in N. Y. They want to be on the scene to continually stress the more-for-the-money objective as an economic must in the curently depressed market.

Particularly reflecting the new trend is Nicholas M. Schenck, president of Loew's-Metro. He has been at the Culver City lot the past month, and will remain there for at least the balance of this week before returning to his Gotham office. Thereafter, Schenck plans to trek west at the rate of once every eight weeks. This is a big switch for the Loew's topkick who, in past, entrained to the studios about once a year.

Barney Balaban, who is now in Europe, similarly has been spending more time at the Paramount lot and will continue to do the same in the future, it's expected. Par's sales execs also will be on the production scene more often.

Spyros P. Skouras, 20th-Fox topper, plans a flight to L. A. shortly after the upcoming holiday weekend, for huddles on future lensing. Skouras likewise is on the, list of frequent N. Y.-to-L. A. ers. Nate J. Blumberg spends a substantial part of his time at the Universal lot and Harry M. Warner and Columbia's Harry Cohn headquarter on the Coast. Ned E. Depinet hops west at relatively short intervals for studio topper Howard Hughes.

D.C. Newsreel Reps Converge on Chi In 'Big Test' Vs. Video at Powwow

Washington, July 1.
Capital newsreel reps were gathering cameras and wits today (Tues.) in preparation for their tex to Chicago for one of the toughest assignments yet to confront them. Vets of many political conventions, the boys know they are facing a severe test of strength with television, and are getting to the scene of action early to work out special angles and feature stories.

Somewhat aloof from the

somewhat aloof from the general feeling of worry and tension is fox Movietone which long ago jumped on the video bandwagon via its TV-newsreel alliance with United Press. 20th's Tony Muto has been in Chicago almost a week now, lining up his record crew of about two dozen lensers, technicians, editors, et al. The UP-Fox Movietone TV reel, which has been averaging four shows nightly, plans a convention step-up of releases.

leases.

In preparation for the big show, Movietone has leased Crescent Laboratory in Chicago, will process and edit footage immediately and air express the finished reels to subscribing stations. They will work hand in glove, of course, with (Continued on page 21)

Steadying of Pic Shares Seen; Small Reaction To Downbeat Wall St. Yarn

Downbeat Wall St. Yarn

Film shares on the New York
Slock Exchange, while plenty weak
in recent months, at least aren't
going much lower in the immediate
future, according to financial analysts. If anything, some incline
is anticipated along with the expected traditional rise in theatre
business after midsummer.

However, there may be some
sporadic dips in the meantime,
such as Loew's slip of 377/2c, during the past week. Shares closed
at \$12.50 yesterday (Tues.).

Proof that the bottom in stock
market prices has been reached
was seen reflected in a downbeat
Wall St. Journal news story Friday (27) anent exhibition's ups
and downs, mostly downs. Normally, such an account of gloom as reported in the financial daily would
have a bad effect on film-stock
(Continued on page 18)

Disney Off to Europe On 'Knighthood' Filming

Vn Anighthood Filming Wat Disney took off for England yesterday (Tues.) aboard the Queen Mary. On his arrival in Britain, Disney will begin production on "When Knighthood Was in Flower," an all-live-action film.

Disney spent last week in New York conterring with RKO excess on release plans for "The Story of Robin Hood." He also took part la bally activities for the plc, which preemed in Gotham last week.

Film Divvies Drop

Washington, July 1.

Washington, July 1.
Film industry dividends amounted to \$9,901,000 for the first five months of this year, U. S. Dept. of Commerce reported last week. For the same period last year, the figure was \$10,392,000. During May, 1952, picture corporations reported dividends of only \$114,000 to their stockholders, compared with \$211,000 for the same month of 1950.
The publicly reported dividends in any industry amount to about 60 or 65% of all dividends in that industry.

FCC Eidophor 0.0. **Cues Theatre TV** Hearing Moveup

Washington, July 1.
20th-Fox's demonstration of
Eidophor large-screen color tele
for the Federal Communications
Commission last Friday evening
(27) is seen here as boosting the
film industry's chance for getting
an early hearing on theatre TV
phases. The six Commission members who journeyed to New York
for the demonstration expressed
themselves as very impressed with themselves as very impressed with

themselves as very impressed with Eidophor.

(Other news of Eidophor on page 5).

Only last week, producers and exhibitors joined in a request to the FCC to reconsider its recent postponement of theatre tele hearings until next January. Industry postponement of theatre tele near-ings until next January. Industry urged the FCC to schedule in Oc-tober a minimum of eight days of testimony of engineering and ac-counting aspects of big-screen video.

While there is still considerable uncertainty as to whether the (Continued on page 18)

Goldwyn Mapping Fall N.Y. Stay on 'Andersen' Bally

Samuel Goldwyn is expected in

Samuel Goldwyn is expected in New York early in August. After a brief stay, he'll leave from there for two months or so of touring Europe. Producer's plans, however, are still in the tentative stage. Present idea is that he'll return to New York about October from abroad and remain for several months, working on the publicity-advertising campaign for "Hans Christian Andersen." Color musical, starring Danny Kaye, is now in final editing stages and will be respectively and aide, arrived in New York from the Coast last week, and will remain east until after the film opens.

While "Winning Team" (WB), with while Suit while Suit while Suit while spot, while spot, while spot, while while spot, while while spot, while s

Washington, July 1.

"We'll fight censorship in whatever form it takes," Eric Johnston declared today (Tuez.) in reply to the statement here last week of Charles A. Brind, Jr., counsel for the New York Board of Regents, which wields the blue pencil in that state. Brind had asserted that even if the Supreme Court throws out all motion picture pre-censorship, New York State has no intention of tossing its shears away. Brind predicted his state would immediately order licenses for all theatres, thus holding an axe constantly over the head of exhibitors by making them responsible for what they showed: In addition, he said, voluntary state censorship will be offered to the film producers who want to take advantage of it.

it.

Motion Picture Assn. of America prexy, who is in Spokane on personal business, declared through his office here:

"The film industry, which now has political censors throughout the country on the run, has no intent of retreating. We'll continue Eureka copyrighted the film in the (Continued on page 16)

Seek High Ct. Aid In 'Ecstasy' Snarl

Washington, July 1.

The Supreme Court is asked, in briefs just filed, to take jurisdiction in two suits involving ownership and control of the old Hedy Lamarr starrer, "Ecstasy."

Gustav Machaty, author and director of the film, which was made in 1931-32, seeks to restrain Astra Pictures, Michael M. Wingate and Martin Licht from infringing on the copyright he says belongs to him. He also wants an accounting and damages.

Plan to Shutter 100 N.Y. Competitive Houses, to Aid Others, Posed by Brandt

Blumberg Due in N. Y.

Nate Blumberg, Universal prexy, arrives in New York from the Coast next Tuesday (8). He's been at the studio for the past several menths.

Months.

Although annual meeting of U's stockholders will be held in Wilmington, Del., on that day, Blumberg is not expected to attend. Topper has not appeared at these palavers in the past and it is doubted that be will change the practice.

M-G Revamp Plan Due on Schenck's Return to N. Y.

Charles' C. 'Moskowitz, Loew's-Metro treasurer and v.p., returned to New York last weekend, following four weeks of Culver City meetings designed to effect significant economies in studio operations. Prexy Nicholas M. Schenck will remain west for at least the balance of this week for further huddles with production top brass and personnel. Charles C. Moskowitz, Loew's-

sonnel.

Moskowitz declined comment on outcome of the sessions so far, and indications are that the company will refrain from giving a report clarifying any new lensing policies until Schenck's windup of the protracted conferences. Schenck will be back at the Gotham homeoffice sometime next week, it's expected.

Schenck and Moskowitz went to the Coast for the parleys May 30. Howard Dietz, ad-pub v.p., joined them a few days later to partici-pate in the early phases of the meetings, and returned to his N. Y. quarters

and damages.

Machaty gave Elekta-Film of Czechoslovakia worldwide distribution rights in 1932. Elekta licensed Eureka to distribute the film in America for five years, commencing in 1934. Then, says Machaty, (Continued on page 14)

quarters.

During his stay west Schenck McGites, including department Medis, producers, directors, players and cameramen, at his studio office, on ways and means of cuting costs in line with depressed market conditions.

National Boxoffice Survey

Heat, Pre-Holiday Cut Trade; 'Scaramouche' First, 'Pat' Second, 'Clash' Third, 'Lydia' Fourth

Combination of record heat and customary slow pace prior to a holiday week is producing lagging grosses this week at key cities covered by Varkery. Although rains broke the backbone of abother torid spell, the fact that many firstruns are awaiting arrival of the July 4 weekend to spot in their strongest fare is cutting into rational gross total.

"Scaramouche" (M-G), which had climbed to fourth spot last week is moving up to No. 1 spot this session. "Pat and Mike" (M-G), which was first a week ago, is finishing second with another healthy total. Third money is going to "Clash by Night" (RKO), second last round.

"Lydia Bailey" (20th), fifth last session, is capturing fourth position while "Winning Team" (WB), with some better individual showings, is doing well enough money to cop fifth spot.

"Kangaroo" (20th), in 10th slot a week ago, will be sixth this round. "Outcasts of Poker Flat." (20th), making a much better showing this stanza, is finishing seventh. "Man in White Suit" (U) and "Walk East on Beacon" (CO) round out the Top Nine list in that order. "Denver and Rio Grande" (Par), "No Room for Groom" (U) and "Encore" (Par) are the runner-up films.

Several new entries are displaying the source of the runner-up films.

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Complete Boxoffice Reports on Pages 8-9).

(Complete Boxoffice Reports on Pages 8-9).

A plan for closing 100 of the 570 theatres in New York's four principal boroughs has been presented to operators of all the important circuits in the area by Harry Brandt. Head of the Brandt chain is selling the scheme on the basis that shuttering competitive theatres would put the remaining ones on a more profitable level.

Ingenuity of the plan is that it calls for conversion of the houses that are closed to commercial purposes, such as supermarkets, in order to permanently get them out of the way as theatrical competition. Brandt proposes that the conversion in each case be paid for by owners of the formerly competing houses that remain open in each situation.

For example, if there are three theatres close by each other and all doing poor biz, Brandt suggests that the three owners get together and decide which one should shutter. That would be determined by its losses, its situation in regard to product, its location, its age and condition, and whatever other factors apply.

With theatre A thus closed, owners of B and C would foot the (Continued on page 16)

(Continued on page 16)

P.O. Dept., Police Hunting Authors of 'Vulgar' Tracts On 'Latuko' Documentary

Postal authorities and Newark, N. J., police are attempting to track down the person or persons who recently distributed "vulgar" circulars about "Latuko," the Afcirculars about "Latuko," the African documentary, to newspapers and various pressure groups. Throwaways were printed without the knowledge of the management of the Newsreel Theatre in Newark, where the film started its seventh week yesterday (Tues.). Distribution of these unauthorized circulars was branded by Norman Elson, prez of Guild Enterprises, operators of the Newreel, as an "obvious effort to discredit (Continued on page 21)

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ABEL GREEN, Editor

Vol. 187

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Vaudeville DAILY VARIETY
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3G Profit to Some Theatres on Fight; Exhibs Learn Pricing, Ballyhoo

At least 34 of the 38 theatres carrying the Ray Robinson-Joey Maxim fight via large-screen television last Wednesday night (25) earned a profit on the event, with several of them petting up to \$3,000, according to a roundup of reports from house managers. Record earnings point up the fact that theatre TV, now that exhibitors have learned how to price and ballyhoo their special shows; will be a lucrative new source of income for them.

a lucrative new source of income for them.

Total gross in all 38 theatres hit over \$200,000 and, with several for them forced to sell standing from the total attendance was well over 125,000, or triple the number which paid their way into Yankee Stadium, N. Y., to see the fight in person. This factor underscores the validity of predictions that fight promoters might well hit a \$1,000,000 gate within the foreseeable future, when enough theatres are inter-connected from coast to coast to pad out the official take at the gate.

Two-day postponement of the coast of the coast to predictions the fight promoters of the coast to pad out the official take at the gate.

Two-day postponement of the coast of the coast to pad out the official take at the gate.

ficial take at the gate.

Two-day postponement of the fight from the originally-scheduled June 23, because of weather, forced one theatre to withdraw from the web set up by Theatre Network TV to carry the event. That was the house in Providence, which had cleared coaxial cable lines for the original date, but was forced to turn them back for prior progdest, network commitments forced to turn them back for prior broadcast network commitments on Wednesday. It's pointed out, incidentally, that the 38 theatres interconnected represented 25 different circuits, including such as RKO, Warners, Loew's, United

RKO, Warners, Loew's, United Paramount, Walter Reade, etc. Theatres were not leased for the night by TNT, as had been believ-(Continued on page 20)

Coast Theatre Picketing Halted

Hollywood, July 1.

Federal Judge Ernest A. Tolin yesterday (30) issued a temporary order restraining the Wage Earners Committee from picketing Loew's State Theatre here. Action was brought by United Artists Theatre Circuit, the house operator, charging that picketing, going on since February, was heightened last week with the booking of 'Pat and Mike." Former State Sen. Jack B. Tenney, repping WEC, argued the group was within its rights in picketing the theatre to prevent bookings of pix "which in their opinion are deleterious to the welfare of the U. S."

Plaintiff's attorney, Charles H. Carr, charged the group was trying to set up its own censorship; pointed out that the group's primary grievance was with Dore Schary; that the theatre was an incocent third party and pressure

pointed out that the group's primary grievance was with Dore Schary; that the theatre was an innocent third party, and pressure thus was a "secondary boycott," which is illegal. Tenney said the group planned more widespread the group planned more widespread to the secondary in the fattered sixthed. picketing in the future; claimed WEC members were "patriotically upset" over consistent film industry

(Continued on page 16)

3 Schwartz Pix in Works With Start on 'New Haven'

Athur Schwartz trained from New York yesterday (Tues.) for the Coast, where he'll start writing the tunes for Paramount's "The New Haven Story." It will be one of three pix in production simultaneously for which Schwartz will have penned the music.

The other two films, both ready to go, are Metro productions. They are "I Love Louisa," being directed by Vincent Minelli, with Fred Astaire, Nanette Fabray, Cyd Charisseand Oscar Levant in the cast, and "Dangerous When Wet," starring Esther Williams.

Robert Emmett Dolan, better

Esther Williams.

Robert Emmett Dolan, better known as orch leader, composer and arranger, will produce "New Haven Story" (tentative fitle). Ginger Rogers, Donald O'Connor and ger Rogers, Donald O'Connor and William Holden will be starred in the yarn about a legit tryout. Schwartz also has some legit plans, but is keeping mum on them at present.

Mono Brass in Huddle With ABPC on Program

With ABPC on Program

Walter Mirisch, Monogram Pictures production chief, planed to London Friday (27) where he'll join prez Steve Broidy and other company officials. Group is aboard to discuss their filmmaking program with Associated British Pictures Corp.

One picture has already been completed under the program and the Mono-ABPC execs are scanning stories for subsequent films. Prior to leaving for London, Mirisch huddled with staff producer Vincent Fennelly, who left New York over the weekend for the Coast to prep "The Eyes of Texas," a Wayne Morris starrer.

U.S. Pix Pact Bids After Impasse

Paris, July 1.

Negotiations for a new U.S.French film agreement hit an impasse this week that almost torpedoed the talks. Instructions from New York to American industry reps to keep at the negotiations have salvaged them, however, and the French have now agreed to come up with a revised proposal for a pact.

Point on which the powwows broke down was French insistence on a reduction of Yank film imports to about 100 a year, according to reports. Last agreement called for 121. The Americans in present talks have been asking for unlimited imports, but 140 at the very least.

Also tossed in the hopper again by the Paris contingent is a request for a subsidy by American distribs to French producers. It's not called a subsidy now, but whether under a camouflaged title or not, it would require a donation of 100,000,000 francs (\$285,000) by the Yanks. That wouldn't be used directly to boost production, according to the French, but is a minimum amount required to maintain a promotional and sales setup for Callie with Navarantees.

cording to the French, but is a minimum amount required to maintain a promotional and sales setup for Gallic pix in New York. In any case, the State Dept., which is conducting negotiations for the U. S. industry, has remained adamant against a subsiding any form, as has the Society of Independent Motion Picture Producers and an important segment (Continued on page 14)

(Continued on page 14)

CORKERY TO JOIN MPAA AS ASST. TO McCARTHY

Robert Corkery, who was formerly in U. S. Government service in Germany, reportedly will join the staff of the Motion Picture Assn. of America this week, as assistant to John G. McCarthy, director of the international division. It's understood he'll replace Ted Smith, who has been reassigned as Continental rep of MPAA, head-quartering in Paris.

Corkery until recently has been

Corkery until recently has been handling problems of displaced persons for the Government in Germany. He has had no film experience

perience.

Smith will go to France in about two weeks. He returned last week from seven months in the Far East.

from seven months in the Far East. He was working on a tax and remittance problem in Indonesia, which is now believed close to being solved, and labor difficulties in the Philippines, which have been cleared up.

George Canty, who came to MPAA from State Dept. film posts, will continue on the New York staff of the international division. Irving Maas, who recently joined the staff after six years as v.p. and general manager of the Motion Picture Export Assn., will leave general manager of the Motion Pic-ture Export Assn., will leave New York shortly to represent the MPAA in Japan on a permanent basis. He's awaiting the return of Richard McDonnell, who's in Tokyo for MPAA on a special problem of thawing coin.

Wolf Making Calls

Maurice N. Wolf, Matro exhibitor relations staffer, has six speak ing dates lined up with community groups for August.

nity groups for August.

He'll' lecture on the industry generally in Hammond and South Bend, Ind., and Watertown, Ogdensburg, Massena and Carthage,

Exhibs May Get 2d Fight TV'er

Theatres will probably, have another fight to themselves when Rocky Marciano meets Harry Matchews at Yankee Stadium, N. Y., July 28. International Boxing Club, pleased with results of the Sugar Ray Robinson-Joey Maxim bout last Wednesday (25), is leaning toward a similar setup for the Marciano-Matthews fray.

That would mean an exclusive for theatres equipped with large-screen tele, followed by a two-reel compilation of highlight rounds for subsequent showing by other houses. As with the Robinson-Maxim battle, home television and radio would be nixed.

IBC was highly pleased by results on last week's fight. The radio-TV shutout gave the promoters a gate of more than \$400,000, a new record for a light-heavyweight championship bout. Fight drew 47,983 patrons.

In addition to the coin at the gate, IBC got, better than \$100,000 as its share of theatre TV income. Affair was carried by 38 houses in 24 cities, and most of them did sellout biz. New York was blacked out.

It will take some time to compate the financial table on the sellour parts the s

out.

It will take some time to

It will take some time to compute the financial tally on the fight films, but they've been doing very well, partially because of the unusual finale in which Robinson was knocked out by the heat rather than by Maxim. It's anticipated income for the club will be between \$50,000 and \$75,000.

Joe Roberts, who produced the reel in association with the IBC, disclosed this week that 310 prints were used, far more than originally anticipated (though a lot less than the 1,200 used by RKO when it had rights to the Robinson-Randy Turpin battle last year). Pix were in Broadway houses by 2:13 p.m. the afternoon following the fight, in Boston by 8 p.m. and the Coast the following morning.

Broadway Run Seen For 'Miracle' After Art House Date; May Be Roadshown

"The Miracle" probably will play a Broadway run following its present engagement at the Paris, N. Y., and may be seen in other cities on a roadshow basis, according to distrib Joseph Burstyn. Roberto Rossellini-Anna Magnani or which was the basis of an his pic, which was the basis of an his-toric U. S. Supreme Court censortoric C. S. Supreme Court censor-ship decision recently, is currently in the third week of its return date at the Paris.

Engagement at the art house has

at the Paris.

Engagement at the art house has proved somewhat disappointing. It hit \$9,700 the first week and about \$7,500 the second. It's felt that on basis of recent publicity, the pic will do better in a Main Stem house than at the Paris, where it was playing its preem date when pulled as a result of a New York State censors' ban 18 months ago.

Meantime, Burstyn continues to get unexpected and unsolicited financial contributions in appreciatory letters for the long, costly fight he made in carrying the case to the High Tribunal. Latest, which arrived on Monday (30), came from a GI on Koje Island, Korea, with a check for \$7.

Letter from PFC Raymond A. Carr mentioned that he was enclosing \$5. On the bottom was a P.S., which read: "The additional \$2 is from Raymond's father." It was signed by the boy's mother. Letter from the soldier to which his mother had added the P.S. add: "Congratulations on winning "The Miracle' case before the Superne Court. Because of the big expense involved in carrying a case to the highest court, I have enclosed a \$5 check toward expenses."

General publicity on Burstyn's "The Miracle' victory with leaflets

General publicity on Burstyn's "The Miracle" victory with leaflets "The Miracle" victory with leaflets and lobby displays has been sug-(Continued on page 18)

'Skirts Ahoy' Leads June B.O. Race: 'Clash' 2d, Beacon' 3d, 'Face' 4th

June's 10 Leaders

Junes 1U Leaders

1. "Skirts Ahoy" (M-G).
2. "Clash by Night" (RKO).
3. "Walk E. on Beacon" (Col).
4. "About Face" (WB).
5. "Pat and Mike" (M-G).
6. "Man in White Suit" (U).
7. "Red Mountain" (Par).
8. "Kangaroo" (20th).
9. "Carbine Williams" (M-G).
10. "Lydia Bailey" (20th).

Coast Ozoners Grab Off More Hot First-Runs

Changing exhibition pattern for first-run engagements, with drive-ins moving in on conventional houses, was further emphasized ins moving in on conventional houses, was further emphasized over the weekend when it was revealed that ozoners have grabbed two additional Paramount releases for initial screenings on a day-date basis with indoor houses.

Films, both figured as practical-interest barefles winners are

Films, both figured as practically surefire boxoffice winners, are "Jumping Jacks," the Martin & Lewis starrer, and "Son of Paleface," re-teaming Bob Hope and Jane Russell, who scored in the earlier "Paleface." Already, three ozoners were successful in outbidding conventional situations for Par's "The Greatest Show On Earth," and will play the film's regular first-run dates in this area on a day-date basis with three indoor emporiums.

indoor emporiums.

The Olympic, Gage and (Continued on page 21)

NO STRINGS ON SAVINGS IF TAX IS REPEALED

Organized film industry will refrain from any set policy regarding the savings which will come, if repeal of the 20% Federal admissions tax is accomplished in the current drive. H. A. Cole and Pat McGee, head of the campaign, which is underway carrying the Council of Motion Picture Organizations banner, stressed in New York that exhibs will be free to pocket the difference between ticket price and the tax as it now stands, boosting the price in the

ticket price and the tax as it now stands, boosting the price in the same amount that the tax is lopped off, or passing along the saving to the public.

McGee, who is head of Cooper Foundation Theatres, Denver, an ticipated that in some of his situa-tions which are in the threes of downbeat economics, the amount of the tax cut will be added to the theatre price. In others which are doing well, the price will remain the same with the public saving the tax coin.

32½C Hazard
Los Angeles, July 1.
Wynn Rocamora filed suit against
29th-Fox in Superior Court, asking \$32,500 for personal injuries.
Talent agent claims he was
wounded when struck by an iron
door while walking in a studio hallway.

N. Y. to L. A.

Louise Beck Jerry Bergen Bill Doll Stuart Erwin Margaret Ettinger Vincent M. Fennelly Irving Fein Benny Fields William Goetz William M. Judd Lois Mann Caren Marsh Arthur Schwartz Blossom Seeley Jule_Styne

Europe to N. Y.

Jack Buchanan Mary Ellen Chase Alfred W. Crown C. S. Forester Leopold Friedman William Goetz Jack Hylton . Mayer Isaac Stern

The national boxoffice for June, usually a bad month, suffered more severely than in previous years, because of hot weather. Gross totals for the month of June, according to reports from VARITY correspondents in 25 representative key cities, showed receipts the lowest since early last December. Only the closing week was anywhere near normal. Cool, rainy weather a couple weekends gave many keys an upbeat, though not enough.

With lagging biz, only the very

with lagging biz, only the very strongest pictures garnered boxof-fice laurels. "Skirts Ahoy" (M-G) was June champion, shaping up about as expected, judging from playdates late in May. The Esther Williams starrer finished first twice and was among the top grossers all four weeks last month.

"Clash By Night" (RKO) won second place on Variety's top 10 list, while "Walk East on Beacon" (Col), also a promising entry late in May, captured third spot.

"About Face" (WB), strong in the closing week of May, pushed up to fourth position, indicating, as with the leader, "Skirts," that the public goes for light fare in the public goes for light fare in the public goes for light fare in the flummer. "Pat and Mike" (M-G), getting under way as the month closed, wound up fifth by dint of landing first in the final week with some big showings.

"Man in White Suit" (U), displaying marked strength for a British pic playing almost exclusively in arty theatres, is sixth place winner. Film was 11th last month. "Red Mountain" (Par), with a flock of bookings one week, displayed enough strength to take seventh money. "Kangaroo" (20th), which started out slowly, picked up to finish sixth one week and was near it another stanza; It landed eight position.

"Carbine Williams" (M-G), sixth in May, was ninth, while "Lydia"

"Carbine Williams" (M-G), sixth in May, was ninth, while "Lydia" (Continued on page 22)

N. Y. to Europe

Gene Cavallero Ted Cott Meyer Davis Walt Disney Meyer Davis
Walt Disney
Lynn Farnol
Ed and Pegeen Fitzgerald
Morton Gottlieb
Barry Gray
Sara Greenspan
Peter Lind Hayes
Mary Healy
Moss Hart
Constance Hope
Joseph M. Hyman
Colin Keith-Johnston
Boris Karloff
Howard Lindsay
Gertrude Macy
Walter Mirisch
John Perona
Fritz Reiner
Dick Rubin
Gen. David Sarnoff
Plncus Sober
Dorothy Stickney Dorothy Stickney
Spencer Tracy
Margaret Truman
Lawrence Weingarten
Igor Youskevitch

L. A. to N. Y.

Jay Adler June Allyson Phyllis Avery Valerie Bettis Bernard Carr Valerie Bettis
Bernard Carr
Carl Clauson
Dan Dailey
Walt Disney
Paul Douglas
Joanne Dru
L. Wolfe Gilbert
Vonne Godfrey
Alex Gottlieb
Sir Cedric Hardwicke
Bob Hope
Lou Irwin
Irving L. Jacobs
Lew Kerner
Patric Knowles
Robert L. Lippert
Bob Longenecker
John Monk
Charles C. Moskowitz
George Nasser
Ezio Pinza
Dick Pewell
Milton R. Rackmil
Gregory Ratoff
Phillp' Reed
George J. Schaefer
David Schine
Lou Sherrell
Ralph Smiley
Robert Strauss
Ed Sullivan
Lawrence Weingarten Ed Sullivan Lawrence Weingarten

ALLIED AND TOA HONEYMOONING

Eyeing Eidophor

Color provided by Eidophor large-screen tele in demonstrations at the 20th-Fox homeoffice, which began last week, proved excelent both in full tones and subtle shadings. Flesh tones were particularly good with male performers using no cosmetics and gals merely regular street makeup. The 25-minute demonstration show was at times so radiant as to give almost a tri-dimensional effect. The color proved considerably better than what CBS was putting on the air for home tele and an improvement on what RCA demonstrated for theatres last year. At times it approached the quality of Technicolor, but like all rainbowed tele, it doesn't seem able to maintain consistency. The tints wobble somewhat. 20th-Fox prez Spyros Skouras explained that the model being demonstrated was still in the laboratory phase, but that production output would have most of the bugs eliminated. The flaws, however, are not in any sense too great and even the present set is commercially practical. The only really serious limitation is a tendency at times for all or part of a scene to go off focus momentarily.

tendency at times for all or part of a scene to go off focus mbmentarily.

Fast action across the screen causes the colors to break up into their components for an instant, which is a defect for which the remedy is readily known. It results from 20th's decision to compromise on an eight megacycle width band. A band can accept only a certain amount of information at a time, and if 20th used a 10 megacycle width, the breaking up of the color would be largely eliminated. However, there's a considerably added charge by American Telephone & Telegraph for wider band facilities. 20th is trying to get down to a still cheaper six megacycle channel, but feels the eight is a practical compromise at the moment.

The demonstration show was femceed by Kyle MacDonnell, out of TV. Talent included terper Georgie Tapps, comedian Jay Marshall, a trio of singers doing a "Faust" aria, dancers Mary Raye & Naldi, the Beatrice Kraft East Indian terpers, dramatic players Anthony Ross and Joan Chandler, eight line girls and two boxers in a one-rounder. Sammy Rauch produced and Arthur Knon designed the sets.

Herb.

Eidophor 'Return to Show Biz,' Sez Skouras; Exhibs Divide on Merit

By HERB GOLDEN

Spyros Skouras promised exhibs
last week that 20th-Fox would build
26 shows for transmission over the
system before it offered Eldophor
large-screen color tele equipment
to theatres. The 20th-Fox prexy, in
answer to queries from exhibs at
one of a series of homeoffice demonstrations of the Swiss process,
said also that negotiations are
in progress to have 500 sets of equipment ready in 18 months.

Manufacturing will be done for

ment ready in 18 months.

Manufacturing will be done for 20th by General Electric. Skouras said that after the initial 500, they'll be pouring out of GE at the rate of 30 or 40 a week. He prophesied that 7,000 to 8,000 would be in use in seven years.

Skouras said that he was already in negotiation with Richard Rodgers and Oscar Hammerstein 2d, Irying Berlin and other important producers and writers to prepare the live shows which will be offered when Eldophor is available. Plan, he added, is for each show to run two weeks, thus providing a year's stage show "product."

two weeks, thus providing a year satage show "product."

The 20th topper declared he did not see Eidophor as a means of transmitting sports or special events, but as a "return to show business in theatres." His thesis is that film houses have historically required some supplemental plus is that film houses have historically required some supplemental plus value, whether it was live shows, bands or dishes, and that Eldophor will provide this added quantity.

Despite the promise of shows featuring talents of Danny Kaye, Judy Garland and Dean Martin and Jerry Lewis, exhibs at the demon*

(Continued on page 18)

Talk Plainly, Simply, Asks Anti-Trust Judge

Asks Anti-Trust Judge

Federal Judge Samuel Kaufman
In New York District Court last
week ordered the Metropolitan
Theatre Co., operator of the Metropolitan, Providence, to revise its
\$8,450,000 anti-trust complaint
Against the majors into "simple,
concise" form. Court's ruling was
made in connection with the defendants' motion to strike out certain paragraphs in the complaint.
In directing Metropolitan to submit an amended complaint, Judge
Kaufman emphasized that "lectures, dissertations and flights of
literary fancy, all of which permeate the avoided." Basis of the
laintif's action is its charge that
li s unable to secure first-run
Product on "fair and equitable"
lerms.

Lucky Exhib

At an Eidophor demonstra-tion at 20th-Fox last Friday (27), an exhib arose to ask a question of Spyros Skouras. He began: "Will it be neces-sary in order to get Eidophor reception to be near a TV transmitter? My theatre is 150 miles from the nearest sta-tion."

tion."
"Congratulations!" shouted someone from the audience, practically breaking up the session.

20th Clampdown On Adjustments Of Rental Deals

tion chief, admitted this week that the company was clamping down on adjustments of film rental deals. He denied, however, reports from the field that 20th had adopted a hard-and-fast policy against adjust-

hard-and-fast policy against adjustments.

"It's not a policy," he explained.
"If we find that an exhibitor has agreed to terms that prove definitely out of reason, we'll take care of him. However, we do want to cut down on making each deal twice — once before the picture is played and once after."

The vet distrib compared the renegotiation of terms frequently sought by exhibs to buying a fack-tie, wearing it for three weeks and then deciding you paid too much for it and seeking a refund.

In those cases where an adjustment of terms appears merited, Lichtman said, the homeoffice will readily authorize the branch to make it. However, he indicated, adjustments will be harder to come by in the future in anything less than unusual situations.

Youngstein's Field Hop

Max E. Youngstein, United Artists v.p., left New York Monday (30) night on another field hop to conduct branch sales meetings in connection with the current UA sales drive.

He'll have sessions in Philadelphia and Washington. Pittsburgh also will be included, if he can squeeze a full-day conclave in before the weekend.

EYE-TO-EYE ON TRADE MOVES

Thearre Owners of America and Allied States Assn. are acting as one. While Allied and TOA (and TOA's predecessor outfits) have been rivals down through the years, the two national exhib orgs have been behaving like honeymooners lately.

lately.

This came into focus as the entire trade got together in a common effort to map a system of industry arbitration. Allied-ites and TOA-ers were in the same camp on all issues, as they were taken up at the three-day conclave in New York two weeks ago. What minor differences did develop were quickly resolved. Thus, it was Allied and TOA virtually functioning as a unit, sitting across the negotiating table from the distributors. (Incidentally, the 10-man committee named to draft a new set of arbitration proposals went into its bitration proposals went into its first huddle in N. Y. Monday (30) and will continue such meetings until conclusions are reached.)

Allied and TOA, additionally, haven't been at serious odds on an industry matter in months. Not like the old days, when an agreement between the two would have been as rare as a threatreman happy about business conditions.

Working together in the campaign to repeal the 20% Federal admissions tax are Pat McGee, long identified with TOA, and H. A. Cole, for years a key figure in Allied at the policy-making level.

Seen as partially responsible for the new romance is the fact that (Continued on page 60)

Treasury Delays 20th Divorcement

Fact that 20th-Century Fox Film Corp. will continue in business as the same corporate entity, although divorced from domestic theatres, was behind the past week's delay in obtaining the Treasury Dept.'s okay on the divorcement and the issuance of new stock to investors. In the case of the previous RKO and Paramount reorganizations, each was dissolved and two new companies were established.

However, since the time when those two outfits split, the revenue act was amended to require the formation of only one new corporation. Thus 20th stays as is, and its theatres subsid, National Theatres, becomes the single new corporation growing out of divorce-

Theatres, becomes the single new corporation growing out of divorcement.

Treasury's approval is awaited on the issuance of the National stock to 20th's stockholders on a tax-free basis. It's the first time that the new revenue ruling has applied to a film company and Treasury is giving the matter more than the usual amount of time. However, the decision is expected momentarily.

Aimed-for date for the divorcement was last Saturday (28). But National has been operating independently, in large part, for the past month and the few days' delay in the formal severance is not regarded as significant.

Rita's 'Affair' Gets Class B Rating: Ditto 4 Other Pix

Rating; Ditto 4 Other Pix

Four Hollywood films and one Italian import were rated as Class B. (morally objectionable in part for all) by the National Legion of Decency this week. Columbia's Rita Hayworth starrer, "Affair in Trinidad," was rapped for "suggestive lines, costuming and dances."

"Don't Bother to Knock," a Marier Monroe-Richard Widmark starrer from 20th-Fox, drew objection for "suggestive sequences," while "We're Not Married," from the same studio, was criticized for its "light treatment of marriage." Other B pix were "Nightmare in Red China" (Indie) and the Italian-made "Sky Is Red" (Realart).

Anti-Trust Law Change Possibility As Result of Senate Small Biz Probe

On the Double

Los Angeles, July 1.
Something unusual in show business, a double bill with double credits, is being shown in three local theatres.
Films are "Has Anybody Seen My Gal?" and "No Room for the Groom." Both were produced by Ted Richmond, directed by Douglas Sirk and written by Joseph Hoffman.

Allied Rift With Eastern Pa. Seen **Complete Break**

Rift between Allied States Assn. and its "suspended" affiliate, Al-lied Independent Theatre Owners of Eastern Pennsylvania, this week of Eastern Pennsylvania, this week took on the appearance of a complete and final divorce. The Eastern Pa. unit of Allied had differences with the national org over support of the Council of Motion Picture Organizations some time ago, leading to its suspension.

ago, leading to its suspension.

Delivering the blow which makes the full disaffiliation apparent was Sidney Samuelson, head of Eastern Pa., via a publicly-stated, sharp disagreement with Wilbur Snaper, prexy of National Allied. Samuelson, in his most recent organizational bulletin, refrained from mentioning Snaper by name. But he cited "exhibitor organizations and exhibitor leaders" who have been supporting National Screen Service in its monopoly fight with the Dept. of Justice. Samuelson sides with the Justice Dept.

Samuelson's bulletin came out

Samuelson's bulletin came out shortly following the appearance of tradepaper ads, inserted by NSS, in which a letter by Snaper criticizing the Government action was reproduced. Snaper had written the letter to Herman Robbins, NSS area. That Samuelson had Samuel. the letter to Herman Robbins, NSS prez. That Samuelson had Snaper in mind as he penned the anti-NSS bulletin was regarded as an obvious conclusion.

Justice Dept. suit versus NSS charges monopolistic practices in restraint of trade.

U Opens Fla. Exchange To Ease Atlanta Overload; RKO, UA Only 'Holdouts'

With opening by Universal of an exchange, in Jacksonville to service state of Florida and parts of southern Georgia, RKO and United Artists remain the only top United Artists remain the only top filmeries without direct representation in Florida. With its Atlanta exchange overloaded, 'Universal joined the other companies and launched its Florida operation last week, with Bufford Styles heading the office. Joe Kelly continues as head of the Atlanta office, which formerly serviced all the Florida points..

Distrib outfits discovered about

Distrib outfits discovered about three years ago that their Atlanta offices were carrying too heavy a burden in servicing both Georgia and Florida. Paramount was the first to open a separate office there, and Warner Bros. and Metro (Continued on page 60)

Industry execs conjectured this week that the upcoming film trade practices probe by the Senate Small Business Committee could possibly lead anywhere, from a beneficial exemption from some dictates of the anti-trust laws to some sort of Government-appointed public service commission to oversee exhibdistrib business conduct.

Tradesters said there's been an

distrib business conduct.

Tradesters said there's been an absence of official advice from the Senate group on the likely course of its investigation, other than that hearings will be conducted in some key cities, beginning in Los Angeles, in the fall. There have been no statements on who'll be called to testify at these sessions, and what line of interrogation will be followed. followed.

However, some exces figure that the probers will be in search of problems besetting small indie exhibs. According to one highly-placed film man, the Senate quizzers will find that "what's now legal under the courts' interpretation of the trust laws results in economic hardships for theatre owners and distributors alike. No one likes competitive bidding or the quick playoff of pictures, but these continue in practice as a direct result of the court orders." He added that the small exhibs as well as well-heeled circuit ops suffer from the bidding and rapid playoffs.

Unsound. Conduct

Unsound Conduct

Unsound Conduct

Thus, it's reasoned, if practices demanded by the anti-trust statutes are found to lead to otherwise unsound business conduct which hurts the film trade and the public as well, some changes in the law might result.

On the other hand, some indie ops have been suggesting a Government commission to the extent that curbs would be imposed on the amounts of rentals coin demanded by the digtribs, similarly as a public utility outfit's rates are fixed. It appears as extremely remote (Continued on page 14)

(Continued on page 14)

Name Wm. Zimmerman Aide To Robt. Mochrie at RKO On 'Special Problems'

Complete dependence of top sales execs on constant legal advice under present distribution restrictions is further evidenced in the upping of William Zimmerman this week to assistant to Robert Mochrie, v.p. and general sales manager of RKO, The post is a new one.

manager of RKO. The post is a new one.

Zimmerman is a lawyer who has been with RKO for 18 years. He has been functioning as an exec in the sales department since 1946, specializing in problems created by selling under regulations imposed by the consent decree. His new title actually will mean little change in function, but is recognition of his service and will give him more authority and scope.

Zimmerman's duties will continue to be those of attorneys attached to most sales departments. These include helping tor formulate distribution policies with legal aspects in mind, resetting of exhibition policies in towns upset by bidding or run changes, determining on multiple runs and numerous factors concerned with bidding.

Zimmerman is a graduate of Amerst College and Haryard Lawherst College and Haryard Lawherst College.

Zimmerman is a graduate of Amherst College and Harvard Law School.

Balaban Lists 38,500 Par Shares With SEC

Washington, July 1.

Barney Balaban, president of Paramount, has registered 38,500 shares of Par common stock with the Securities & Exchange Commission for trading on the New York Stock Exchange. Stock is owned by Balaban and his wife.

Registration is a legal requirement and does not necessarily mean that Balaban, who is now in Europe, has intentions of any immediate selling.

Sugar-Maxim Reel Proves

That It Takes a Good Boat

Where's Charley? (SONGS COLOR) (British-Made)

Ray Belger sepents stage tri-umph in sock tunepic; surefire b.e.

arner Bros. production and release.

S Ray Bolger features Allyn McLevie.

To Manager features Allyn McLevie.

To Manager features Allyn McLevie.

To Manager features and the Manager features and

Warner Bros. has a winner in its Technicolor filmusical version of "Where's Charley?" Based on the Broadway musical success, tunefilm emerges as a gay spoof and delightful romp. It's appeal is universal, having entertainment values for old and young, for sophisticates as well as naive. It should prove Warners' big money-maker of the year.

Duplicating his legit triumph in the lead, Ray Bolger terps, clowns and warbles in a heart-winning, ingratiating manner. A first-class terper, and a comedian with great sense of timing, he also handles the Frank Loesser tunes competently, despite a limited set of pipes. His singing of "Once in Love With Amy" comes off as fresh and appealing as it did on the stage. It's socko.

Also on hand from the original

socko.

Also on hand from the original Broadway cast is Allyn McLerie, as Amy, Bolger's vis-a-vis. Femme shares the terp-tune duties with Bolger perfectly, and appears headed for big things in pix. (Warners signed her' to a longterm pact as result of this pic). Horace Cooper, a 70-year-old trouper making his film debut, and Robert Shackleton are also holdovers from the original cast.

Story, based on Brandon Thomas' hardy perennial, "Charley's Aunt." is pure corn, but corn of the tongue-in-cheek type. Well-known farcial yarn presents Bolger, as Charley, and Shackleton, as Jack, as roommates at Oxford back in the Victorian era. Expecting the arrival of Charley's rich, widowed aunt from Brail, Dona Lucia d'Alvadorez (Margaretta Scott), they invite their gals, Amy (Miss McLerie) and Kitty (Mary Germaine) to their rooms. Unexpected delay of the aunt's arrival leaves the boys without a chaperone, apparently a fate worse than death in those days.

In a spot, Bolger dons a feminine costume and poses as his aunt. Further complications arise with the arrival of Spettigue (Horace Cooper), uncle of Amy and guardian of Kitty, and Sir Francis Chesney (H. Marlon Crawford), Jack's father. Learning of Dona Lucia's wealth, both oldsters ardently woo the disguised Bolger, leading to a series of hilarlous comedy situations. Highlight laughwise in the wooing campaign is the scene in the ladies' dressing room bletween Bolger and Cooper. Latter scores as an old roue on the make. Story and musical numbers are blended expertly. Filmed at the Warner studio in England and on location at Oxford U., pic encases 11 Loesser tunes, most familiar benderic in the wooling campaign is the scene in the ladies' dressing room blowed the George Abbott stage book closely. David Butler, marking and inside studies, in films, celebrates auspiciously with crisp, intelligent direction.

Predominantly British chorus and assies show yerve and

brates auspiction.

Predominantly British chorus lads and lassies show verve and spark in the tune-terp production numbers. Supporting cast is also firstrate. Shackleton is properly handsome as Jack and handles the love ballads nicely. Miss Germaine, a blonde, English looker, is an okay ingenue. Miss Scott and Cooper also turn in winning performances. Erwin Hiller's Technicolor cameras show the players, backgrounds and costumes to advantage, and other technical aspects are on the plus side.

a June 18, 52. Mun;

Van Johnson
Patricia Neal
Louis Calhern
Sidney Blackmer;
Philip Ober
Patricia Collinger
Moroni Olsen
Reinhod Schunzel
Lay Roope,
Dan Riss
Raymond Greenlesf
Gregory Marshall
Perry Sheshan
Jon Jimmie Fox
Kathariam er Dee Kralik

The current election year hubbub and national capital setting may prove of help to "Washington Story's" chances. It manages to be fairly agreeable film entertainment most of the time, although way overboard on talk, and shapes to passable possibilities in regular release.

Van Johnson and Patricia Neal provide the boy-meets-girl angle

release.

Van Johnson and Patricia Neal provide the boy-meets-girl angle which Robert Pirosh has developed rather obviously in his sereen story. Just as obvious is Pirosh's tattempt to make a case for elected representatives and against political commentators who sensationalize bribery and other Government corruption. This significance would have been strengthened had he used more objectivity and less rancor in stating the case.

Johnson is a boyish Congressman who is the target of Philip Ober, columnist whom the solon is suing for slander. Miss Neal-plots with Ober to get something on 'the Congressman, using the ruse that she plans a series of articles showing Congressmen is a favorable light as hard-working, honest representatives of the people. It's no surprise that the close association necessary for the articles convinces her that Johnson is true-blue, and at the finale she supports him when he votes against his home town on an issue of national importance.

Pirosh's direction guides the story through scenes designed to show Congress and its various committees in action. On this recover, film does help to enlighten the public on the behind-the-scenes work that goes on in the national capital. The Dore Schary production also furnishes a tourist's eye-we of the capital and its buildings, but production and direction miss on giving the film story quality.

Trouping is agreeably paced to answer the not-too-exacting demands of the script. Johnson and Miss Neal make a pleasant team, and there are a number of other good performances to help carry the picture. Louis Calhern shows up excellently as a Republican congressman who furnishes John-on with a friendly rival. Sidney Blackmer is good as a lobbyist. Ober, with nasal-toned speech, thin mustache and thinning hair, "ets over a portrayal of a newsnaper-radio commentator constantly attacking Governmental. misdeeds. Others provide acceptable support.

deeds. Others provide support.
Technical assists are well-valued including John Alton's lensing of the Washington scene and play-Brog.

Barbed Wire (SONGS)

Above-average Gene Autry oatuner; okay for western film spots.

Columbia release of Gene Autry duction. Stars Autry. Directed George Archainbaud. Screenplay. Georgeafty: camera. William Bradford. for, James Sweeney; musle, Macha I cinikoff. Tradeshown in N. Y., Jun Sc. Running time, 61 Mins.

Cone Autry Gene Autry
Buckeye" Buttram Pat Buttram
vay Mendall Anne James
Uncle John Copeland William Faurestt
Neve Ruttledge Leonard Penn
August Gormley Michael Vallan
Cerry Tarret Frank
ruey Clayton Moore
BU Parker Edwin Parken
Handley Sandy Sanders

Katy's Love Affair

"Katy's Love Affair," a
British-made film opening si,
the Beacon and Midtown Theatres, N. Y., today (Wed.), wasreviewed in Vanstrt April 23,
1947 under its original title
of "The Courtneys of Curron
St." Snader Productions is distributing the Anna NeagleMichael Wilding starrer in
the U. S.

Yarn deals with a man who
married beneath him. But
while Miss Neagle is known
to American audiences, Cane
observed, "no film more British in style and sentiment
ever has crossed the Atlantic.
It may call for a special brand
of salesmanship."

war, and that Leonard Penn, rich ranch owner, has dreams of building a railroad over the land that he and his henchmen have claimed as homestead plots. Their unrelenting work in fencing off large areas of land with barbwire prevents the range men from driving their cattle north to the markets. Autry uncovers the plot and thwarts Penn and his gang after a gunfight and several rounds of fisticuffs.

Autry is his customary cowboys left here. He chips in with two good tunes, "Mexacail Rose" and "Old Buckaroo," with his ballading worked in more easily than in some recent pix. Pat Buttram, as his friend and U. S. Government land agent, supplies the comedy relief. Lone femme is Anne James, who goes through the motions of being a weekly newspaper editor. Penn is sufficiently conniving as the wealthy ranchman who sets up the phoney homesteaders in order to get land for his planned rail line. William Fawcett heads a standard support cast.

Armand Schaefer has given the film sufficient production, while George Archainbaud directs with intelligence. Gerald Geraghty's story has a few nunsual angles for a cowboy thriller. William Bradord's lens job is okay, while James Sweeney has edited sharply.

Die Suendige Clemxe

Die Suendige Glenze

Die Suemdige Glenze
(The Border of Sin)
(GERMAN)
(GERMAN)

CC release of R. A. Stemmle production. Starz Dieter.
Written and directed by R. A. Stemmle.
Camera, dgro Oberger; editor, Walter
Wiskosky. At Marbeeuf, Paris, June 16.
32. Running time, 9 MiNS. lear Borzeh
Hand.

Chappe.

Jan Hendriks

Jan Hendriks

Jan Hendriks

Jan Hendriks

Jise Collende

Pic is late in its theme of the delinquents left in the wake of the war. Made simply and directly, it has some stirring scenes and some interesting moppet treatment. In general, the film has only language-spot opportunity in U.S.

Only language-spot opportunity in Film unfolds in a border German town where poverty leads the children into wholesale smuggling with the full sanction of the parents. In this group is a girl who is supporting her family with the father in jail. Into this comes an idealist teacher who wants to study and remedy these pitiful conditions. Here the vehicle falls into a conventional love affair and blunts the originality of locale and theme.

There are some fine scenes as the children scoot across the Siegried line and some hairbreadth moments as they scoot under oncoming trains to evade the customs men. Direction is good in a journalistic way but does not get into the dramatic core of the story.

Dieter Borsch can't do much with the vague role of the teacher. Inge Egger shows promise as the smuggler with a case of conscience, while Jan Hendriks, is properly ruthless as the gangleader and seductor. Lensing shows limited budget in its murkiness. Editing is fine and helps build the best moments of chase and escape in the film. Moppet work is fine. Film unfolds in a border Ger-

Secret Flight

Secret Flight

"Secret Flight," a British import which preems today (Wed.) at the Beacon and Midtown Theatres, N. Y., was reviewed from Hollywood by VAREET in the issue of Oct. 3, 1951. Sir Ralph Richardson stars in this Two Citles-J. Arthur Rank production.

In appraising the film, Whit thought that "American theatregoers will find little to inrigue them . . . film is about as old hat as anything which has come out of the Isles in years, everything about it being dated." Story concerns British scientists developing radar. Union Film Distributors is releasing in the U. S.

Ahl Viene Martin

(Little Love of My Life)
(MEXICAN)
(Senge)
(MEXICAN)
(Senge)
Mexico City, June 24.
Producciones Lanarias, production a release. Stars Pedro Infante-and Sar Montiel; features Armando Silvestre; Jordo E. Gonzalez, Jose Pulido. Direct by Miguel Zacarias. Screenplay, Alva Galvez y Fuentes, Pauline Masip; cara, Gabriel Figueroa; music. June City. Running time, 24 MMM.

This is a Mexican western with ballading. But it is good entertainment, the current film click here. Starring Pedro Infante, who is tailor-made for the top role, a typical cowboy, quick on the draw and lover of women, cards and religion. He sells three songs in his cheracteristic humorous style. Sarita Montiel, Spanish singerdancer, also socks over a couple of tunes.

dancer, also socks over a couple of tunes.

Miguel Zacarias does well indeed as producer, adaptater and director. He gets much out of the comedy drama of everyday Mexican ranch life of another day, without having to drag in the seried. Stress is on fun and action. The stagecoach heldup is handled with high comedy.

Miss Montiel comes to Mexico to claim an inheritance and, after the usual complications, falls in love with Infante. He chases her, but yarn winds up by her chasing him. Topper here in vaude, niteries and on radio, she has great pipes and also can dance. Her acting in this is surprisingly good. Much of the pic's charm is due

Much of the pic's charm is due to lensing by Gabriel Figueroa, many times winner of Mexican prizes. Doug.

Marito E Moglie (Husband and Wife) (ITALIAN)

(ITALIAN)

Genoa, June 24.

RKO release of Coatellardese production. Stars Eduardo DeFilippo, Tina Pica; Titina DeFilippo, Tina Pica; Titina DeFilippo, Dina Pica; Dina Pica; Defilippo, Dina Pica; Di

Girl Next Door.....Lucina Vedeveili
Twin-episode item shapes as
slow-moving local fare, with slightly better chances abroad. Might
do as mild art house entry in U. S.
Based on a Maupassant tale, the
first story tells of a paralyzed and
bedded husband whose wife has
near-fanatic love for chickens. To
utilize her henpecked spouse's bedtime, she blackmails him into a
chicken-hatching scheme in which
he's to do the hatching. Threatend with starvation, he agrees, and
with the whole willage waiting apprehensively, the chicks are finally
born, everyone agreeing it's a
miracle.

In the second featurette, adapted

miracle.

In the second featurette, adapted by DeFilippo from his play, "Genarintello," he teams with his realife sister Titina in a Neapolitan love triangle. True understanding and affection of his wife finally end a family fight over her mate's middleaged flirtation with the girl next door. Stories are simple, but acquire depth via characterization. Opener, has richer story value, comes off better than the slimmer, more obvious followup. Both are too long.

DeFilippo's direction is uneven, sometimes overstatic, and he often lets his actors get out of hand. Technical credits are okay, with Nino Rota's music in tune with story and setting.

Gottlieb, Rose Huddle On 'Broadway' Pic Plans

Indie producer Alex Gottlieb and Billy Rose began huddles in New York this week to map plans for the lensing of "Tales of Broadway." Pic, to be based on four stories au-thored by Rose, is next on Gott-lieb's sked. He arrived in Gotham from the Coast Monday (30) for the confabs.

Meanwhile Rose, who has Meanwhile Rose, who has announced plans to enter indie film production, states he's going strictly solo with the project, that is, refraining from any financing or distribution deals. Legit producer acquired rights to "Carmen Jones" from Oscar Hammerstein, 2d, and revealed he'll produce it with an all-Negro cast. from Oscar Hammerstein, 2d, and revealed he'll producer active. If I come up with an all-Negro cast, "If I come up with a good picture," said Rose, "I'll open it at the Ziegfeld Theatre in N. Y. (which he owns) and out of my office take care of the booking and exploitation of the first-run engagements."

For the first time in two years, 20th-Fox will make a picture entire ly in New York. Film, titled "Fax!, will star Dan Dailey, with Constance Smith as top femme. Original plan was to shoot only the backgrounds in Manhattan, Last-Fox picture to be filmed completely there was "Fourteen Hours."

To Make Okay Fight Fic No matter how skillful the photographer, editor or commen-tator, fight films can be no better than the bout itself. That proves all too evident in the currently available 20-minute reel on the Joey Maxim-Sugar Ray Robinson tilt at Yankee Stadium, N. Y., last Wednesday (25).

Wednesday (25).

There is no more than mild excitement in the two reels, although there's a good bit of interest in watching first the referee and then Robinson being kayoed by the blistering 104-degree heat in the ring. Since only five rounds are shown, they are well-selected to indicate Robinson's immediate primacy over Maxim in stanza one and two; the most active of the middle rounds (seven); refere Ruby Goldstein's "defeat" in the tenth (along with the start in the same round of Robinson's wilting), and the final (13th) stanza when Robinson literally melts from heat exhaustion.

Joe Roberts, who produced the

exhauston.

Joe Roberts, who produced the film in association with the promoters, International Boxing Club, had the 'choice, as in previous fights, of either presenting five full nights, of either presenting five full rounds, or editing clips from all the rounds (totaling 39 minutes) down to 15 minutes of actual punchasinging. Maximum length for a whole film of this type to please exhibs and to make print cost reasonable is 20 minutes. In addition to the 15 minutes used up the five full rounds in the present pic, there are a couple minutes of introduction at the weighing-in (which is pure waste) and some interesting footage of Goldstein; fadeaway and Robinson's inability to get off his stool when the bell for the 14th rang.

Customers Always Groan

Customers Always Groan

Whether they see full rounds, as in this version, or bits and pieces of rounds, as in some past pix, the customers always groan. Actually, the full-round method gives a much more accurate overall impression of battle—or lack of battle, in this case. The fight could, he made to appear to have considerably, more action if only the section spots from each gound were selected—but the result would be a false picture. Whether it would be better commercially is another question. question,

question.

In this case, there are audible howls in theatres when the pie jumps from round two to round seven, then to 10 and then to 13. Actually, from one who witnessed the original at Yankee Stadium, theatre customers are missing nothing by not seeing the in-between stanzas. They merely prove that Maxim isn't much of a champ, no matter what the final result. Particularly commendable in the

no matter what the final result.

Particularly commendable in the films was Roberts' alertness in picking up Goldstein's fade as the 10th round closed. Apparently sensing that Ruby had lost his bounce, head his emergment train on him that rauby had lost in souther, what his cameraman train on him and caught the official getting as ammonia capsule from the medicand then being relieved, with Ray Miller coming in to sub for him.

and then being relieved, with Ray Miller coming in to sub for him.

Except for a few seconds of closeup in the last round, all the camera shots are from middle distance. That makes for visual monotony that editor Larry Sherman might have eliminated with some interesting facial closeups lill Corum's commentary is adequate. It is justifiably sparse, but appears to be a bit too much ofthe-cuff, as though he were seeing the fight pic for the first time when his voice was recorded. That may be so, as a matter of fact, since all emphasis was on speed in getting the films into Broadway theatres by 2 p.m. of the day following the fray.

Background crowd noises, incidentally, also appear to have been dubbed in with speed rather than realism in mind. They go up and down in volume at wholly irrelavant times. That's minor, however, since, as has been pointed out, the b.o. value of the pix is governed by the intrinsics of the fight it self, rather the mechanics of reproduction.

U.S. ASKS H'WOOD O'SEAS AID

Tinted, Pirate-Flavored Action **Product to Dominate Fall Releases**

Tinted action product, spiced with a Captain Kidd flavor, dominates the fall release slates of major filmeries. Skedded for re-lease during the September to Delease during the September to Delease during the September of Delease during the September of September 1 of Septembe nates the fall retease are major filmeries. Skedded for release during the September to Delease during the derivation of Duclease three pirate pix each,
Universal follows with two, and
RKO has a lone entry. The
privateer parade is in keeping with
the desire for many-hued costumers stressing action, apparently Hollywood's answer to the
vintage black-and-whiters on video.
Notable in the fall skeds is the
fact that color is the rule rather
than the exception. During the
September-December period some
of the production outfits have only
one bew pic listed. Paramount,
for example, with eight pix set for
release during that time, has seven
in color. Warners slate is the
same. Metro has seven out of 11,
Columbia five out of 11, 20th-Fox
six out of 11, RKO four out of
seven, U seven out of 11, and UA
two out of eight.

Buccaneer Binge
On the pirate binge are the following films:
Warners: "The Crimson Pirate,"
starring Burt Lancaster; "The Iron
Mistress," starring Alan Ladd, and

Warners: "The Crimson Pirate," starring Burt Lancaster; "The Iron Mistress," starring Alan Ladd, and "Abbott & Costello Meet Captain

Kidd."
Columbia: "Captain Pirate,"
"The Golden Horde," filmization
(Continued on page 21)

Warners Revamp In Upstate N. Y.

In Upstate N. Y.

Albany, July 1.

Further contraction and revamping of the Warner Theatres upstate operations were effected with the sale, effective today (Tues.), of the Keeney, Regent and Strand in Elimita, to John Osborn, of Wheeling, W. Va.; and of the Diana and Park in Medina to Dipson Theatres, of Buffalo, and the transfer, July 15, of supervision of WB houses in Olean, Dunkirk, Hornell and Jamestown to the Pittsburgh zone. Osborn operates five situations in the Wheeling area, according to word here.

The theatres being placed under the guidance of zone manager M. A. Silver in Pittsburgh are now directed from Albany by Charles A. Smakwitz. Several women employees in the local offices have been let go, Before the bookkeeping and accounting departments were transferred to New Haven last July, a total of 23 worked in the upstate headquarters. It had shrunk recently to seven.

There are industry reports of additional changes in the offing. Ralph Crabil, western district manager, with offices in Elmira, apparently is out.

The WB circuit owned two of the theatres in Elmira and one in Medina. It held the others on loase. Last March, two houses were lopped from the string with the sale of leases on the Babcock and Tenjel in Wellsville to Max Friedman, for 17 years buyer and booker for Warners upstate.

Smakwitz will supervise 10 houses in Albany, Troy and Utica. Transfer of a part of the contact department from New Haven to Newark, N. J., is under way.

King Bros. in Turkish Tie for 'Carnival' Pic

Hollywood, July 1.

Turkey will be the scene of "The Carnival Story," first picture to be produced abroad by the King Bros. Maury King leaves for Istanbul next week to make arrangements for a September start.

for a September start.

Film will be made in cooperation with Andfilm, a Turkish company, which will put up part of the bank-roll. King Bros. will furnish the scripts, stars, director and crew. While abroad, Maury King will negotiate for production of "The Giant Killer" in Italy and "The Young Toreador" in Spain.

Lapinere-Bellfort **Tiff Sees Wallman Replacing Former**

Replacing Former

Paris, July 1.

Replacement of Elias Lapinere
by Carl-Gerhard Wallman as
RKO's general sales manager for
Europe and the Near East climaxed a long-smoldering situation
involving a clash of personalities
between Lapinere and Joseph Bellfort, company's general manager
for the European division. Blowup occurred during the recent Continental visit of international topper Phil Reisman, who decided to
sustain Bellfort.

Final decision to shelve Lapinere
apparently was handed down only
a few days ago since as early as
last week Lapinere had been
quoted in stories out of Paris on
plans for RKO's upcoming European sales drive. Furthermore, a
special "Lapinere Week" Sept. 1421 was to spark the general release
of top RKO product simultaneously
in all countries.

Quick alteration will probably
be made, shifting the drive stanz's
appellation to "Wallman Week."
Wallman, former general manager for Scandinavia, is a vet of
the RKO organization and has the
longest service record on the Continent. He began his industry
career at RKO's New York exchange, transferring later to the
homeoffice where he handled publicity and promotion for RKO films
distributed in Sweden. In 1935, he
was assigned to organize and manage the RKO office in Sweden,
holding that office until his recent
appointment.

Lapinere, vet Continental indusstryite, formerly was with Metro
and Paramount in Europe. He
joined RKO about four years ago,
serving as general sales manager
as well as pub-ad topper.

AD-PUB SEMINAR PLAN GETTING OKAY IN TRADE

Idea of an industry seminar to concern itself exclusively with the

WOULD COUNTER CUT IN BUDGET

Washington, July 1.
Hollywood will be asked to come to the aid of the State Department's international picture program which faces a severe cutback due to budget reduction.

film program, headed by Herbert Edwards, will be slashed between 30 and 35%. State will inform its industry advisory panel about the situation and ask for suggestions and what assistance Motion Picture Assn. of America and other branches of the film industry can give it.

and other branches of the film industry can give it.

Representing theatrical branch of pix on the panel are Y. Frank Freeman, for the major producers; Gunther Lessing, the independents; Frank Capra, motion pleture industry committee; Ned Depinet, COMPO; Edmund Reek, the newsreels; and John McCarthy, MPAA. Non-theatrical members of the panel are Gordon Bigger; Joseph McPherson, Peter Mooney, Ralph Steetle, Donald White and Walter Wittich.

Congress cut State Dept.'s over-

Congress cut State Dept.'s over Congress cut State Dept.'s over-seas information program to \$86,-600,000, instead of voting the \$133,-272,000 requested by the Adminis-tration. Department is pro-rating this cut. Thus, the motion picture section, which spent about \$10,-000,000 during the fiscal year end-ing yesterday (Mon.) and which asked \$10,600,000 for this new fis-(Continued on page 53)

Adjourn 'Treason' Title Suit: Exhibition Barred **Except Current N. Y. Run**

EXCEPT CUITERS N. 1. AUII
Hearing for a temporary injunction in the soit of author Albert
E. Kahn against the film, "High
Treason," was adjourned to July
Il, on condition that defendants
will not distribute or exhibit the
pic anywhere except in the New
York City theatre where it is now
showing. Defendants in the case
are the J. Arthur Rank Organization, producers of the film; Pacemaker Pictures, and Arthur MayerEdward Kingsley, U. S. distribs of Edward Kingsley, U. S. distribs of

Edward Kingsley, U. S. distribs of the pic.

Adjournment was granted on request of attorney Louis Nizer; repping the Rank organization. Nizer told the court that he required the time to get affidavits from England to dispute Kahn's claims of "unfair competition" in the use of the title "High Treason," which is title of \$2\$ book authored by Kahn in 1950. Latter seeks to enjoin the Rank outfit and U. S. distribs from using the title.

Postponement of the hearing, okayed Monday (30) by Justice (Continued on page 21)

Berger Beef at Par Star TV Competition to Pix B.O.

Mineapolis, July 1.

Bennie Berger, North Central Allied president, has taken Paramount to task for "poor foresight and judgment" in permitting its top stars, Bing Crosby and Bob Hope, to appear on a free show Saturday night at expense of theatres' boxoffice, as it did in the June 21 telethon.

"Neither my organization nor I am averse to the presence of film stars on such fund-raising activities as that of the Olympic games," Berger pointed out. "But it appears strange to us that studios

No New Reissues Rush Despite 'Kong' Success; Special Type Seen Needed

Prep Ball-Arnaz Film Reissues on TV Success

Success of the husband-and-wife team of Desi Arnaz and Lucille Ball in the "I Love Lucy" video series has prompted two filmeries to weigh reissue of films starring the principals.

the principals.

Columbia is prepping a package starring both personalities separately. Pix are "Hollday in Havana" starring Arnaz, and "The Fuller Brush Girl," starring Miss

Being considered by RKO are "Look Who's Laughin" and "Two Many Girls," in both of which Miss Ball has a leading role.

1st Round to RKO, **As Simmons Nixed**

Hollywood, July 1.
Motion to inspect RKO records, including Howard Hughes' income tax, denied by Federal Judge Ernest A. Tolln, is regarded as a major victory for the studio in the case brought by Jean Simmons seeking to prevent studio from claiming that she is under contract. Judge also quashed a subpoena calling for the records. Judge commented that "there'a a tendency in this case to forget contract action. I think we'll find this to be a case to be decided mostly on law of contracts."

Martin Gang, attorney for Miss

on law of contracts."

Martin Gang, attorney for Miss Simmons and Granger, exploded his bombshell demand for a scrutiny of the RKO-Hughes records last week to counter defense contentions that the plaintiffs came into court with "unclean hands" in respect to capital gains provisions of the deal. In an affidavit filed with the motion to inspect, Gang charged that RKO "has been engaging in capital gains transactions. charged that RKO "has been engaging in capital gains transactions as a lure and bait for motion picture stars for a considerable period." He added that Miss Simmons and Granger "were baited into entering into negotiations by minds well versed in a cunning study of our income tax structure."

study of our income tax structure."

Gang maintained that the records he sought would establish that RKO had made capital transactions between itself and Hughes and firms in which he was interested, and that capital transactions had been made with Walter Kane for "services which he seems to have rendered without compensation." Affidavit also charged that the records would show that Milton Pickman violated his "fiduciary rela(Continued on page 20)

(Continued on page 20)

U CAPSULES 40 YRS. IN GRATIS ANNI SHORT

booker for the contact Smakwitz will supervise 10 house in Albany, Troy and Utical Charles in Columbia pic to play the fills September or October, the fills companies. He also expects that the proposed seminar might work out new promotional approaches to the public.

Cole and O'Dosnell last month hosted the COMPO Showmen of Indig Production at the showcase, the fills of the Indig Production at the showcase, large seminar idea to them.

Idea of an industry seminar to Saturday night at expense of the concern itself exclusively with the trade's ad-pub operations advanced further this week as Robert J. Saturday night at expense of the concern itself exclusively with the trade's ad-pub operations advanced further this week as Robert J. June 21 telethon.

Saturday night at expense of the contact form new thord sature's boxoffice, as it did in the June 21 telethon.

"Neither my organization nor I of may everse to the presence of film and everse to the presence of the film cholor of the fi "Then and Now," a nine-minute short giving a capsule history of 40 years of Universal through ex-

cereated no new rush to film vaults by other companies. Considerably larger number of re-releases are

Reissues on TV Success
Success of the husband-and-wife
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As Simmons Nixed

On Seeing Books

Hollywood, July 1.
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ajor victory for the studio in the
se brought by Jean Simmons
(Continued on page 20)

(Continued on page 20)

Rank U Stock Coin Into Gen'l Fund

London, July 1.

Sterling equivalent of the approximate \$2,700,000 which J. Arthur Rank is receiving for his Universal Pictures, stock is going into the treasury of his General Cinema Finance Corp. It will be used for general purposes, which means it will go a considerable way toward reducing the Rank empire's outstanding indebtedness.

Most of the coin is understood already to have been paid, which brought it under the wire to be credited to GCFC's 1951-52 fiscal year accounts. Fiscal period ended last Friday (27). Statement for the year, which should be much improved by the cash resulting from the U deal, will be issued in September or October.

The dollar payment by Decca Records for the U shares automatically goes into the British Treasury's dollar account. Bank of England, in turn, credits Rank with sterling. That's normal procedure, unless any British dollar-earner can demonstrate to the Treasury that expenditure or investment of U, S. receipts will earn a further substantial number of dollars. Rank made no effort along that line.

Rackmil Back From Coast
Milton R. Rackmil, prez of Decca,
returned to New York from the
Coast last night (Tues.). He had
been there about a week, working
frequently at the U studio on a
TV film project.
His plan is to remain east now
until after U's annual stockholders
meeting next Tuesday (8) and
the company's board meeting during the ensuing week. He's slated
to be elected a director and then
named prexy of U.

3 Strong, New Entries Lifting L.A.; 'My Gal' Smash \$23,000, 'Robin Hood' Socko 33G, 'Lydia' Lively \$28,000

Los Angeles, July I.

// Ith three money pix among
/ bills, first-run boxoffice is
king up this week. "Story of
in Hood," in two theatres, is
ng a smash \$33,000 while
dla Balley" looks nifty \$28,000
in two houses, being especially
ng downtown.

Anybody Seen My Gal" with
Room for Groom," well sold,
eading for sock \$23,000 in three
is, two being small, houses,
nning Team" shapes mild \$22,
or near in three locations. Pope run of "My Son John" is

or near in three locations. Popeer un of "My Son John" is y okay \$0,000 in two sites. dels, Inc." is slim \$14,000 for days in four houses.

'at and Mike" looms nice boo in two sites for second c. "Man in White Suit" cones neat in fifth round at Fine

Estimates for This We Angeles, Chinese, L (FWC) (2,097; 2,048; 70-\$1.10)— "Models,

(UA), \$25,500. Holds at orfor second week for light, including m.o. to Vogue (885; 70-90). Wilters (2,756; 1,757; 2,344; 70-\$1,10; nning Team" (WB). Mile of or near. Last week, "Storm libet" (Col) and "Red Snow" and

reet, Pantages 2,812; 70-\$1.10) — Hood" (RKO) and " (RKO). Smash \$33,000 week, "Outcast Islands" (UA "Confidence Girl" (UA), \$16

1, think (233-11.10)—"My 106; 840; 65-\$1.10)—"My n" (Par) and "One Big Af-JA) (Rialto only). Okay Rialto subsequent-run last

Rain Helps Hub: 'Heart' Nice 16G, 'Scaramouche' Trim 27½G, 'Fighter' 12G

o. eter (Indie) (1,300; 60-80) ore" (Par) (3d wk). Off (Continued on page 22)

Broadway Grosses

Estimated Total Gross
This Week\$441,506
(Based on 19 theatres)
Last Year\$482,506
(Based on 17 theatres)

'Glove' Smooth \$8,000 in Omaha

aired with "Oklahoma Annie" at orpheum started out fairly good. Clash By Night" held up well in is 'second week at the Brandeis. 'he State's "Red Mountain" shapes

Estimates for This Week

'Scaramouche' Wow 19G Leading L'ville; 'Lydia' Fair \$9,500, Bronco' 6G

"Scaramouche" at Loew's State, smash \$19,000. This is something to shout about in the midst of 99 degree weather which has the town almost on the ropes. Rialto is doing fairish with "Lydia Bailey" while the Mary Anderson with "Sound Off" looks brisk.

Estimates for This Week

Kentucky (Switow) (1,000; 54-75)—"Bronco Buster" (U) "Scarlet Angel" (U). Okay \$4,000 or near. Last week, "Atomic City" (Par), \$3,800.

Mary Anderson (People's) (1,500)

Par), \$3,800.

Mary Anderson (People's) (1,200; 34-75)—"Sound Off" (Col). Good (6,000. Last week, "3 for Bedoom C" (WB) \$5,500.

Rialto (Fourth Avenue) (3,000; 4-75)—"Lydia Bailey" (20th) and 'Peek-A-Boo" (20th). Fairish 9,500. Last week, "King Kong" RKO) and "Leopard Man" (RKO) relssues), \$9,000.

State (Loew's) (3,000; 54-75)—

Port. Perks; 'Clash' Fast \$12,000, 'Skirts' 10G, 2d Portland, Ore., July 1.

Broadway (Parker) (1,850; "Winning Team" (WB) lilver City Bonana" (Rep.), 0,00. Last week, "Scarlet A) and "Pool of London"

Robin Hood Hot \$17,500, Toronto

two houses, Holdovers are skin ming the cream, notably "Pat an Mike" and "Skirts Ahoy," both i second week rounds to good re

H.O.s Slow Up Det.; 'Women'-Fight Pix Fair \$8,000, 'King Kong' Tall 14G, 2d

gan, and Outlaw women while Robinson-Maxim fight films, which is fair at the Madison. The hold-overs mostly are dragging but "King Kong" still is good at the Palms

Fox (Fox-Detroit) (5,000; 70-"Macao" (RKO) and "Confide irl" (UA) (2d wk), Down to \$

Michigan (United Detroit) 4,000; 70-95)—"No Room for Groom" (U) and "Scarlet Angel" (U). Slim \$16,-000. Last week, "Winning Team"

Cincy Lagging; Team' Fair \$10,500 'Bedroom' Nice 8G, 'Kong' Wham &G

Key City Grosses

Estimated Total Gross

This Week \$1,784,600

(Based on 22 cities, 172 theatres, chiefly first runs, including N Y.)

Total Gross Same Week
Last Year \$2,823,000

(Based in 22 cities, and 191

Story' Big 181/2G Tops Torrid D.C.

000. Last week, a for beauty
("WB), \$8,000.
Ontario (K-B) (1,424; 44-74)
Time for Men Only (Par), Pic
ant \$6,000. Last week, "Capi
City" (UA), nice \$6,700.

Love'-Lutcher Hep 10G, Seattle; 'Pat' Sock 14G

Seattle, July 1.
Return of Nellie Lutcher with arrounding acts onstage at Palo

Frisco Holds Up Well; 'Creek' Oke at \$11,000, 'Hunter' 9G, 'Lydia' 13G

Brave Warrior* (Col), \$10,000.

Fox (FWC). (4,651; 65-85)Lydia Bailey* (20th) and "Ki
wohk Baroni" (Mono). Mild \$13
00- or near. Last week, "Winnin
Ceam" (WB) and "African Treas
tre" (Mono), \$10,500.

Warfield (Loew's) (2,656; 65-95)Scaramouche" (M-G) (2d wk

30,000.

Paramount (Par) (2,646; 65-95)"To Have, Have Not" (WB) and
"High Sierra" (WB) (reisus)
"air \$11,000. Last week, "Garl
"tty" (WB) and "Death of Angel"

Scaramouche' Fine In Buff, 13G; 'Bedroom' 6G

this stanza ion

Heat Sloughs Chi Despite School Vacations; 'Scaramouche' Loud \$18,000. Beacon' 13G, 'Kangaroo' 21G, Both OK

cokey \$21,000. Walk East on acon Street" at the United tists also seems oke with \$13,000. Among the holdovers "Never ke No For Answer" is nice at a Surf. "Outcasts of Poker Flat" of "Young Scarface" at Grandoks strong in first holdover weeknever and Rio Grande", and tomic City" at Roosevelt looms oderate on holdover "Greatest low" at Palace, should get the ddie trade for excellent \$18,000 its eighth week.

Estimates for This Week Chicaro [R&K] (3,800: 55-98).

Estimates for This Week Chicago (B&K) (3,900; 55-98)—at and Mike" (M-G) plus Billy Illiams Quartet onstage (2d. w/k), Iding to okay \$35,000. Last (\$\), \$40,000. Grand (RKO) (1,500; 55-98)—utcasts of Poker Flat" (20th) and oung Scarface" (Indie) (2d wk), ce \$8,000 in sight, Last week, 2,000.

o00.

alace (Eifel) (2,500; 98-\$1.25)—
eatest Show" (Par) (8th wk),
vy school trade may tilt this to
\$18,000. Last week, \$16,000.
oosevelt (B&K) (1,500; 55-98)—
nver Rio Grande" (Par) and
omic City" (Par) (2d wk). Okay
00. Last week \$12,000.
tate-Lake (B&K) (2,700; 55-98)—
aramouche" (M-G). Strong
000. Last week, "Lydia Bailey"
h) and "First Time" (Col) (2d
\$,\$9,000.

blood of the blood

900. (Essaness) (1,073; 98)—
angaroo" (20th). Starting off
l with \$21,900. Last week,
loon Toes" (20th) (2d wk),

(2,000.
World (Indie) (587; 98)—"Bitter
ice" (Indie) (reissue). Fast \$3,500
ast week, "Navajo" (Lip) (2d wk)

Ziegfeld (Lopert) (485; 98)—
"Anything Can Happen" (Par)
(4th wk). Light \$3,000. Last
week, same. House closes for
summer July 8.

Heat Clips Indpls. Biz But 'Scaramouche' Lush \$12,000; 'Team' Slow 9G

Indianapolis, July 1.
Torrid weather is keeping biz wn at most first-runs here this drive-ins and other out-ompetition benefiting. But Scaramouche" is going great at containforche" is going great at Loew's to lead town by comfort-able margin. "Winning Team" at Indiana looks slow while "Denver and Rio Grande" at Circle is mild

Estimates for This Week

Estimates for This Week
Circle (Cockrill-Dolle) (2,300;
0-75) — "Denver Rio Grande"
Par) and "Atomic City" (UA)
Gild \$3,000. Last week, "Lydia
ailey" (20th) and "Scandal
heet" (Col), \$9,500.
Indiana (C-D) (3,200; 50-76)—
Winning Team" (WB) and "Stora
Face" (Cip). Slow \$9,000. Last
eek, "King Kong" (RKO) and
Wild Stallion" (RKO) indianal

Estimates Are Net Film gross estimates as reported herewith from the variables, are net; i. e., ported nerewith 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 in-

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

'Pat' Powerful \$17,000, Philly

The heat wave exacted a toll from new bills here this week, even cutting into the top new-comer, "Pat and Mike" at the Boyd, However, pic still will come through with a fine total. The fight pix helped "Lydia Bailey" to stay high in second session at the Fox. "Winning Team" is rated nice at

Fast \$13,000. Last week, \$14,000.

Boyd (WB) (2,360; 50-99)—"Pat and Mike" (M-G). Fine \$17,000. Last week, "3 for Bedroom C" (WB), \$9,000.

Fox (20th) (2,250; 50-99)—"Lydia Bailey" (20th) (2d wk). Held at \$15,000. Last week, fast \$17,500. Goldman (Goldman) (1,200; 50-99)—"Clash by Night" (RKO) (4th wk). Off to \$7,500. Last week, big \$11,000.

Magthaum (WD) (420)

wk). Off to \$7,500. Last week, big \$11,000.

Masthaum (WB) (4,360; 50-99) —
"Dream of Jeanie" (Rep). Sad
\$5,000. Last week, "Ivory Hunter"
(U) (2d wk), \$9,000.

Midtown (Goldman) (1,200; 50-99) —
"Mutiny on Bounty" (UA)
(reissue). So-so \$4,500. Last week,
"Brave Warrior" (Col), \$6,500.

Randolph (Goldman) (2,500; 50-99)—"Lovely To Look At" (M-G)
(2d wk). Neat \$14;000. Last week,
\$18,000.

Stanley (WB) (2,900; 50-99)

"Winning Team" (WB). Fine \$16,000 or near. Last week, "Outcast
of Islands" (UA), \$12,000.

Stantom (WB) (1,473; 50-99) —
"Atomic City" (Par). Dull \$5,200.

Last week, "Red River" (UA) and
"Tulsa" (UA) (reissues). \$5,000.

"Atomic City" (Par). Dull \$5,200. Last week, "Red River" (UA) and "Inlisa" (UA) (reissues), \$5,000. Studie (Goldberg) (500; 55-99)—"Encore" (Par). Good \$3,800. Last week, "Man in White Suit" (U) (7th wk), \$2,800. Trans-Lux (T-L) (500; 50-99)—"Narrow Margin" (RKO). Hefty \$5,500. Last week, "My Son John" (Par) (8th wk-4 days), \$2,000. World (G&S) (500; 50-99)—"Miss Italia" (Lux) (2d wk). Nice \$3,000. Last week, \$3,500.

Scaramouche' Dull 10G In Prov.: 'Team' \$7,500

Providence, July 1.

Summer finally hit with a vengeance here and the first fairly nice Sunday and weekend in months had only the roads and beaches playing to SRO. "Scaramouche" looks to get top coin at Loew's State, but very mild. "Winning Team" at Majestic shapes a bit better.

Loew's State, but a Majestic simple to the test of the

'Groom' Good 12G, **Denver Standout**

\$10,000.

Paramount (Wolfberg) (2,200; 40-85)—"No Room for Groom" (U) and "Luck of Irish," (Indie). Good \$12,000. Last week, "Sniper" (Col) and "Harem Girl" (Col), \$11,000.

\$12,000. Last week, Sniper (Col), \$11,000. Tabor (Fox) (1,987; 40-85)—"Hoodlum Empire" (Rep) and "Okiahoma Annie" (Rep). Fairish \$6,500. Last week, "Montana Territory" (Col) and "Yank in Indo-China" (Col), \$6,000. Vogue (Pike) (600; 60-85)—"Man in White Suit" (U) (2d wk). Fancy \$2,200. Last week, \$3,200. Webber (Fox) (750; 40-85)—"Hoodlum Empire" (Rep), Fair \$3,000. Last week, "Montana Territory" (Col) and "Yank in Indo-China" (Col), \$2,700.

'St. Anne' Okay \$8,000 In Dim Balto; 'Alley' 5G

In Dim Balto; 'Alley' 5G

Baltimore, July 1

No lift is indicated in offish trade still sloughing the downtown sector here. Best of current activity is reported by "Sally and Saint Anne" at Keith's. "Pat and Mike," went into a holdover at Loew's Century, along with "Lydia Bailey," at the New, but both are doing mildly.

Estimates for This Weck
Century (Loew's-UA) (3,000; 20
70)—"Pat and Mike" (M-G) (2d wk). Not getting far at \$5,000 following nice \$7,700 opener.

Keith's (Schanberger) (2,460; 20-60)—"Sally and Saint Anne" (U).

(Continued on page 22)

SCARAMOUCHE' BEATS New Pix, Rain Boost B'way; 'Charley' ST. LOO HEAT, HOT 17G Smash \$150,000, 'Robin' Socko 35G, 'Nellie'-Iceshow-Daniels Good 65G

With the return to more normal sidence Girl" (UA) and same temperatures after the hottest policy, \$15,000.

Weather of the year and launching Paramount (Par) (3,664; 80-10) and (Paramount temperatures after the hottest; weather of the year and launching of several strong new bills, Broadway first-rum theatres are giving a good account of themselves this session. Several are being helped by vacationing students, while the influx of additional vacation visitors is being reflected in a heavy play on stagefilm shows. With two successive days when the mercury officially went to around 97 degrees, deluxers were bound to suffer, especially houses launching new programs.

Cooler weather Saturday, and considerably milder days the first of this week brought relief to the boxoffice. However, probably because of air conditioning lures, some spots suffered more when the mercury dipped lower over the weekend than on the torrid weekdays.

New champion is "Where's Charley?" with stageshow at the Music Hall. Although opening in the sweltering weather last Thursday (26), this combo is soaring to smash \$150,000 on initial stanza.

Criterion, biggest as months.

"Wait 'Til Sun Shines, Nellie," with launching of iceshows and Billy Daniels topping stagebill, looks to reach good \$55,000 in first round at the Roxy. Other new bills are not so good. "3 for Bedroom C," which was expected to click in N, Y, is highly disappoints the Astor.

Estimates for This Week
Astor (City Inv.) (1,300; 70-\$1,50;

—"3 For Bedroom C" (WB). Initial week ending today (Wed). is heading for less than \$9,000, dull Holds, In ahead, "Outcast of Islands" UA) (6th wk), \$6,700.

Beekman (R&B) (550; 85-\$1.50)—
"Never Take No For Answer" (In die) (10th wk). Ninth stanza ended Monday (30) was \$4,000 after \$4,200 for eight week. Stavs.

Monday (30) was \$4,000 after \$4,-200 for eight week. Stays.
Capitol Loew's) 4,820; 70-\$1.50)
—"Pat and Mike" (M-G) (3d-final wk). Initial holdover round ended last night (Tues.) held at sturdy \$23,000 after \$33,000 for opening week

week.
Criterion (Moss) (1,700; 50-\$1.80)
"Robin Hood" (RKO-Disney).
Initial stanza ending today (Wed.)
heading for smash \$35,000 or possibly better despite its having open-

"Outcast of Islands" (UA) (7th wk). Despite heat, holding well at \$6,000, now that it is not playing day-date with Astor. Sixth round was \$5,000.

"Scarlet Angel" (U) (2d wk). Initial holdover round ending tomorrow (Thurs.) holding at \$6,000 after mild \$7,000 in first week. "Lady in Iron Mask" (20th) opens Friday (4).

Maylair (Brandt) (1,736; 50-\$1.50)

"Winning Team" (WB) (2d wk). Second stanza ending tomorrow (Thurs.) is off to \$7.000 after mild \$10,000 opener. "Has Anybody Seen My Gal" (U) opens Friday (4).

Normandie (Normandie Theatres)
(502: 95-\$1.80) — "Encore" (Par)
(14th wk). The 13th frame ended last night (Tues.) continued strong with \$7.500, after \$1,200 for 12th week. Stays. Had been holding we'l despite heat but was hurt over weekend.

Palace (RKO) (1,700: 75-\$1.40)—
"Just Across Street" (U) and 8 acts of vaude. Current sinza ending from row (Thurs.) 's heading for okay \$14,000. Last week, "Con-

(4th wk), \$131,000, a bit over hopes.

Roxy (20th) (5,886; 80-\$2,20) —

"Wait "Til Sun Shines, Nellie"
(20th) with iceshow headed by Arnold Shoda, Trixie plus stageshow topped by Billy Daniels, Hitting good \$65,000 or near in first stanza. In ahead, "Diplomatic Courier"
(20th) with stageshow headed by Kathy Barr, Helen Wood, Jay Marshall, \$55,000.

State (Loew's) (3,450; 55-\$1,50) —

"Washington Story" (M-G).
Opened here yesterday (Tues.). In ahead, "Dream of Jeanie" (Rep), light \$6,000 in six days.

Sutton (R&B) (561; 90-\$1,50) —

tinues indef.

Trans-Lux 60th St. (T&L) (453:
90-\$1.50)—"Narrow Margin" (RKO)
(9th wk). Shapes to land \$3,400
after fine \$3,800 for eighth frame.
Trans-Lux 52nd St. (T-L) (540:
90-\$1.50)—"High Treason" (Indie)
(7th wk). Sixth session ended Monday (30) held big at \$5,800 after
\$7,000 for fifth.

Victoria (City Inv.) (1,060; 70\$1.50)—"Walk East on Beacon"
(Col) (6th wk). Fifth session ended
last night (Tues.) still was in the
chips with \$12,000 after strong
\$14,000 for fourth. Continues.

Blistering Heat Bons Mpls.; 'Brigand' NG 5G, 'Angel' \$5,500, 'Tibet' 46 Minneapolis, July 1.

Minneapolis, July 1.

Blistering heat over the weekend is not conducive to theatregoing here and some unimpressive newcomers are slowing furnstile activity. Fresh entries like "Scarlet Angel." "Clouded Yellow" and "Brigand"-"Brave Warrior" are all lagging. Holdovers of "Wild North" and "Scaramouche" in their third and second weeks respectively are doing okay. Johnnie Ray and a supporting stageshow.opens Friday (4) at Radio City.

Estimates for This Week
Century (Par) (1.600; 50-76) —
"Laughter in Paradise" (Indie). Dull \$3,000. Last week, "Tales of Hoffmann" (UA) (2d run), \$4,000.

Gopher (Berger) (1,200; 50-76)—

Hoffmann" (UA) (2d rum), \$4,000.

Gopher (Herrer) (1,200; 50-76)—
"Wild North" (M-G) (3d wk). Okay
\$3,500. Last week, \$4,300.
Lyric (Par) (1,000; 50-76)—
"Bowery Boys" (Mono) and "Wild
Stallion" (Mono). Fair \$4,000. Law
week, "Models, Inc." (Indie) and
"Finders Keepers" (U), \$2,000.

RKO-Orpheum (RKO) (2,800; 40-76)—"Brigand" (Col) and "Brave Warrior" (Col). Sad \$5,000. Last week. "Walk East on Beacon" (Col)

Only 30 French Films Out of 440 Rated OK Grossers in Foreign Mkt.

Rated OK Grossers in Foreign M

Paris, June 24.

Unifrance Film has released a list of French films which received the biggest, break in the foreign market. The list does not give a clear idea about the ideal exportable pic mainly because there is a variance between popularity and quality. With the French interested in upping exports, this list naturally is being studied closely here.

Of the 440 films exported, only 30 received 10 bookings or better. On strength of their dates the pictures were rated first as to films with international star names in them; second, pix that afe typically French and national in spirit and which proved to be more universal in appeal and plx with strong social themes or that are just good in general film qualities.

Of the first category "Atoll K," with Laurel and Hardy, is doing well. It is a Franco-Italian coproduction. "The Strange Madame K," with Michele Morgan and Henri Vidal, had 12 bookings. "Portratt of an Assassin" has the names of Eric Von Stroheim, Arietty, Pierre Brasseur to trade on Maurice Chevaller is repped by two films, "The King" and "My Pomme." "Lost Souvenirs," a pic with four stories put to getter via four objects in the lost and found office, had the boxofice names of Gerard Philipe, Edwige Feuillere Pierre Brasseur to trade on Gerard Philipe, Edwige Feuillere Pierre Brasseur to trade on Gerard Philipe, Edwige Feuillere Pierre Brasseur, Daniel Delorme and Ives Montand to get it into top-booking catégory.

Second grouping has such films as "Without Leaving an Address," a Fragile story of a country girl looking for her seducer in a big town; "Night Spot," which hers it collous; "Paris Nights," "The Prisoner," "This lot of bare breast and middriff but sown; "Night Spot," which hers have been been and the production of the second will be a standing quality films lauded by crix and festivats alike. "Justice Is Done" Is an attempt to study the intricacles and weaknesses of human, justice. "We Will Go to Paris" is an unpretentious musical finat clicked here and abro

Sol Hurok Sets Barrault U. S. Tour Details in Paris

Paris, June 24. Paris, June 24.

Sol Hurok has just wrapped up negotiations here for transporting the Jean-Louis Barrault legit troupe stateside next fall. Repertoire has not been decided as yet. Troupe of 30 will play Montreal Oct. 14, then go to N. Y., where it will open Nov. 11 for a four-week run. Theatre hasn't been set as yet. Lee Shubert is affiliated with the venture.

e venture.
Impresario Hurok is also looking Impresario Hurok is also looking at the Latin American Ballet here for a possible U. S. tour. He's also interested in the Marcel Marceau Mime Co., which opened here at the Theatre Sarah Bernhardt tonight (24). Marceau now has a company of 20 and performs complete mime plays. He does "The Overcoat," based on Gogol, and "Pierrot de Montmartre," a more modern interpretation of the old Pierrot, plus his well-known number as Rip, the little man. Marceau's is one of the first mime groups to go into big theatre.

Hurok planes to London June 27 for a huddle with Shubert. He comes back to wrap up his Paris affairs July 7.

Sumac Reset for London London, June 24.

Because of her success in England currently, Yma Sumac has been rebooked by Harry Foster to return here next year for 14 weeks. She is due to come back early in

She is due to come May.
Miss Sumac goes to Paris, opening at the Empire, in Maurice Chevaller's show for seven days, instead of the Lido, where originally booked. Empire management would like her to stay indefinitely, but prior commitments make it impossible.

Prod. of 2 Brit. Pix

London, June 24. Edward Small is due here this week from the Continent to launch production of two British pix. First will be "Khyber Pass," to be lensed in Technicolor in India, but with studio work to be completed in London. The second will be "Charge of the 600," which will also be filmed partly on location.

Small, who will stay in London for about a week, will have confabs with his foreign chief, Moe Rotman, who has set up his European headquarters here.

Over Sunday Pix Shows Looming in Queensland

Brisbane, June 24., question of Sabbath

Voxed question of Sabbath screenings throughout the important Queensland territory is seen likely to develop into a free-for-all battle within the next few weeks, according to those familiar with what is developing there.

Sutiday film shows have been operated for some time in key vacation spots on the South Coast, including the popular resorts of Coolangatta and Southport. Recently, however, certain exhibitors have begun a Sabbath bid within a few miles of the city proper. This new move is irksome to the major loops and semi-major interests, who oppose the Sabbath operations generally.

chally.

Charles Munro, who operates a strong loop from the Brisbane suburbs to as far north as Cairns, said that if the minors go ahead with Sunday playdates, he will immediately make plans to throw open all his houses in opposition. He has no intention of watching his trade slip mayer because of Sabhati trade slip away because of Sabbath

Understood that powerful trade unions will oppose a general Sab-bath spread in this territory. A big oath spread in this territory. A big conference of all exhib interests is set for Cairns early next month, and it is expected that plans will be blueprinted for blocking Sab-bath operations.

> Taboo in Sydney Sydney, June 24.

Following pressure from the Theatrical Employees' Union and recent legal action, Sabbath shows are now taboo here. Both U. S. and British distributors declined to supply product to the Sabbath bidders, product coming only from one foreign source.

Original Ballet Russe In Return Mexican Tour

Mexico City, June 24. Mexico City, June 24.
The late Col. de Basil's Original
Ballet Russe has been inked to play
Mexico by Francisco Sierra and his
wife; Esperanza Iris; ex-operate
singers, who are now impresarios.
Troupe is scheduled to open at
their name house here, Teatro Iris,
in August; play some dates here,
and then go on the Mexican road.

Troupe played the Palace of Fine Arts (National Theatre) here eight years ago, with success.

Costly Arg. Pic Looks B.O. Winner

1st Half of '52 Aussie Legit Finds Season Powerful; Imports Big Help

Patricia Neal Leads USO Unit to Far East

Tokyo, June 24.

Patricia Neal, WB star, is set to head the first USO Camp Shows Celebrity unit to tour the Far East Celebrity unit to tour the Far East Command since the Betty Hutton troupe spent the Easter holidays here. Scheduled to arrive in July with Miss Neal are Johnny Grant, West Coast disk jockey; Ginny Jackson, TV vocalist; Pat Moran, stunter for films; Joy Windsor, singer who has appeared at Ciro's and Mocombo, and accordionist Tony Lavello.

Looks B.O. Winner

Buenos Aires, June 24.

"Dishonor," the most costiy filmy by produced by an Argentine studio, has been doing exceptional biz at the Gran Rex Theatre here in the last fortnight. Now the pleis being prepared by Interamericana for release in the U.S. It will be taken north-after July 10, by Clemente and Jose Lococo, owners of the Locococo Circuit of first-run theatres. The Lococos offered to take it to the U.S. for showing to American film industry try exces as proof of the progress achieved in local production.

Although the film has been grossing well here, actually its main draw is an all-star cast, which includes Fanny Navarro. Tits Merello, Mecha Ortiz, Aida Lux, Golde Flaml and Rosa Rosen plus actors like George Rigaud, Francisco de Paula and Guillermo Battaglia. As president of the Eva Peron Entertainment Guild, Franny Navarro has the strongest role. The film has considerable propaganda content implying that prison life for women in Argentina for immigrants from Evropaganda pic, being intended to show the attractions of life in Argentina for immigrants from Evropaganda, pic, being intended to show the attractions of life in Argentina for immigrants from Evropaganda, pic, being intended to show the attractions of life in Argentina for immigrants from Evropaganda, pic, being intended to show the attractions of life in Argentina for immigrants from Evropaganda, pic, being intended to show the attractions of life in Argentina for immigrants from Evropaganda, pic, being intended to show the attractions of life in Argentina for immigrants from Evropaganda, pic, being intended to show the attractions of life in Argentina for immigrants from Evropaganda, pic, being intended to show the attractions of life in Argentina for immigrants from Evropaganda pic, being intended to show the attractions of life in Argentina for immigrants from Evropaganda pic, being intended to show the attractions of life in Argentina for immigrants from Evropaganda pic, being intended to show the attractions of life in Ar

Sydney, June 24.
Windup of first span of this year's legit sees biz very powerful throughout the Aussie territory, Balance of year points to even big ger boxoffice via imported productions.

ger boxoffice via imported pro-ductions.

"Kiss Me, Kate" is currently in its sixth month at His Majesty, Melbourne, under the Williamson banner, with additional playing time ahead in this key spot, "Brigadoon," under same manage-ment, had a 12-month run here and continues powerful in New "Carland.

ment, had a 12-month run here and continues powerful in New Zealand.

The British comedy, "Seagult Over Sorrento," current at the Comedy, Melbourne, looks like further solid trade under the Williamson banner.

Longhair fare has been lush with grand opera at the Twoll here, under the sponsorship of the National Opera Group. The Kousnetzova Ballet is due soon under the same sponsors. Probably the biggest smash hit in the ballet field is the Borovansky Ballet under the Williamson management. Another Winner, is the National Theatre Ballet Co. at the Princes, Melbourne, by arrangement with Garnet Carroll.

Plenty of longhair money is helping the Shakespearean John Alden troupe via the Williamson management. It is presently in Brisbane playing "Merry Wives of Windsor" following clicks in Sydney and Melbourne.

Wrap-up of the first half of the year shows solid bix for the David N. Martin Tivoll vaude-revue loop, Martin begins second half span with one of the biggest shows yet imported Down Under, the British Folies Bergere, due at Tivoli here early in July.

London Legit Bits

London Legit Bits

London, June 24.

Rex Harrison due here from his villa at Porto Fino, Italy, June 28 to discuss plans for the fall with his MCA agents. Robert Morley quits his star role in "The Little Hut" at the Lyric, July 28, with Robert Flemyng replacing. Jessie Royce Landis returns to New York in early August for a holiday, but intends to return to London to star in a new show in the fall.

Wauna Faul to produce a new show by Janet Green titled "Teddy Bear's Picnic." It goes into rehearsal end of August, with Roy Rich directing. Marguerite Flemya's TV appearance has resulted in legit offers. Tom Arnold wants her to star in a new show in the West End next year. Meanwhile, American singer has gone to Paris and will visit other parts of the Continent.

Odeon Divvy Due
London, June 24.
A further installment against the dividend arrears on the 6% preference stock in J. Arthur Rank's Odeon Theatres, covering the half year which ended in July last year, is to be paid in the near future. Since last September two years of arrears have been cleared of. Total value of the preference stock is \$7,700,000.

New Aussie Setup for Wilcox

New Aussie Setup for Wilcox Sydney, June 24.

The Herbert Wilcox tieup with Republic will see a distribution switch of the Wilcox-Anna Nesgle pix in Aussie. This output was previously through London Films of Universal distribution. New tieup now means that product will be distributed via 20th-Fox, to which Republic is a filed.

public is allied.

Release will be through the Hoyts pic circuit, the same as under the former U tieup.

British City Bans 'La Ronde' Stoke, England, June 24. Complaints received from cinema patrons here have resulted in the banning of the film, "La Ronde."

the banning of the lim, Ronde."

J. E. Hulme, chairman of the Stoke-on-Trent Watch Committee, said the film "is nothing but a glorification of sex and seduction."
But the committee will view the film.

Piddingtons Retiring in Sept.

Sydney and Lesley Piddington, Australian thought-reading act. currently playing vaude in Ireland, will retire from show biz in September.

Legit Shows Abroad

LONDON

LONDON

(Week ending July 5)

(Figures indicate opening date)

"After My Fashlen," Amb. (5-21).
"And 3e 7e Bed," Strand (10-24-31).
"Seel Year Life," Hippodrome (2-27).
"Beel Year Life," Hippodrome (2-27).
"Wastlement," Cathoric (3-18).
"Wastlement," Cathoric (3-18).
"Wastlement," Cathoric (3-18).
"Leve et Caieneis," Wyn, (6-5-5).
"Leve et Caieneis," Why, (6-5-5).
"Assable Steineis," White, (9-27-50).
"Mar Pickwick," Westleminster,
"Mutral in Merley," Fortune (6-18).
"Paris to Piccadility," Pr. Wales (7-4-51).
"Rastlew Value," Savo (12-25-1).
"Rastlew Value," Savo (12-25-1).
"Rastlew Value," Savo (12-25-1).
"Savet Manans," Valueville (5-20).
"Sweth Machans," Valueville (5-20).
"Judar Sycamore Tree," Aldwych,
"Wastler of Menon," Haymarket (6-25).
"Westlew All Jan. (2-25).
"Wastler of Menon," Haymarket (3-25-1).
"Wastler of Menon," Haymarket (3-25-1).
"Wastler of Menon," Haymarket (3-25-1).
"Wastler of Menon," Haymarket (1-25-1).
"Wastler of Menon," Haymarket (1-25-

MEXICO CITY

Week ending June 21)

"Color of Skin," Colon.

"We. They and the Eif," Ideal.
"Le Tartivfe," Molier.
"We's Backs," Bollvar.
"Edward's Sens," Caracol.
"Adela's Giff," Chopin.

SCOTLAND

(Week ending June 28)

"Miss Me Kate," Lyceum, Edinburgh,
"Haif-Past Eight," Toyal, Glasgow,
"The Loguin," Mey Plan haskow,
"Ring Reput Moon," Allahamer, Glas.
"All Murderers," Byro, St. And.

PARIS

(Weck ending June 14)

"Amant de Mme. Vidal," Antoine.

"Back Street," Fortisim-bassadeurs.

"Culsine des Men. Vidal," Antoine.

"Cure St.-Ameur," Casho Montparnasse.

"Dialegues des Carmelltes," Hebertot.

"Dieu a Dermi," Huchette.

"Deu D'Asélei," Wagramie.

"Deu Ces a L'Aney," Comedie.

"Dupudu," Bruyere.

"Riectre," Noctambules.

"Riectre," Noctambules.

"Riectre," Noctambules.

"Riectre," Noctambules.

"Riectre," Casino de Paris.

Galles L'Escadreen," Porte St Martin.

Graphis," Casino de Paris.

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Lerayue L'Enfant Paris!", Nouveautes.

Machoth," Renalssance.

Machoth," Blanteuris.

Machoth, "Mehodis."

Machoth, "Mehodis." "Metable L'Enfant Faralt" Nouveautes.
"Metable Renaissance." V. Calombu"Metable Renaissance." V. Calombu"Moulin de la Calette" Michodicrae.
"Moulin de la Calette" Michodicrae.
"Petable Hinimum." Palais-Royal.
"Fere de Mademeiseile," Varictes.
"Felia Femme Leth." Montp.-Baty.
"Felia Femme Leth." Montp.-Baty.
"Felia Felia" Englis.
"Sur Terre Cemme Au Ciel." Athence.
"Test des Autres." Atclier.
"Yes et les" Bouffes.
"Yarle Felia" Folia-Borgere.
"Yrale Felia" Folia-Borgere.

'Shadow' Folds in 8 Weeks

Manchester, June 24.

After a run of eight weeks, the new comedy-thriller "Shadow of a Man," which starred Sonny Tufts. new comedy-thriller "Shadow of a Man," which starred Sonny Tufts, folded at the Opera House here June. 21. Play had been destined for the West End in London. It ran into spotty notices from the crix on its warming-up tour.

Tufts starts starts starts a finite goar in

Tufts starts filming soon in a new British pic about the dam-busting exploits of Guy Gibson.

MADRID

MADRID

(Week anding June 21)

"Give Back My Wife," Albeniz.

"Witch at the Paiace," Alexaz.

"Father of the Paiace," Alexaz.

"Seven Kisses of the Daniel," Comico.

"Seven Kisses of the Waller," Comico.

"Apprentice Lever," Infanta Isabel.

"Apprentice Lever," Infanta Isabel.

"Geddess of Sand," Lara.

"Geddess of Sand," Lara.

"The Waller of Madrid." Guerreo.

"Sulfcases Other Wells," Guerreo.

"Sulfcases Other Wells," Guerreo.

"The Waller of Madrid." Frice.

"Girl Rull Fighters," Zarzucla.

BUENOS AIRES

BUENOS AIRES

Week ending June 14)

"Mai seera, Apolo,
"An isera, Apolo,
"La leara, Apolo,
"De Rayana Lless" Argentino,
"Ce Rayana Lless" Argentino,
"Ce Rayana Lless" Argentino,
"Cuande les Duendes," Astral,
"El Mai Amer," Casino,
"Las Mularas," Comedia,
"El las Chacta al Paiscatel," Comico,
"El la Chacta al Paiscatel," Comico,
"El Nacional Marconi,
"Elga," El Nacional Marconi,
"La Maiguerida," Odeon,
"Terra del Destine," Pueblo,
"La Maiguerida," Odeon,
"Terra del Destine," Pueblo,
"La Maiguerida," La Maiguerida,"
"La Maiguerida," La Maiguerida,"
"La Maiguerida," La Maiguerida,"
"La Maiguerida," Nacionalda,
"Jascheli," La Falle,
"Medeas," Nuevo,
"Membras a mi Vida," Smart, mbres en mi Vida," Smart, es Lienes de Amer," Vers, Verdad Eres Tu," Pat,

AUSTRALIA

AUDITALIA (Wock ending June 13) "Te Derethy" Royal, Sydney. "Kiwik." Empire. Sydney. "Arms A The Man." Mercury, Sydney. "Kiss Me, Kaie," Majesty's, Melbourne. "Seasulis Over Serrante." Comedy, Mel-

ourne, "Tende," Royal, Adelaide, "Teurist Trade," Royal, Adelaide, "See How Run," Maj., Bris. "Temmy Trinder Shew," Tivoli, Mcl. "Larger Than Life," Princess, Mel.

Mex Film Biz Frames New Program Of Cooperation for All Branches

Mexico City; June 24.

Facelifting of the film industry, this time featuring streamlining, and ending monopolies in production, distribution and exhibition, is in the process of being undertaken yet again. President Miguel Aleman, at the two-hour interview man, at the two-hour interview with reps of all branches of the trade, including labor, okayed, conditionally, the program industry toppers drafted to rehabilitate the biz and agreed to umpire differences in the biz. He told the industry reps that he hopes the film biz will be running smoothly by Dec. I when the new president fakes over for the next six-year term.

term.
The new program features:
Three top studios, Churu

term.

The new program features:
Three top studios, Churubusco, Tepeyac and San Angel Inn, are to form operating companies that will regulate all phases of production; each company will, form distribution service for pix in Mexico; the government (through the National Cinematographic Board) will rule production on the basis of balancing it as to output and demand (labor will be fully protected in this setup). Elimination of financing individual exhibitors will be covered by blanket financing of the industry through its own bank, the semi-official Banco Nacional Cinematografico, or by private institutions.

Cinematografico, or by private institutions.
Studios' companies will be mercantile firms, capital of each being provided 50-50 by the studios and biggest producing producers; producers will pay the studios will deposit those payments in the bank. Distribution companies setup will be at cost for servicing Mexico so as not to cut producers profits while present distribution service for the U. S. and elsewhere abroad will continue. Program sponsors say this distribution will be a big lift to marketing pix at home and abroad.

Government, through the NCB,

at home and abroad.
Government, through the NCB, will control production on the basis of the studios, the bank and labor to decide just what each year's output must be. Control will apply only to government-financed films. Programists figure that under their plan each pic will cost \$69,300, with coln being written off within 18 months in Mexico. Program calls for an annual top of 96 officially-financed pix.

much like a government subsidy. They also argue that this much coin would only make 12 pix, a mere drop in the bucket of production.

British Equity Demands Halt Legit Shows' Plans To Cash in On TV Bally

London, July 1.

After the boxoffice spurt that followed the telecasting of an excerpt from "Reluctant Heroes" a few weeks back, a number of West and managements have taken the initiative taken the second to the End managements have taken the initiative to cash in on this free commercial. Four shows have been lined up for July but there are unlikely to be any more after that for some time.

some time.

The difficulty that has arisen is not of the making of either the British Broadcasting Corp. or of London legit managements. It is the sequel to a dispute over what should be paid to the artists, which has been initiated by demands submitted by British Equity. They are urging a minimum of \$44 for each member as against the normal studio fee of \$15. Compromise offer by the BBC of \$36 has been rejected by the thespers' union.

The four shows scheduled for transmission this month are "Bet Your Life" tonight (Tues), "Excitement" July 7. "Two Gentlemen of Yerona" July 16 and "Zip Goes a' Million" July 20. In addition there will be a TV performance of the Opera "Macbeth" from Glyndebourne July 25.

Reginal A. difficulty that has arisen is

Reginald Armour, previously Republic International's Far East rep, named manager of Europe and the Near East according to an anouncement made last week by schuler,

Iowa Girl Highlanders Get Brush from Scots

Dundee, June 24. civic authorities here have The civic authorities here have unanimously voted against x visit of the "Scottish Highlanders" Pipe Band from Iowa State U, unless private individuals, care to foot the \$750 bill. The outfit, consisting of 65 femmes, claims to be the largest and most expensively-dressed in the world.

Proposed trip of the gais to the

The world. The post of the gals to the Audi Lang Syne land has caused much controversy here. Comedians are cracking gags about 'em. In "Haff-Past Eight" revue at the King's Theatre, Edinburgh, Hanry Gordon, Scot comic, is offering a new number, "I'm the Oldest Lady Piper in the Towa Pipe Band."

Fourre-Cormeray Out as Film Head

The Council of Ministers here approved the replacement of Michel Fourre-Cormeray by Jacques Flaud as the director of the National Center of Clnema this week. This move had been bruited around for weeks and came just when the Franco-American pic accord talks had started into full swing.

The post that Fourre-Cormeray held will not be filled until the talks are over because he is playing an important role in the confabs as head of the French contingent. His ousting primarily stems from the charge that he was unable to handle the Commie elements in the film industry.

One of the last agreements of the NCC under Cormeray was to put into effect the decision of the Syndicat of Cinema Production on the problem of the exhibitors' demands for permitting houses to have two new programs weekly rather than the one now in effect. Groups came to the opinion that the one week minimum would have to be kept in most houses to avoid to be kept in most houses to avoid establishing a buyer's market and creating a need for more pix at a time when the French government was demanding a cut in American product at the accord talks.

BBC-TV TO SHOW PARIS **NIGHT SPOTS IN ACTION**

London, July 1.

A direct transmission from the leading night spots of Paris will be a highspot of the Franco-British week which will be featured on the week which will be featured on the British Broadcasting Corp. TV programs beginning next Tuesday (8): The week will culminate with the July 14 celebrations which will include a march past at the Arc de Triomphe, and a torchlight procession at night. The program will last until nearly midnight, or more than an hour after normal BBC closing time.

than an hour after normal BBC closing time.

The Franco-British tieup will open with an interview by the French Ambassador in London, and is to be followed by a talk by the British Ambassador in Paris. Programs during the week will highlight Paris as a city of the arts, as a centre of elegance and a hub of galety. Program is being jointly administered by the BBC and the Radiodiffusion et Television Francaises.

Command Film Shows' Net \$439,000 Since '46

London, July 1.

Since the Royal Command Film Performances were started in 1946, a total of \$439,000 had been added a total of \$439,000 had been added to the coffers of the Cinematograph Trade Benevolent Fund. These figures were given at the annual meeting of the fund by Reginald C. Bromhead.

Bromhead confirmed that the queen had consented to become a patron of the fund and would attend this year's gala Oct. 27. There would also be replica shows in Leeds and Liverpool.

A new version of a play that ran on Broadway last year for nine weeks is scheduled to open in London after a short provincial tour. It is based on a French stage play by Jean Bernard Luc American version was called "Faithfully Yours," and starred Robert Cummings and Ann Soth-

ern.
The British translation will be known as "The Happy Marriage."
It has been adapted by John Clements, who will star in it with his wife, Kay Hammond.

Love in Indies' Clicko But Sets Paris Opera Back for \$120,000 Nut

PACK 10F \$124,000 Nut

Paris, June 24.

First revival of Rameau's opera,
"Love in the Indies," staged originally in 1735, has already cost the
Paris Opera \$120,000 and the bills.
are still rolling in. Payoff is unpredictable, as it will take months
to discover what's what financially.
Government automatically foots allthe Opera's layout, but production
marks high in postwar theatrical
expenditure. Show "would probably be prohibitive for any independent, un-subsidized French producer.

Gala opening Evident (200)

Gala opening Friday (20) saw the President and all top government officials on hand. Opera lasted four hours, starting at 8:30, with only one break. All singers and members of Opera ballet, corps were mobilized for event. Opera's chief designers—M. M. Arbus, Jacques Dupont, Wakhevitch, Cazou, Fost, Moulene and Chaelain-Midy—all contributed to the lavish staging. Serge Lifar dancers in it, and with A. Aveline and H. Lander arranged the choreography. All the troupe's top singers are in the cast. Gala opening Friday (20) saw

All the troupe's top singers are in the cast.

Plan is to run the show as it now stands until the Opera closes for a summer holiday. Next season one of its four acts will be staged each Tyesday night, with a ballet program making up the rest of bill. "Indies" is a big click right now, but its high running cost makes a complete payback are unlikely prospect. Big buildup and good, notices helped, as tickets are hard to come by now, as show has roused both natives and tourist interest.

FERRER-HUSTON PIC LAUNCHED IN PARIS

Paris, June 24.
Pic on the life of Gallic painter
Toulouse-Lautrec went before the
Technicolor cameras here Monday
(23). Four weeks of exteriors will 123). Four weeks of exteriors with be done here and seven week stu-dio schedule will unwind in British studios. Pic is a Romulus-Huston production making it an Anglo-American production like the pred-cessor, "The African Queen." United Artists will distribute.

United Artists will distribute.

John Huston is directing and also scripted along with Anthony Veiller, Veiller is also producing, Jose Ferrer is playing the dwarf painter. Colette Marchand, in her first big film role, is doing the role of Charlet, the prostie friend of Lautrec. Zsa Zsa Gabor is to play Jane Avril while Suzanne Flon, French thesp, will play Myriamme.

Welles Readies 'Caesar' For Production in Rome

For Production in Rome

Rome, June 24.

Orson Welles, here from Nice, has revealed that he is going to ready his. own production of "Julius Caesar," which he will produce and direct. All lensing will be done in Caesar's home town, Rome.

Welles, claiming he is tired of playing Brutus, will play the role of Anthony. He is negotiating with Alec Guiness and Trevor Howard for other leading parts.

Crowd scenes start July 12. John Sheppridge, Welles, assistant and film editor, planed in from Paris to assist on final plans.

Welles said that he is not a memer of any producer organization in America, and, hence, it was not necessary to register his intentions of making "Caesar." Asked about "Othello," Orson was happy it had won recognition at the Cannes Flim Festival. He said a major American company has mide a bid to distribute it in the U. S.

Clements Doing 'Yours' In London as 'Marriage' London Exhibs See 25% Regulation On 2d Films Causing Quota Defaults

Labor Party Raps Govt. In Metro Empire Row

London, July 1.

London, July 1.

Refusal of the government to prosecute the Empire; Leicester Square, Metro's main showcase here, for quota default, was challenged by the Labor opposition in the House of Commons last Thursday (26), but Board of Trade prexy Peter Thorneyeroft stood firm on the recommendation handed to him by the Films Council.

Stephen Swingler, who raised

ed to him by the Films Council.

Stephen Swingler, who raised the question asserted that the Council's advice showed a complete contempt for the law. Thorney-croft retailated by reminding the House that his decision was based on advice given by the Films Council which was set up by the Labor Government.

Patriotic Film In Italo Upbeat

The patriotic film is on the up-beat in Italy. Shelved since Fascist days and the wartime period, the flagwaving themes, already done extensively in many Italian publiextensively in many Italian publications, are being taken up with increasing frequency by local pic planners. Preceded some time ago by "The Flame That Never Dies," glorifying the Carabinieri Corps, other subjects stressing heroics have recently been completed or are being planned. Already in the can are such films as "I Sette Dell Orsa Maggiore". (Ponte-DeLaurentiis), starring Eleonora Rossi and a group of navy officers; Cines' multi-episoder, "In Olden Days," which spotlights the heroism of a Sardhian drummer boy.

Lux Films has two such items

dinian drummer boy.

Lux Films has two such items ready for release: Pietro Germi's "The Bandit of Tacca Del Lupo" and "Carica Eroica," directed by Francesco DeRobertis, latter about a heroic Italian cavalry charge on the Russian front during the last war. Manderfilms is prepping "Black Feathers" for an early start on location in a World War I battle area.

area.

Among other pix slated to spotlight heroics or patriotism are Flora Films' "Lieut. George," with Massimo Girotti and Eduardo Clanelli, and Colamonici's "The Plave Legend," to be directed by Riccardo Freda. Last named deals with the battle on the Plave river in the first World War.

YANK 'ANGEL' BIG DRAW IN NEW BERLIN GUISE

Berlin, June 24.

Berlin, June 24.
Paul Gordon, who produced
"The Bad Angel," by Victor Clement and Francis Swann, at the
Phoenix Theatre, Hollywood, in
1946, staged the same play here
under title of "Der Gotlose Engel."
Comedy, which deals with gamblers, is a big draw at the Berlin
Komoedie.

Gordon also is prepping a series of tele films. He expects to be back in the U. S. in late fall.

ABPC Net \$1,482,100 In '51-'52, Off \$420,000

In '51-'52, Off \$420,000

London, July 1.

With trading profits amounting to \$5,554,000, the Associated British Picture Corp. results for the year ended last March 31, show a decline of \$420,000. The dividend, however, remains at 20%, the directors having announced a final payment of 12½% following the interim divvy of 7½% agreed on several months ago.

Taxation cut into more than half of the trading profits. Amount to be paid to the treasury exceeds \$2,360,000. After payment of interest and allowing for depreciation and amortization, the company had a net profit of \$1,482,100. Figure for the previous year was \$1,858,000.

London, July 1.

With prosecutions pending for quota default on the supporting program, London exhibitors are hitting out against the unrealistic nature of this aspect of the Films Act which requires British theatres to show 25% British-made product in the second feature catagory.

product in the second feature catagory.

In reviewing defaults by exhibitors in the 1950-51 quota year, the Films Council agreed that most cases of failure to meet the demand on first features were due to reasons beyond the exhibitions on the supporting quots merited prosecution. Among those singled out for legal action was the J. Arthur Rank Organization, with several of its theatres to be brought before the courts.

At the half-yearly meeting of the London and Home Counties branch of the Cinematograph Exhibitors Assn. Chairman Charles H. V. Brown figured that altogether there were only 28 second features of over 5,000 feet available in the year ended last October. A further 36 featurettes 3,000 to 5,000 feet) were available at the same time.

The branch chairman pointed

reet) were available at the same time.

The branch chairman pointed out that a large number of these featurettes were documentaries which could not be classified as ententainment, and that it was unrealistic to put in shorts to make up the program.

Certain exhibs, trying to keep on the right side of the law, had been putting in second feature reissues but Brown thought this could be damaging to other theatres, who might be forced to do the same.

Lesser to Make 'Chiffon' In Britain With Davis As Star; Also 2d Film

London, July 1.

Two British coproduction ventures are being lined up by Sol Lesser, who came back to London on a quickie from the Continent last week. After a short stay, he checked out for Scandinavia but will return to Araliva detail. will return to finalize details.

will return to finalize details.

First of the two will be a picturization of Lesley Storm's "Black Chiffon," which was a hit on the London stage two seasons ago. Flora Robson starred in the legit version, but the screen role will be played in London by Bette Davis. Production is budgeted at upwards of \$550,000. Lesser is contributing the dollar expenditure which includes the star, property, script and director. Film will be produced in Britain by Sydney Box, and besides Miss Davis it is likely that an all-British cast will be recruited. Compton Bennett is the likely director.

A distribution deal is now being

A distribution deal is now being negotiated and it is probable that it will have a world-wide outlet through Columbia.

through Columbia.

The story rights were acquired by Lesser from John Wildberg who, while having no active interest in the production, will participate in the profits. Miss Davis, too, shares in the earnings of the film. Part of her salary is in the nature of a deferrment.

Second production slated by Lesser is based on the Thomas Buchanan novel, "Civilian Clothes," which will be brought up to date. No deal has been made on distribution or stars.

or stars.

Lesser also revealed that his Hol-Lesser also revealed that his Hotlywood outfit was prepping a documentary production entitled,
"Queen to Queen," which wouldtrace British history from the reign
of Queen Victoria to the present
time. It would be available for
American TV at the time of Elizabéth's coronation next June, and
would be given British theatrical
distribution at the same time.

Benny to Be Queen's Guest

Glasgow, June 24.
After his July 14 week at the Empire Theatre here, Jack Benny will plane to Holland to be the guest for a few days of Queen Juliana and Prince Bernhard there. They first met in 1948 and again earlier this year in Los Angeles, His date here will be Benny's first time in Scotland.



The product Paramount has concentrated into the six months starting in July, is, we believe, without precedent in our industry. Every single one of the 13 pictures scheduled is the kind of top box office merchandise that in the past was considered as a "special." Plus values abound—big stars—big production—A MUSICAL A MONTH! AND 9 OUT OF 13 ARE IN COLOR BY TECHNICOLOR!

With these pictures, released one right after another, the months ahead can be the most profitable in the history of exhibition. So we say: "Let the flags wave for the biggest six months line-up of money-making attractions ever—from Paramount or any other company!"

Turning Point

starring
William Holden
Edmond O'Brien
Alexis Smith

PERLBERG-SEATON'S
SOMEBODY
LOVES ME
Color by TECHNICOLOR

starring Betty Hutton Raiph Meeker HURRICANE SMITH

Color by TECHNICOLOR

starring Yvonne DeCarlo - John Ireland James Craig - Forrest Tucker Lyle Bettger - Richard Arlen Nat Holt Production CELL DE DIONALES
THE SIGNATURE
THE SIGNATURE
THOSE ON EARTH
Color by TECHNICOLOR

starring
Betty Hutton
Cornel Wilde
Charlton Heston
Dorothy Lamour
Gloria Grahame
and
James Stewart

william wyler's

starring Laurence Olivier Jennifer Jones with Miriam Hopkins Eddie Albert

HAL WALLIS'
JUMPING
JACKS

starring
Dean Martin and Jerry Lewis
co-starring
Mona Freeman

SONOF Paleface

Color by TECHNICOLOR

starring
Bob Hope
Jane Russell
Roy Rogers
and
64Trigger*?

CARIBBEAN

Color by TECHNICOLOR

ring in Payne • Arlene Dahl Cedric Hardwicke • Francis L. Sullivan I Willard Parker • Ilam H. Pine and Ilam C. Thomas Production THE SAVAGE

Color by TECHNICOLOR

starring Charlton Heston with Susan Morrow Peter Hanson Joan Taylor JUST FOR YOU Color by TECHNICOLOR

starring Bing Crosby Jane Wyman Ethel Barrymore

The BLAZING FOREST

Color by TECHNICOLOR

starring
John Payne with
William Demarest
Agnes Moorehead
Richard Arlen
Susan Morrow
William H. Pine and
William C. Thomas
Production

W. SOMERSET MAUGHAM'S

starring Glynis Johns Nigel Patrick Kay Walsh Roland Culver Ronald Squire JUST FOR YOU

Color by TECHNICOLOR

starring
Bing Crosby
Bob Hope
Dorothy Lamour

Eight Blue-Chips Pix Within Year Help Big Upswing in Par's Gross Biz

Big upswing in Paramount's gross business was attributable in large part this week to the fact. Lat the company had a total of eight films which went into release over the past 12-month period, and each of these chalked up domestic distribution revenue of over \$3, 000,000. That's strictly blue-chips coin, particularly in the current market.

List of him more ways to the fact of the fact

market.
List of big money-makers for the July 1, '51-June 30, '52 season comprised "That's My Boy," "Here Comes the Groom," "Place in the Sun," "Detective Story," "My Favorite Spy," "Sailor Beware," "Red Mountain" and "Greatest Show on Earth."

\$10,900,000 Year's Increase
In the first half of that full-year
selling period Par's total gross
business climbed to \$49,700,000.
The six months of the previous
year brought \$42,400,000. Thus the
gain amounted to \$7,300,000. Last
half of the 1950-51 frame gave Par
about \$44,800,000. Last half of the
new selling year, ended Monday
(30), is figured to have resulted
in a gross take of an estimated
\$48,400,000, bringing the total 12nonth increase to \$10,900,000.
Par's other sources of income

nonth increase to \$10,900,000.

Par's other sources of income must be considered, of course, such as Canadian theatre holdings and its stock in DuMont Laboratories. But in any event it's clear, observers say, that a string of eight pix drawing above \$3,000,000, in some cases well above that level, in domestic rentals alone, is plenty impressive and contributes greatly to the financial upbeat.

"Greatest Show" wound up in the golden circle of big click pix

"Greatest Show" wound up in the golden circle of big click pix on the basis of only 308 pre-release engagements. These were in top theatres where unusually long runs were registered. Cecil B. DeMille production is now swinging into general release.

Omaha Pix Assessments Cut Due to Slipping Biz

Cult Jule 10 Slipping Dix

Assessed valuations on all except three Omaha film theatres were reduced from 10 to 50% by the appraisal board of the Board of Equalization; Reason given was "declining business." Theatres freely showed their books to press their plea for a cut in the tax. Three houses not cut were those being leased by the operator.

Paris Impasse

Continued from page 4 =

of the Motion Picture Assn. of

of the Motion Picture Assn. of America.
This threw another spike into the negotiations, although how much of the subsidy proposal was a French bargaining tactic and how much was serious remains beclouded. The French didn't want to give in on granting an equal or greater number of imports without something in return.
Subsequent scheme is definitely out now, however. Proposal which the French are now concocting apparently is aimed at getting them some other form of concession if they relent on the number of import licenses.
Talks are in a temporary hiatus while the French cogitate, and MPAA rep Fayette W. Allport returns to his headquarters in London to tend to biz piled up there and to make a quickle trip to Brussels on another problem. Alfred W. Crown, SIMPP rep., who was prepared to leave for New York today (Tues.), is understood staying on under instructions from James A. Mulvey, chalrman of the

York today (Tues.), is understood staying on under instructions from James A. Mulvey, chairman of the SIMPP distribution committee. It's expected now that the talks may go on for another two weeks. Industry reps (both French and American) are only sitting in as advisers. Principal negotiator for the Yanks is Henri Labouisse, of the Paris Embassy staff.

the Yanks is Henri Labouisse, for the Paris Embassy staff.
About \$5,000,000 in annual earnings in France by the American industry is involved in the talks.
U. S. distribs are continuing to import pix currently under a tacit extension of a pact which expired just one year ago—June 30, 1951. It set the 121 figure and permitted free remittances until last December, when all coin from France was cut off.

Conclave Set for Toronto

Conclave of its Canadian sales force will be held by Warner Bros. in Toronto July 8-9. Ben Kalmenson distrib chief, will head the homeoffice delegation which will attend. In addition to key sales exees, ho, pub and ad toppers are expected to be on hand.

Last week Kalmenson and Roy Haines, western division sales man-ager, were in Chicago, to set up dates for "Where's Charley?" etc.

'Fine Films' Fest Prepped by Par **In Special Dates**

Films which in past won big critical acclaim are shortly to be offered by Paramount under a "Festival of Fine Films" panner—some similar title—to exhibs for midweek and off—time dates. Idea, which already has received notice of some exhib approval, originated with Dick Frank, Par's branch manager of Indianapolis.

Frank on his own sent out a

with Dick Frank, Far's blanch manager of Indianapolis.

Frank, on his own, sent out a letter to theatremen in his area which suggested booking the pix for the off-time periods which are usually slow at the bo. They'd be aimed at the so-called discriminating audience. Frank's suggested lineup included "Trio," "The Heiress," "Sunset Boulevard," "September Affair," "The Big Carnival" and "Sorry, Wrong Number."

Allied Theatre Owners of Indiana quickly endorsed the plan, for it is "quite logical that such a policy would cater to patronage that are the most vocal in their criticism of the industry and your theatre, that are the formers of public opinion and generally regarded as a major part of the "lost audience."

major part of the "lost audience."

In an organizational bulletin, ATOI also advised exhibs contemplating the "fine films" policy to study the possibilities in release charts of other distribs. The trade association offered a list comprising "Death of a Salesman," "Pandora and the Frying Dutchman," "Red Badge of Courage," "The Great Caruso," "Rashomon," "KonTiki," "14 Hours," "Cyrano de Bergerac" and "Streetcar Named Desire."

Par homeoffice toppers, apprised of Frank's fresh bid for more business, were sufficiently impressed to adapt it to a national basis. However, additional pix will be added to the roster, including "Mating Season," "Encore" and probably others.

If the operation clicks for Par rival companies could be expected to borrow the idea for their own

Variety Clubs to Mark 25th Anni at Pitt Meet

Variety Clubs International will Variety Clubs International will mark the founding of the organiza-tion at a three-day meeting in Pitts-burgh November 21-23. Show biz organization was established in Pittsburgh 25 years ago. Banquet will climax three-day session. Va-riety toppers are arranging with will climax three-day session. Variety toppers are arranging with studio execs for the presence of a Hollywood star contingent.

As part of the 25th anni activi-ties, International Chief Barker Jack Beresin of Philadelphia has been conferring with postal offi-cials about the issuance of a special postage stamp commemorating the founding of Variety.

Tokyo Tent Gets New Quarters

Tent No. 40, Variety International, local organization of Japanese and American show biz figures, headed by Chlef Barker N. Kawakita, moved to new quarters recently. Previously meetings were held in Tokyo American Club. Move celebrated by gala open house attended by top Japanese artists who contributed floor show.

Briefs From the Lots

Hollywood, July 1.

Chill Wills, the voice of Francis the Mule, signed for a featured role in Metro "Small Town Girl"

Tom Neal and Barbara Peyton signed for a picture to be made in Mexico. Jerry Wald and William M. Wright were appointed co-chairmen of the public relations committee of the Screen Producers Guild. William Murphy joined the 'Fair Wind to Java' troupe at Republic. Jon Spepodd and Harry Harvey making a two-reeler, "You Think I'E Luck." for the U. S. Navy. UI bought screen rights to "The Wild Horse," a novel by Les Savage.

John Hodiak will co-star with John Derek in Columbia's "Ambush at Tomahawk," to be directed by Fred F. Sears. Rod Redwing plays a sharpshooter in the Gene Autry starrer, "Winning of the West," at Columbia. Louis Lettieri drew the moppet role in "Stop. You're Killing Me" at War-

Autry starrer, "Winning of the West," at Columbia. Louis Lettieri drew the moppet role in "Stop, You're Killing Me" at Warners. Columbia's "The Outlanders" will be released as "Hangman's Knot"... Chuck Waiters will direct "Dangerous When Wet," starring Esther Williams, Metro. When Yle Damone is discharged from the Army, he will play the male lead opposite Jane Powell in Metro's "Baby Needs Shoes"... Metro took an option on the new Marjorle Kinian Rawling novel, "The Sojourner."

John Houseman will produce Metro's "Easy to Love," starring Lana Turner... Marilyn Monroe will sing "Miss," a new tune by Lionel Newman and Haven McQuarrie, in Metro's "Niagara"... Paramount lifted Ernest Lehman's writer option and assigned him to script "South Sea Story"... Sam Marx and Jerry Brester credited as co-producers on Columbia's "Assignment — Paris"... Kenneth pact at Columbia

Anti-Trust Law Continued from page 5 a

that such Government intervention could ever come to be in the pix field, even though a strong pitch for it is made by the indies, say

for it is made by the indies, say distrib execs.
Senate's small-business investigators were prompted to add the film industry to their list by indie theatremen, particularly those in Southern California, who complained that present practices are all but puttling them out of business. Dept. of Justice originally was asked to cure the exhibs ills but declined to take any action.

Senate Sleuths to Coast On Indie Squeeze Claims

On Indie Squeeze Claims

Washington, July 1.
Gilbert W. Long and William D.
Amis, investigators for the Senate
Small Business Committee, will
probably go to the Coast early next
week to begin probing charges
that the majors are again squeezing indie exhibitors, despite their
anti-trust decrees.

Long and Amis will spend the
remainder of this week conferring
with Anti-Trust Division officials
in the Justice Dept. They want a
background of information about
the decrees and alleged violations
of the trade provisions sections. In
L. A. they will meet with officials
of the Southern California Theatre
Owners Assn., who have been agitating for an investigation.
Los Angeles is the first of several cities which the committee investigators will visit prior to public hearings. Senate Small Business Committee okayed the probe
last week.

'Ecstacy' Snart

Continued from page 3

U. S., and Elekta licensed a predecessor company of Astra as exclu-U. S., and Elekta licensed a predecessor company of Astra as exclusive distributor for five years, commencing in 1933. In 1947, Machaty refused to recognize Astra's contract and relicensed Eureka to distribute in the U. S.
Machaty claims he is the real owner of the film, but the U. S. court of appeals in 1947 found distribution rights continued to be

tribution tribution rights continued to be held by Elekta, the general dis-

Inside Stuff—Pictures

to join." (4) "Did you invite others to join?" and (5) "Did you resign? When?"
Mag's section on films is bylined "X," which it explains is the pseudonym for "a group of top-flight writers who have important positions in major Hollywood studios." Piece details the industry's "appeasement" of various groups that have investigated or charged the film colony with harboring Communists, starting with the House Un-American Activities Committee probe in 1947. It points out that "as matters stand today, Hollywood is using half a dozen blacklists, as well as supplementary graylists based upon the vaguest sort of innuendo." Adding that studios are hiring their own investigators, Nation article remarks: "Quite likely the talent scouts who once signed up young starlets are now combing the country for promising ex-FBI men."

Windup paragraph states: "It is the opinion of the seasoned if not shell-shocked observers out here that if the industry goes all the way with appeasement of the Legion or any other pressure group on the setting of standards for employability, it will finally deliver itself to the Sokolskys, McCarthys and Wage Earners Committee. After that there can only be darkness and television."

Screen Actors Guild and IATSE were deeply interested by the announcement that John Carpenter would produce and star in a seriet of six oaters, "The Fighting Marshal," for Royal West Productions, Spokesmen for the two groups declared Carpenter would have to put up the coin in advance for each picture. Some time ago he made "Son of the Outlaw" and ran out of money. Jack Schwartz, who took over the deal at the time, also ran out of cash and his contract with the unions and guild was voided. To date, Royal West Productions had no contract with SAG.

George Eastman House of Photography at Rochester, N. Y., will be open all summer. An architectural landmark built by Eastman in 1905, it now contains exhibits spanning more than a 100 years of photographic development, and is chartered by New York U. as a non-profit educational institute. Dryden Theatre, an adjunct of Eastman House, will continue its matinee screenings of historical films on Saturday and Sunday afternoons.

Ann Arbor Exhibs Fight **New City Amusement Tax**

Ann Arbor, Mich., July 1.
Butterfield Theatres, Inc., operator of four film houses here, has filed suit designed to block another proposed city amusement

tax.

Charging that a proposed 10% amusement tax, slated for a vote in the Aug. 5 primary election, is substantially the same as a proposed city charter amendment which was defeated in a city election April 7, the 'theatre operators asked an injunction against the city.

Big Coin Continued from page 1 =

Unity, there will be possibility of a Broadway production.

Under the present setup, there are considerable headaches at Unity. In setting suitable talent, Because of the mixed membership in the union, Taxin and Flalkoff attempt to include at least one Negro act on every Saturday night vaude show. Because virtually the same vacationers return year in and year out, no more than a small percentage of the acts appearing one seasoff may be booked for the next year. Acts must also be

one season may be booked for the next year. Acts must also be screened for offish material, because of the family trade there, and any crack that may be construed as a racial slur is strictly verboten.

At the same time, the entertainment diet at this spot must be sufficiently varied to take care of all tastes. Aside from the Saturday night variety shows, there's a legit, show during the week, comprising a road company of a Broadway hit. In addition, there are Sunday afternoon musicales in the outdoor amphitheatre and dances at its lakeside theatre.

Capitalist Gains

Capitalist Gains

Capitalist Gains

The union, strangely enough, must cater to the capitalists as well as the proletariat. There's a large percentage of cloak-and-sulters who come to Unity regularly. These manufacturers pay the non-union rate which is considerably higher than the 'tariff for ILGWU members. There's also an intermediate rate which members of other unions pay. Obviously, the capitalists provide an important part of the resort's revenue. Consequently, some of the talent bought for the spot are standard in the N. Y. niteries.

Taxin and Fialkoff will spend considerable time during the winter souting acts not only for Unity but for acts to be bought for various union functions.

Seed, who has been granted an indefinite leave of absence, will health. Anderson, formerly acting prairie district manager, will make his headquarters in Chicago.

At the same time, Hall Walsh, returning from a leave of absence, will resume his duties as the company's prairie sales topper, with list branch office will return to the list branch office will return to the midwest district, which now comprises the Chicago, Detroit, Milling and the properties of the prairie district will be made up of Des Moines, Kansas Cily, Omaha and St. Louis offices.

Survey Lists

week; 4.6 two a month; 12.3 one a month; 34.6 hardly ever, and 26.7 never. In Frisco the "hardly evers" were tabbed at 42.1. Tele-lookers approximating 73%

of the interviewees said they would or the interviewees said they would not pay \$1 per person at a picture theatre to see a telecast of a major sports event, yet 55% are willing to pay \$1 per program to set a major sport event on their home set if not otherwise available.

set if not otherwise available.

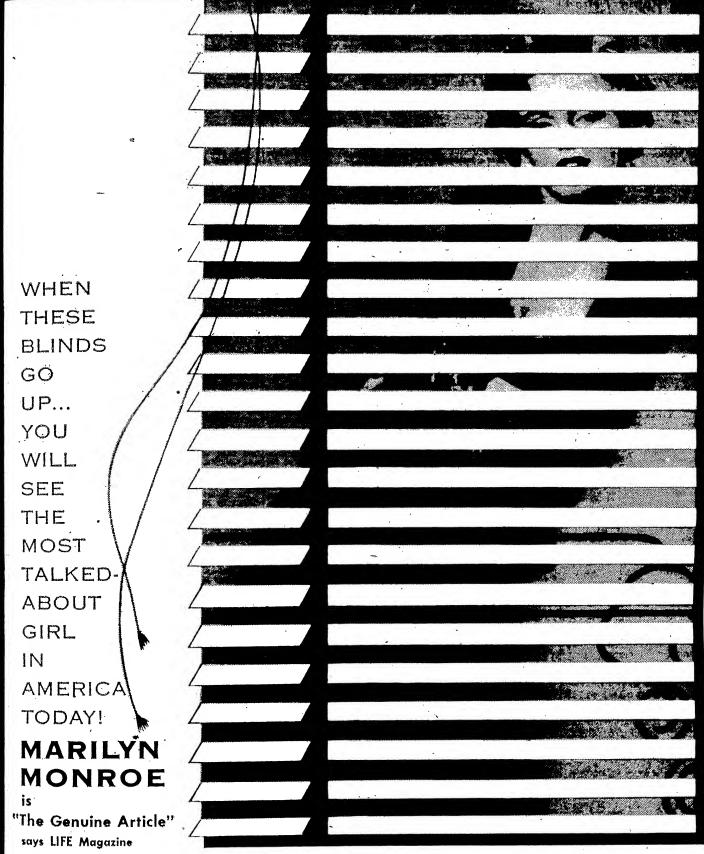
Favorite programs of the 5,00 samplings are "I Love Lucy," wrestling and Red Skelton, in that order. Asked what they do when their sets get out of commission, 41% said they turn to radio, 19% read, 6% watch their neighbor's teleset, and 5% go to the movies. Moral standards of programs should be the responsibility of the stations, it was held by 61%, and the chief family problem is program selection. It was held by 48% that TV poses no family problems of any kind.

Asked which education course

Asked which education course on video they would favor most, 24% said music. Not interested in any course was the reply ef 7%. Of the 5,000 owners polled, 81% have telephones. Key to improved TV programming, said 25% of the country's TV editors, is the hand dling of commercials. Subscription television was voted by 17% as the solution to better shows. Censorship was favored by 9%.

Anderson In as Midwest District Mgr. for Warners

Art Anderson has been named midwest district manager for Warner Bros., succeeding Harry A Seed, who has been granted an indefinite leave of absence due to





starring Richard Widmark · Marilyn Monroe

with Anne Bancroft • Donna Corcoran • Jeanne Cagney • Lurene Tuttle • Elisha Cook, Jr. • Jim Backus Rroduced by JULIAN BLAUSTEIN • Directed by ROY BAKER • Screen Play by DANIEL TARADASH

soon from 20th Century-Fox...

15% Package Deal PHILLY EARLE SEEN IN Hike Being Asked By N.Y. Boothmen

. 15% package deal hike is be-sought by Local 306, Projec-ists Union, International Al-ice of Theatrical Stage Emtionists Union, International Alliance of Theatrical Stage Employees, in preliminary talks with New York circuit operators. In initial skirmishes which have been going on for a few weeks, booth union asked for a 13% wage boost and an additional 2% for its welfare fund. Latter contribution from theatre ops now stands at 5%.

5%.

Talks are being held with Loew's and RKO Theatres. Pact set with the two big chains usually serves as a pattern for the N. Y. circuits, with Skouras, Randforce, Century, etc., following the Loew-RKO terms. Separate negotiations will be held with the Independent Theatre Owners, headed by Harry Brandt. Ops of Broadway houses, excepting Brandt-theatres and the Criterion, will take part in the confabs, sitting in with the Loew and RKO negotiators as has been the custom in the past.

Russell Downing, Radio City

Russell Downing, Radio City
Music Hall prexy, has usually represented the Broadway exhibs, but
he hasn't entered the negotiations
as yet. Union execs have been
dickering with Joseph Vogel,
Loew's theatres topper; Sol
Schwartz, RKO prexy, and Maj.
Leslie Thompson, RKO labor relations chief. Exec board of Local
306, headed by prexy Herman Gelber and biz agents Steve D'Inzillo
and Harry Garfman, is speaking
for the union.

Drawn Out Meets

Drawn Out Meets

Drawn Out Meets

Negotiations between 306 and the exhibs have, in the past, been prolonged, often extending from six months to a year. However, there is hope this year of winding up the sessions soon after Labor Day. Several more meetings will be held before the official end of the summer season, with the main bargaining conclaves set for early September.

the summer season, wath the manbargaining conclaves set for early
September.

Although early talks have been
of a parrying nature, circuit heads
reportedly have not taken too
kindly to the idea of a coin boost.

It was pointed out to the labor
group that an increase at this time
would be "actually suicidal" for
the union. Company execs said
that theatreowners should be seeking a reduction in the light of current biz conditions, but are willing
to maintain the status quo. Although the issue hasn't been introduced yet, it's expected that the
theatre ops will ask for a slice in
the number of men manning the
booth, a move that the union has
indicated it will oppose.

Another Pix Group Rebels Vs. MPIC Loyalty Board

Ws. MPIC 'Loyalty Board'

Hollywood, July 1.

Another film group, the Society of Motion Picture Art Directors, has rebelled against the "loyalty board," proposed by the Motion Picture Industry Council. Its members refused to vote on the proposition in its present "indefinite" form. Spokesman for the SMPAD declared the MPIC plan is not specific, and added that "when it is blueprinted so that the present ambiguities are eliminated, then the members will be able to make a decision with sound judgment that is not at present possible."

Meanwhile, the Screen Writers Guild's executive is understood to be generally opposed to the plan and is putting it before the membership for a final vote. The proposal cam be killed by one vcto by any of the 12 MPIC member groups.

groups.

Koster to Direct 20th's Big-Budget 'Evangeline'

Big-Budget 'Evangeline'
Hollywood, July 1.
Henry Koster has been assigned
to direct "Evangeline," slated as
one of the biggest productions in
20th-Fox history. Start of the film,
based on the Henry Wadsworth
Longfellow poem, has been postponed until next spring because of
the extensive preparation involved.
Samuel Engel will produce, in
Technicolor, from a script by Eleanore Griffith. Debra Paget will
play the title role.

FOLDO BY NEXT APRIL

Philadelphia, July 1.
Although the Earle Theatre Warner vauder here, now shuttered for the summer, will reopen in the

for the summer, will reopen in the fall, word is that next April will see the demise of the 11th & Market St. stronghold of live shows. Warner lease with the Grant Store chain expires in April, and negotiations are at a standstill. All the circuit intends to re-sign for is its administration office space on two floors. Exhibs want to give up operation of the theatre and also to get out of management and renting of remainder of the sevening of remainder of the seven-story Earle Theatre Bldg.

story Earle Theatre Bldg.
When Grant originally bought
the property over a decade ago, the
chain's idea was to put in a department store. Plan was since shelved
and the Grant people were happy
to retain Warner as a lessee.
Chances of lease renewal are slim,
however, even for two office floors,
as the Earle Bldg. is heated through
the theatre.

III. Ozoner Raps Bidding System Via Open Letter

Chicago, July 1.
In an open letter to general sales managers of the film distributors, a week ago, John Reckas, owner of the Starview Outdoor Theatre, Elgin, Ill., castigated the present bidding system and asked for an immediate throwing open of the companies' books. Claiming that competitive bidding is not, per se, evil, he said the secrecy around the bids and the refusal of the distribs to allow the exhibitor to see the winning offer or offers, is destroying the faith of the operator in the industry.

Beekes indicated that the many companions of the companion bidding system and asked for an

industry.

Reckas indicated that the motion picture companies were hiding facts to prevent the theatres from knowing how to buy intelligently, and he warned that this attitude would beomerang. Operator, who with his brother built the czoner three years ago, sald his files would be open at all times and he was not ashamed of the business he was doing. He pointed out that several weeks ago he played "Greatest Show On Earth" in Elgin on a first-run basis (Chicago area drive-ins regularly play day-andon a first-run basis (Chicago area drive-ins regularly play day-and-date with the Loop houses, or immediately following), and that for the 12 days he racked up a huge \$12,000. Guarantee to Paramount was \$7,000 and the Starview paid an overage on the guarantee.

Mass. Bill Exempts Ushers From 75c Minimum Wage

Boston, July 1. A bill setting a mandatory 75c an hour minimum wage for Massachusetts workers generally, but exempting film ushers, among sevexempting nim usners, among sev-eral other classifications, was passed in the State Senate last week by a one-vote margin. Amendment exempting usners was Amendment exempting ushers was introduced by Sen. George J. Evans who stated that "film theatres are getting enough competition from television, and should receive some consideration." Bill, as amended, now goes back to the House for okay, with indications that the bill will be passed in order to break the stalemate that has blocked the bill for two years.

Coast Cartoonists Nix Wage Offer by 5 Studios

Hollywood, July 1.

Mage proposals by five major cartoon studios were turned down by Motion Picture Screen Cartoon itst, Local 839, with the possibility of a strike unless the producers give in. Involved in the dispute are Walt Disney, Warners, Walter Lantz, Metro and United Productions of America.

tions of America.

Local 839, which recently received a vote of support from the Hollywood AFL Film Council, issued a statement carefully avoiding the word "strike," but announced it will insist on the IATSE formula of 10% or 24c an hour, whichever is the greater raise. It also demands that the increase be retroactive to the expiration date of the old agreement.

Plan to Shutter

Continued from page 2
bill for conversion of the house
to some other appropriate use. B
and C, Brandt claims from experience, might then well go from red
to black ink, since only two houses,
instead of three, would be divvying
available audience and product.
One of the angles, he points out,
is that programs would be better,
since less film would be required.
Owner A, on the other hand, by
having his property converted for
him, wouldn't be penalized for getting rid of his business and helping B and C. Brandt pointed out
that, in one spot, which he converted himself, he is now getting \$19,000 a year rent, as against a top
profit of \$16,000 when the house
was operating.
Brandt took his idea to Joseph
Vogel, head of Loew's circuit, and
Sol Schwartz, prez of RKO Theatres: He offered in each case
where he was in competition with
the two chains in Manhattan,
Brooklyn, Queens or the Bromx, to
close his house if they'd pay for
the conversion, or chip in for
oversion of one of theirs, if it was
agreed that would be more proftable all around.

agreed that would be more profitable all around.
Vogel and Schwartz reportedly told Brandt they would consider the idea, although they were dubious about anti-trust angles and other factors. There has already been a wait of more than a month, which may mean their consideration has turned to a nix.

In the meantime, however, Sam Rinzler, head of the Randforce circuit in Brooklyn, was attracted to the plan. He and Brandt are slated to get together shortly to go over

Rinzler, head of the Randforce circuit in Brooklyn, was attracted to the plan. He and Brandt are slated to get together shortly to go over their various situations.

Brandt's plan is an aspect of a nationwide move to trim houses that are outmoded either physically or by population shifts. There has been a considerable number of shutterings this spring, and more are anticipated.

Brandt feels that the effects of TV and other competing entertainment forms are only part of the reason for bad biz in some of his situations. More important, he feels, has been the shift in population in New York. Many urban areas have seen declines in population or else inroads of a much lower economic level of dweller. On the other hand, suburbs have been expanding rapidly. Brandt feels that this has left some areas overseated, and it is in these that he thinks the shuttering of houses is feasible in order to make the remainder more profitable.

There's not 100% agreement among exhibs, incidentally, on Brandt's thesis. One of the dissenters is Philly circuit of Jay Emanuel, who's also partnered with Brandt in the Trans-Lux chain. He claims that there's not a situation in the U. S. where, as the result of one house closing, the remainder did any better.

"Fewer houses operating simply means less gross," he declared this week. He pointed to the Philly situation, where three of Paramount's key nabes recently turned out the lights. Other theatres in the area haven't shown a single cent increase, Emanuel said.

He added that the Par closings have cost the distribs some \$150,000 a year in film rentals. On a nationwide basis, he declared, this means substantially less take for Hollywood and poorer pix as a result.

4 Cincy First-Runs Left As 2 Downtowners Close

As Z Downtowners Close
Cincinnati, July 1.
Darkening last week of the 2.
000-seat Capitol and 1,500-seat
Keith's came on short notice, and
left only four first-run houses in
the downtown section. Announcement of the action by Nicholas
Shafer, president and general manager of the operating companies,
was made scarcely 24 hours before
Keith's closing Wednesday night
(25). The Capitol closed the
following night.
Shafer said last summer's experience and poor business during the
present heat-wave induced his decision for the closings, intended
to run until mid-August or early
September. About 60 employees are
affected in the two houses.

Operations headed by Shafer include the downtown 2,100-seat
Shubert, which has been dark for

clude the downtown 2,100-seat Shubert, which has been dark for more than a year. The three the-atres were taken over by his in-terests from RKO Theatres in di-vorcement from RKO Pictures.

Amusement Stock Quotations

(For the Week Ending Tuesday (1)

Weekly Weekly Tues	
Vol. in High Low Close C	Net. Change
N. Y. Stock Exchange	Week
ABC 25 91/4 91/8 91/8	
CBS. "A"	
	-11/2
	-13/4
Decca 111 914 984 1009 -	- 1/8
774 874	. •
	-136
12/2 12/2	- 3%
2414	- ¾
3314	- 1/8
	- 3/8
	- 1/8
	78
Republic	
Rep., pfd 8 9% 934 976	1/
20th-Fox	- 1/8
YT., The MI	- 1/2
Univ 39 131/8 121/2 123/4	- 3/8
Univ. pfd 2.4 61 60 60	
Wannan Duan 00 102/ 10th	
Zenith , 58 8936 9014 00'	- 1/4
Zenith 58 82% 80½ 82 +	-11/2
N. Y. Curb Exchange	
Du Mont 26 1634 10 101	
Management 0 914 91/	- 1/8
4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	- 1/8
Technicolor 20 21% 21½ 21½	
Over-the-Counter Securities Bid Ask	
Cinecolor 1½ 134	
	- 1/8
U. A. Theatres 45% 55%	
Walt Disney 71/4 8 +	1/8
(Quotations furnished by Dreyfus & Co.)	

'No Censorship By Subterfuge'

to fight censorship no matter what form it takes, whether it is open, as in the past, or by subterfuge, as Brind suggests."

as in the past, or by subterruge, as Brind suggests."

Johnston's office also added that the MPAA, hoped within a few weeks to be ready to spring its test of pre-censorship in Ohio. It will start by getting an exhib to show a newsreel which has not first been submitted for official o.o., claiming the right of freedom of the press as set forth in the recent "Miracle" decision by the Supreme Court.
Test is being lined up in Cincinnati by MPAA's local counsel there, Murray Seasongood (working with the Association's general counsel in New York, Sidney Schreiber.)

1. The industry secretly prefers

Schreiber.)

1. The industry secretly prefers advance censorship, although appearing to oppose it publicly.

2. Without political censorship, the Motion Picture Industry Code would be weakened, with pressure already started to water it down, as a result of the "Miracle" verdict. (He said he had evidence, but would not present it.)

3. New York State has been receiving protests about films loaded with Communist propaganda (Asked the names of the pictures, he said he didn't have the information.)

During the question and answer

dasked the names of the pictures, he said he didn't have the information.)

During the question and answer period, Kenneth Clark, Motion Picture Assn. of America's top flack, and claiming they were live sins of the industry. Telling how the Supreme Court had unanimously rebuffed Brind in its "Miracle" decision, Clark continued, "I hoped my friend had taken a lesson from the 'Miracle' case. It is just as wicked, just as wrong for a censor to stand at the shoulder of a motion picture shoulder of an editor and say what he may print."

In arguing the necessity of continued censorship Brind told of the old days in motion pictures wifen, according to him "Actresses swam in the nude. Off-color refit erences became the rule. Box of people would run to the sensational. Sometimes the title was salacious. Other times there was no way of telling, before a person ivewed the picture, that it was not decent. Ordinary, respectable citit tens were not happy in becoming part of such captive audiences. The morals of the children were being contaminated.

"Morto drive-ins open "Jacks" July 23 for a two-week run, day dating with the Rialto, Hollywood Paramount and Loyola, all conversational. Sometimes the title was salacious. Other times there was no way of telling, before a person, it were easily influenced in directions not conducive to good citi. The morals of the children were being contaminated.

"False Security"

"False Security"

"False Security"

He said that pictures are so cleaned up today, thanks to censorship, that people have a "false sense of security" and believe censorship is not necessary. He claimed, however, that even in

states with no censorship, the standards of the states which do have censorship govern what goes on the screen.

on the screen.

"If the present statute should be declared unconstitutional," he continued, "no illusions should be therished that that would be the end of the matter. Organizations which are thoroughly behind the present law would immediately insist upon the enactment of a statute which would meet the terms of the decision, whatever the decision of the court might be.

"Furthermore, there are other

decision of the court might be.

"Furthermore, there are other motivating forces. It is a safe bet that, irrespective of protestations to the contrary, it is doubtful as to whether the Motion Pleture Code would continue in its present form if the statutes mandating decency were declared unconstitutional. There is great pressure now upon the industry to lighten up on its provisions. Furthermore, because of television, the motion picture houses are not being filled, and the time is ripe for more salaclousness and more flamboyant advertising. advertising.

"I would prognosticate that in New York State the Motion Pic-ture Division would be continued and the review carried on in the same manner as now, on a volun-



PARDON US FOR POINTING!

(and with pride!)

"LOVELY TO LOOK AT"

(Technicolor)

Here's great news! First engagement following the Music Hall rocks Philadelphia. Tops "Show Boat" by \$89. Three day total is second highest non-holiday M-G-M gross in 3 years, beaten only by Mario Lanza personal appearance!

Starring Kathryn Grayson • Red Skelton • Howard Keel • Marge and Gower Champion • Ann Milles • with Zsa Zsa Gabor • Kurt Kasznar



"PAT AND MIKE"

Biggest M-G-M first week in 11 months at Capitol, N.Y. Everybody's eager to see the picture that Time Magazine calls: "One of the season's gayest comedies" and syndicated columnists like Louis Sobol rate as: "The happiest picture of the season." Just what the fans ordered for summer diversion.

Starring Spencer Tracy • Katharine Hepburn co-starring Aldo Ray • with William Ching



"IVANHOE"

(Technicolor)

M-G-M's Giant Spectacle that broke a 23-year-old record in its World Premiere engagement has won the acclaim of the entire trade press. Variety says: "In the same lavish class as 'Quo Vadis' Big scale Technicolor box-office natural that cannot miss." Boxoffice Magazine says: "Star-studded, magnificently produced, superbly photographed Technicolor boxoffice winner." Film Daily says: "High spot of the film year. Will shine brightly and long." M. P. Daily says: "Just about everything an enthusiastic showman could hope for." Film Bulletin says: "It will be one of the biggest grossers in movie history." M. P. Herald says: "Guaranteed to any audience, anywhere, anytime. They'll tell their friends about it." Showmen's Trade Review says: "Big in every sense of the word." The Exhibitor says: "Outstanding. Big box-office." Daily Variety (Coast) says: "Top flight spectacle for solid box-office returns." Hollywood Reporter says: "Magnificent epic that should be packing theatres for long, long time to come."

Starring Robert Taylor • Elizabeth Taylor • Joan Fontaine • George Sanders • Emlyn Williams

Local Merchant

try, whose business is effected by the volume of traffic to and from theatres, may be asked to lend support to exhibs in their campaign to repeal the 20% Federal admissions tax. Reasoning behind the sions tax. Reasoning benind the idea is that nearby stere-owners stand to profit as long as exhibs remain in business and continue to lure the public out of the homes. If the theatremen are forced to close—as many say they will if the tax relief is not forthcoming—other business enterprises will lose potential patronage.

Plan, as it now stands, has no "official" status. There's some exhib sentiment for it, but it has yet to be passed along to the Council of Motion Picture Organizations' specially-appointed tax committee headed by Pat McGee and H. A. Cole.

A Switch In Plan

A Switch In Plan

If the suggestion reaches the stage of formal approval by the COMPO group, it would represent a slight departure from the original overall plan. COMPO committee decided two weeks ago to refrain from asking public support in the anti-tax project. Exhibs, under the approved program, will contact the nation's legislators to impress them with the tough problems facing theatre ops today and impress them with the tough prob-lems facing theatre ops today and with the need for tax relief. Get-ting the merchants into the act it's figured in some quarters, could mean so much more weight behind the industry's push to kill the 20%

Meanwhile, Theatre Owners of America prez Mitchell Wolfson has expressed the fear that success in repealing the levy might be followed by new burdens to take its place imposed by local governments. "We must make sure," said Wolfson, "that if the present Federal amusement tax is eliminated, that we have so educated the American public and its representatives, that this discriminatory tax is not picked up by cities or states. I think this is just as important as any problem with which we are faced."

Wolfson, in a formal press statement, said that TOA will give its full support to the COMPO committee, "and will continue its own local and regional tax elimination effort in coordination with other interested segments of the Industry."

'Miracle'

gested by a former exhib, who hailed the Supreme Court's decision extending to films the constitutional guarantees of free speech and press press as "epochal." Suggestion was contained in one of many letters of praise received by Burstyn and his attorney, Ephraim London.

Former exhib, Abraham Young, Former exhib, Abraham Young, who operated in Denver but now lives in Fairfield, Conn., wrote that "Leaflets, or dodgers, should be printed, giving the history of your victory. Also, pertinent excerpts from the Supreme Court's epochal decision. These should be given out with every admission ticket, and should be aviited 'A Simple decision. These should be given out with every admission ticket, and should be entitled 'A Simple Lesson in Americanism'." As an expression of his esteem, Young sent along a dollar "as a token gift, towards meeting your legal ex-penses."

As a result of their fight, Burstyn and London received other accolades last week, being honored at a luncheon by the International Motion Picture Organization, a group of foreign film distribs, and the Metropolitan Committee for Religious Liberty. In accepting a testimonial scroll, Burstyn declared that he had carried the fight to the Supreme Court because he feit that he had "done nothing wrong. Every time I had to submit a film for censorship, I felt I was in an illegitimate business and that being in that business was a crime. So I felt that it was about time to try to restore a little dignity to this business. I think we have now achieved this." As a result of their fight, Burstyn

Pic Shares

Continued from page 3

were only in minor tractions.

Loew's led the list in common stock volume, with a total of 4,500 shares exchanging hands for the day, and with no price change at all. Only 100 shares each of Universal and Columbia were traded, and each dropped only one-eighth of a point. Changeover in U's preof a point. Changeover in Us pre-ferred was heavy, amounting to 11,-000 shares, and the price went up a full point, closing at \$61. All other film issues were virtually inactive and recorded insignificant changes

Trade financial men believe that

and recorded his gimen believe that in prices.

Trade financial men believe that tinvestors are hep to the fact that the strong assets of various pic corporations more than justify prices at present levels and higher. Further, stockholders and brokers already have had their full share of gloomy reports concerning the trade and the Wall St. paper's sumup was, in a sense, anti-climactic and figured to have no noticeable effect upon trading.

Journal devoted the whole of its first column on page one to its theatres story and close to the equivalent of another full column on a jumpover page. Leader line atop it read "Movie Misfortune," in boldface type. Then, in the lines of under-heads: "Attendance Downslide Breeds a New Round of Theatre Closings—Big Chicago Picture Palace Goes Dark; Seatthe House Has 33% Dip in Receipts—But Drivelns Buck the Trend."

Piece led off with the closing of the Oriental, Chicago, as one of 25 spots in the area which have shuttered this year. "What's happening in Chicago is happening widely all the way from Boston to Los Angeles, a Wall Street Journal Checkup finds," the daily related. Paper thereupon went into detail on theatre conditions in nu-

Paper thereupon went into de-tail on theatre conditions in nu-merous key cities across the coun-try, quoting many exhibs who said the going is plenty rough,

FCC Eidophor O.O.

Continued from page 3

Commission will advance the hearings, the first-hand look at the advanced state of theatre tele obviously had its effect on the FCC members. Justification became more evident to them of the industry's plea that continued postponements in the 2½ years that have passed since the hearings were ordered are "a heavy burden."

were ordered are, "a neavy burden."
Particularly elated appeared to be those Commission members who voted to authorize commercial use of CBS color for home TV, since Eidophor uses the CBS sequential system. Commissioner Robert Jones, who played a leading role at FCC hearings on tint, felt the demonstration vindicated his stand in behalf of CBS color, despite difficulties which have prevented its use for home video.

Some Government people felt that Eidophor development would further interest in home pastel TV

further interest in home pastel TV through the public seeing it in the

atres.
Commissioner Frieda Hennock Commissioner Frieda Hennock asked Dr. Peter Goldmark, CBS color Inventor, a number of questions regarding spectrum space requirements of Eidophor. Width of the band required of theatre TV (Eidophor needs eight to 10 megacycles in the microwaves, Goldmark said), may become the deciding factor in whether FCC allocates special channels for theatre TV.

TV.

Sen. Charles Toeby (R., N.H.)
and Eric Johnston, prez of the Motion Picture Assn. of America, were
among those who went up to 20th
with the FCC. In addition to Jones
and Miss Hennock, the Commisslon was represented by chaliman
Paul Walker and Commissioners
George Sterling, Rosel Hyde and
Robert Bartley, as well as by general counsel Benedict Cottone and
various staffers.

Par Skipped '45 **Eidophor Chance**

Eudophor Chance

Washington, July 1.

Evidence was given the FCC yesterday (30) that efforts were made seven years ago to interest Paramount Pictures in the Swiss Eidophor system of theatre TV, currently being demonstrated in New York by 20th-Fox, but that wartime and other circumstances apparently interfered.

Testifying at Commission hearings on Par anti-trust, issues before examiner Leo Resnick, Dr. Adolph Rosenthal, formerly research director for Scophony Corp. of America, said he learned about the Eidophor system early in 1945 and urged that Scophony look into it and provide a laboratory for research Paramount at the time, together with General Precision Equipment Corp., which held 10% of stock of 20th-Fox, were 50% owners of Scophony. Under questioning by Commission counsel Max Paglin, Dr. Rosenthal, who is now veepee in charge of research for Freed Radio Corp., cited a memo to Arthur Levey, head of Scophony, saying he had read technical articles about Eidophor principles and that he believed them susceptible of practical use. His memo further stated: "I would not at all be surprised if some company or group would in the near future introduce this invention to this country for further development and commercial exploitation."

Levey replied in a memo to Dr. Rosenthal that his suggestion to the Scophony board that it provide a laboratory for work on Eidophor and other inventions, brought "the stereotyped reply that it is impossible to engage skilled engineers and secure priorities for equipment during wartime."

In a later entry in the Scophony

a laboratory for work on Eidophor and other inventions, brought "the stereotyped reply that it is impossible to engage skilled engineers and secure priorities for equipment during wartime."

In a later entry in the Scophony file, dated Aug. 10, 1945, Levey suggested that Dr. Rosenthal write to Dr. R. Sanger of the Swiss Federal Institute of Technology in Zurich, where Eidorphor was developed, to determine possibilities of exploitation in the U. S.

The Eidophor episode came at a time when Par and GPE were near the end of their relations with Scophony. In May, 1945, the Justice Dept. started looking into the situation, and Paul Raibourn of Par and Earl G. Hines of GPE resigned from the Scophony board. Par and GPE diverted their interests in Scophony by a consent decree in 1949.

Dr. Rosenthal testified that he saw an Eidophor demonstration for the first time last Friday (27) in New York (his previous information was from technical journals) and that results were beyond his expectations. "At first," he said, "I didn't know whether it was television or color film. It was just as good as color film."

Hearings will be resumed Wednesday for further cross-examination by Par counsel Paul Porter of Levey, who has testified that Par used its interest in Scophony to suppress patents in home and theatre TV. Levey now heads Skiatron Electronic & Television Corp., which acquired Scophony patents and which is developing the Subscriber-Vision system of pay-as-you-see video.

Skiatron-Hanovia Tie To Aid in Production

Skiatron Electronics & Television, now experimenting with its Subscriber-Vision system of payas-you-see video, has set a deal with Hanovia Chemical & Manufacturing, Newark, N. J., under which it will use the Hanovia plant for the manufacture of its patented products. Hanovia has nurchased

Eidophor 'Back to Show Biz'

strations were not completely sold tangible on which to hang hopes on Eldophor. They were greatly for the future of theatres. strations were not completely on Eidophor. They were greatly impressed with the quality of color and image, but they appeared uncertain that any large-screen device could provide adequate relief for present difficulties.

for present difficulties.

Aside from proving that Eidophor could be the answer electronically to large-screen color tele requirements, the series of 20 demonstrations that started last Wednesday (25) have mostly served
only to intensify pro and con arguments on the values of theatre TV.

The pros, led by Sypros Skouras and seconded by his brother, Charles, head of National Theatres, see a tremendous b.o. potential in the spontaneity of vast live shows on the screens of thousands of theatres.

The cons take the view that, no The cons take the view that, no matter how fabulous the show, it can't be half as good as Hollywood can do on its sound stages in Technicolor—and with the added convenience of having the entertainment on film that can be played when the time is convenient and if desired, repeatedly.

Everyone admits, cons as well as the pros. that early in Eidophor's

Everyone admits, cons as well as the pros, that early in Eidophor's use it will have a certain curiosity value as a b.o. attraction. When that wears off, however, the ag'iners claim, an old maxim of show biz will take hold. That is, that it's the show that counts, and the public doesn't care about the mechanims by which it receives its entertainment.

Offset Home TV?

Offset Home TV?

In the back of everyone's mind, of course, is whether this can be a successful offset to home TV, especially when the latter is to be seen in color. Going further along that line, the question arises as to the competitive values of Eidophor as against subscription TV, such as Paramount's Telemeter, which will provide a boxoffice for entertainment in the home.

provide a boxoffice for entertainment in the home.

Skouras, in replay to an exhib query, said he didn't know yet how much the equipment would côst for a theatre, but that computations are now being made. Earle I. Sponable, 20th's research chief, explained that the set is about as big as a standard projector and could go in a regular booth. He opined that when RCA, Paramount or anyone else makes its large-screen color system available to exhibs, 20th would undoubtedly get together with them on standards so that a theatre wouldn't have to have a variety of machines in its booth.

Skouras also mentioned the hope that Eldophor would be used for projecting regular 35m black-and-white or color film from a central source so that other projectors with the mode unwessers with the made unwessers.

white or color nim from a central source so that other projectors might be made unnecessary. As to whether Ediophor could handle Technicolor pictures, Sponable said: "We hope not to degrade the quality of the film."

quality of the film."

Sponable also said that the CBS (sequential) system of a color wheel rather than an electronic the method of adding color to the bew Eidophor was being used "because it is more commercial at the moment." The research chief added that he felt this would continue to be so for some time.

In answer to another question

to be so for some time.

In answer to another question,
Sponable said the present Eidophor
model could be used continuously
only for 35 minutes. After that,
the carbon has to be trimmed. To
avoid use of two machines, as in
the case of regular film projectors,
he said another method of feeding
carbons was being worked, on for
the industrial model of Eidophor
and it was hoped to get a spair of
four or five hours of continuous four or five hours of continuous

20th Showmanship

facturing, Newark, N. J., under which it will use the Hanovia plant for the manufacture of its patented products. Hanovia has purchased a minor stock interest in Skiatron and will have representation on the Skiatron board.

According to Skiatron prez Arthur Levey, the joint working arrangement clears the way for the manufacture of component parts for Subscriber-Vision, in anticipation of the formal test of the system in the N. Y. City area later this year. Company has been conducting experimental work on the system for more than a year. Levey said a number of other Skiatron products will also go into production promptly, including dark-trace tubes for radar, sound synchronizers for home film projectors, components for Skiatron's theatre TV system, etc.

Play.

20th Showmanship

As impressive as the device itself was 20th's showmanship in demonstrating it. Exhibition was on the Screen of the company's large projection room and the live entertainment shown was originated in its Movietone Studios two blocks south. The show itself, put goether at considerable trouble and expense by Sammy Rausch, booker for the Roxy, N. Y., was a lighly entertaining affair, aside from being designed to indicate the various possibilities of the system. Skouras, as a result of the demonstrations, has won considerable proise in the trade for the good public relations job on behalf of the form being designed to indicate the various possibilities of the system. Skouras, as a result of the demonstrations, has won considerable projectors, components for Skiatron's in the trade for the good public relations job on behalf of the form being designed to indicate the various possibilities of the system. Skouras, as a result of the demonstrations, has won considerable of New York at Buffalo against the various possibilities of the system. Skouras, as a result of the demonstrations, has won considerable of New York at Buffalo against the various possibilities of the system. Skouras as a result of the demonstrations, has won considerable of New Yo

for the future of theatres.

Every prominent exec in films and associated industries was invited to attend one of the demontrations. There was also many newspapers and radio-TV people, as well as opinion-makers in every field. Members of the Federal Communications Commission and a number of Congressmen came up from Washington en masse last Friday (27) evening for a showing, followed by a buffet supper.

Although exhibitor response to

followed by a puner supper.

Although exhibitor response to Eldophor was mixed, trade reaction generally was better than that of outsiders. Most of the latter of outsiders. Most of the latter viewed Eidophor as a direct attempt to compete with home tele, and took a dim view on that score. Among them was the Wall St. Journal, but numerous other papers carried more optimistic reports.

Skouras had no positive answer to exhib queries as to "what do we do in the meantime"—meaning the two or three years wait until Eidophor may be in actual fulltime service. "The only thing to do is service. "The only thing to do fight it through until then," 20th prez advised.

20th prez advised.

Exhibs were also disturbed by the fact that some theatres will have Eidophor and others won't—and those that don't will face not only the competition of home TV but of "TV in the theatre around the corner." Since competing houses obviously couldn't have the same programming, Skouras said he hoped RCA and other systems would develop, in order that numerous shows would be simultaneously available to competitive theatres.

Not only did Charles Skouras de-

Not only did Charles Skouras de-clare at the sessions that he was anxious to have the first output of ankious to have the first output of Ediophor receivers for his National Theatres, but Harry Arthur, Jr., prez of Fanchon & Marco Theatres, arose to ask that his order be put in as the first.

Big Screen TV Tested In London Shows Good **But Variable Definition**

London, July 1.

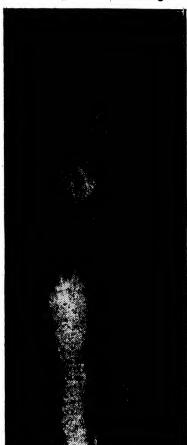
Big screen TV has come to London's West End for a week. This is the first public demonstration of theatrical tele apart from the daily theatrical tele apart from the daily programs featured at the South Bank telekinema at the 1951 Festival of Britain. Programs are being featured nightly at the Odeon, Leicester Square, a J. Arthur Rank theatre, using the organization's Cintel equipment. Screen is 21-by16 feet, and definition is 625 lines. Demonstration was on a closed circuit with a basement in the theatre used as a studio. ment in the theatre used as a studio.

First demonstration was given at the preem of "The Importance of Being Earnest," and apart from the fashion show which is to be the nightly feature, there were the fashion show which is to be the nightly feature, there were added interviews with some of the stars present in the theatre. Definition was variable but mainly good, although the picture lacked the brilliance of the newsreel that preceded the demonstration. Closeups had surprising clarity, but the producers were too ambitious in trying to achieve silhouette effects. These were poor and indistinct.

Although using similar equip-

Although using similar equipment but working on a higher number of lines, definition seemed no better than a private demonstration of the cup final on 425 lines which was shown two years ago to an invited audience of scientists and newspapermen.

An important Figure in the industry!



Here's Gay Garters
Gertie, the doll
who adds a new
Twist to musical
entertainment!
She's a Burlesque
babe who puts
everything into her
work-'cause She's
Working Her Way
Through College!

SHE STARTS
THE FIREWORKS
JULY 4!
(Then
N.Y. Paramount
July 9)

ECHNICOLOR

Through College"





FROM WARNER BROS. STARRING

MAYO REAGAN NELSON

ION DEFORE PHYLLIS THAXTER · PATRICE WYMORE ROLAND WINTERS · RAYMOND GREENLEAF

GINGER CROWLEY-NORMAN BARTOLD-THE BLACKBURN TWINS-PETER MILNE-WILLIAM JACOBS BRUCE HUMBERSTONE

Musical Numbers Staged and Directed by Le Roy Prinz • Musical Direction Ray Heindorf

Theatre Profits on Fight

ed in some quarters. Instead, TNT for as low, as \$1.50 near the Upserviced them with the bout, similar to the way in which any broadcast network feeds shows to its affiliate stations.

Reception was excellent, with no cast network feeds shows to its affiliate stations.

' Philly Area's 20G Take Philadelphia, July 1.

Warner circuit clocked up two capacity houses and one near-capacity for the teleast of the Ray Robinson-Joey Maxim fight (25) for a grand take of close to \$20,000.

a grand take of close to \$20,000.

Stanley Theatre in Philadelphia sold out its 3,000 seats two weeks in advance and, in addition, played to 275 standees for a total take of \$8,800. Sellout at the Stanley, in Philly, proved of enormous help to the Stanley, Camden, more than 600 locals purchasing tickets here to view the fight across the river.

Stanley Camden went clean of

Stanley, Camden, went clean of its 2,200 seats and with standees netted \$6,000. Third Warner house in area to run the telecast was the Stanley, Chester, which sold 1,760 tickets for a gross of \$4,840. Lack of air-conditioning in the Chester house may have been partially responsible for failure to go clean. Both Chester and Camden Stanleys staged a fight telecast for the first time.

90% For Dayton
Dayton, July 1.
About 90% of the 2,700 seats at
the RKO-Keith's here were filled
for the first theatre TV show to
reach the city, according to Goodle
Sable, manager. Most of the audience gathered early and saw the film, "Red Mountain" before the Maxim-Robinson fight.

The film was repeated after the bout, with about 40 persons staying for it.

Chicago Racks Up Smart 28G in 4-House Showings

Chicago, July 1.

Chicago theatres racked up a re-Chicago theatres racked up a resounding \$28,737 for four-house showings for the Maxim-Robinson fight. Three Balaban & Katz houses were sold out, Marbro, Up-town and Tiyoli, and 1,200 seats were taken of the Paramount's 1,900 in Hammond, which is right in the heart of steel strike. All these houses were at \$2.40 tab, tax included. Essaness Crown, 1,200-seater with a \$3.60 admission tab, had 1,079 payees for \$3,537 take. Both the B&K and Essaness cir-

Both the B&K and Essaness circuits plugged the match heavily with newspaper space and teevee and radio spots. In addition, Essaness used sound trucks and other exploitation to cover the Loop saness used sound trucks and other. exploitation to cover the Loop area, pointing out that its location was the nearest to the downtown area. No theatres were used in the Loop, and grosses suffered in most of the spots there. Crown had only about half its seats sold before the day of the fight, but extra heavy exploitation had large lines before the window before 5 p.m.; when the seats went on sale.

Tivoli. B&K southside nabe

Tivoli, B&K southside nabe house, and on the fringe of the colored section, was sold out the previous Friday, and the other two circuit spots, Uptown and Marbro, were almost entirely sold day before the first. were almost entrely sold day of-fore the fight. Though announce-ments were made when bout was cancelled Monday (23), few returns were made. An amusing sidelight was the scalper situation, with the local boys cornering blocks of seats which they were trying to sell up to \$5 for a \$2.40 ticket. However, at the last moment the peddlers got scared and were offering the ducats

New York Theatres

RADIO CITY MUSIC HALL RAY BOLGER is "WHERE'S CHARLEY?" SPECTACULAR STAGE PRESENTATION



D.C. Record Good

Washington, July 1.

Although only one of the three houses offering large-screen TV of the Robinson-Maxim fight last week was a sellout, the combined audience was the largest ever to view a televised prize fight for pay in this town. Sellout was at the Lincoln Theatre, with Negro clientele, which got \$3 for orchestra and boxes and \$2.40 for balcony.

Loew's Capitol, in its first experiment with large-screen video, sold 2,500 seats, well short of its 3,400-seat capacity. Keith's fell about 100 tickets short of its 1,900-seat capacity. Twice previously, Keith's had sold out, including standing room. Capitol and Keith's were scaled at \$2.40 for the entire theatre.

Twin Cities' Showing Nets MAC Small Gain

Nets MAC Small Gain
Minneapolls, July 1.

Exclusive theatre telecast of the
Maxim-Robinson fight in two Minnesota Amusement Co. (United
Paramount Theatres) Twin Cities
theatres attracted 2,500 to the local 4,000-seat Radio City and 1,500
to the 2,300-seat St. Paul Paramount at \$2.40 a throw. According
to Harry B. French, MAC president, it netted a small profit for
the circuit, "the extremely high
expenses involved cutting deeply
into the grosses and preventing
much of an earning margin."

If was the second exclusive the-

It was the second exclusive, the It was the second exclusive, theatre big-screen telecast for Radio City and the first for the St. Paul Paramount. Other Radio City telecast, the Pep-Saddler featherweight championship bout, drew only 1,500 people and left the house well in the red.

There were no reserve seats and the advance sale was small. But

the red.

There were no reserve seats and the advance sale was small, But after the Radio City boxoffice opened at 6:45 p. m., two cashiers were kept continuously busy handing out the ducats.

The telecast received heavy advance plugging. It was advertised in the newspapers and by trailers on all MAC Twin. Cities theatres' screens, starting two weeks before the bout. Also, tickets were placed on sale at all MAC theatres, and cards in the cashier booths advertised that fact. The circuit also put out 1,000 cards and used a sound-truck the day of the fight. The newspaper sports sections also were generous in calling attention to the theatre telecasts.

Local fight circles feel that the

to the theatre telecasts.

Local fight circles feel that the 2,500 Radio City turnout indicates that the large fight dosages the public here is getting on TV has made many fight fans and there will be a growing and profitable audience for the exclusive theatre telecasts of the big—and particularly championship—matches.

Okay Omaha Results
Omaha, July 1.
The Robinson-Maxim fight drew a little under 2,000 viewers to the 3,000-seat Orpheum Theatra at \$2.40 a head, for approximate \$4,800 take. There was no advance reserved seat sale. Boxoffice sale was practically the whole thing. Before the fight went on, the 1,500-seat first floor was nearly filled, only a few scattered side seats being empty. The mezzanine was about four-fifths filled, but the balcony had few tenants.
District manager William Miskell and house manager Stanley Black-

District manager William Miskell and house manager Stanley Blackburn were well pleased with results. Opposition was the Chico Vejar-Chuck Davies battle on home TV and a wrestling match at the auditorium. Oddity of the evening was the fact that only a handful remained to see the regular film program, to which all were invited. Results were successful enough to presage other such attractions.

Capacity Albany House

Racks Up \$3,600 Take
Albany, July 1.
A capacity audience of 1,505 paid
\$3,600 to witness the telecast of the Maxim-Robinson contest in the lon-air-onditioned Grand Theatre on a similing night. Tap was \$2,98 for unreserved seats, the highest laftman.

charge ever levied for such an event in Albany. Patrons from cities as far as Syracuse (150 miles) bought tickets for the Maxim-Robinson engagefor the Maxim-Robinson engage-ment. The Grand was the only up-

for the Maxim-Robinson engagement. The Grand was the only upstate theatre carrying the fight.

Images on the Grand's glass screen were not as clear, sharp and steady as they had been on the two previous telecasts. This was particularly noticeable on longer shots, where a haze draped the upper half of the screen, and when distortions crazy-quilted. The latter apparently came from projection machine trouble, which could not be corrected. The picture went off for a second, midway.

Audiences in competing first-run theatres were rather light. However, managers explained that this was due to the humid weather, and, perhaps, to competition from hometavern telecasting of a bout in Detroit.

Big Detroit Success
Detroit, July 1.
Theatre-TV of the Ray RobinsonJoey Maxim light-heavyweight
championship bout (25) was a big
success in Detroit. It was viewed
by 8,611 fans in three theatres. At

by 8.611 fans in three theatres. At \$2.40 a seat, total gross was \$20,-666.40.

Capacity audiences saw the fight at the United Detroit Theatres' 4,000-seat Michigan and 2,961-seat Palms. Many more fans had to be turned away at these two houses because standing room was not sold. The nabe Eastown had 1,650 customers, 500 less than capacity.

Toledo's Two-thirds House
Toledo, July 1.

Despite sweltering temperatures
and an attractive fight in nearby
Detroit (Chico Vejar vs. Chuck
Davies) which was received on
Toledo TV sets, the premiere of
theatre TV at the Rivoli here last
Wednesday (25) filled about twothirds of the 2,500-seat house, according to manager Howard Feigley. The air-conditioned theatre
was a comfortable 80 degrees, and
the equipment worked perfectly.
About half of the audience remained to see the film attraction,
"The Leather Pushers," after the
Maxim-Robinson go.
Feigley expressed satisfaction
with the television performance
and considered the initial attraction a success.

tion a success.

Hub Almost Capacity

Hub Almost Capacity
Boston, July 1.
Theatre-screen telecast of the
Maxim-Robinson scrap, carried by
the 3,500-seat Loew's State, in uptown Hub, and American Theatres'
flagship, the 1,900-seat Pilgrim,
pulled almost capacity biz at both
situations. Postponement hurt
somewhat, for many out-of-towners
were unable to stay over the extra
days and received refunds, while
local fans apparently cooled off
during the interim, for there was
no terrific last minute rush for
ducats. An added attraction at the
State was the appearance onstage
of fisticutifiers Willie Pep and Tommy Collins, who submitted to brief
interviews by WMEX sportscaster
Frank Fallon.
Reception at the State, the first
time the recentiv presided PCA

Frank Fallon.
Reception at the State, the first time the recently installed RCA equipment had been used, was excellent, while the pic at the Pilgrim was slightly hazy but not sufficiently so to raise squawks, although criticism of camera work was audible. Both houses were scaled from \$2.40 to \$3.60.

Big-Screen Theatre TV Due in Houston by Fall

Houston, July 1.

R. J. O'Donnell, veepee and general manager of the interstate Theatre Circuit, announced that bigsreen TV for theatres will come here before opening of the football

season.

The screen will be installed in one of three theatres, Metropolitan, Majestic or Kirby. In addition to football, other sporting events and special programs will be telecast. Opening of the TV cable set for today (1) was one of the reasons

given for the go-ahead on installa-

LAFFMOVIE'S 10TH ANNI

No New Reissues Rush

'Gone' Held Out

Gone' Held Out

M-G's all-time reissue favorite,
"Gone With the Wind," is being
withheld for several more years.
Last taken off the market in 1950,
it probably won't be released again
until 1954. Company feels that
plenty more coin can be squeezed
out of "Gone," if sufficient time is
allowed to lapse between showings.
Meanwhile, it has experimented
with a sextet of oldies, coupling
"The Postman Always Rings
Twice" with "A Woman's Face,"
two Judy Garland starrers, and a
duo of Red Skelton pix. None of
the pix achieved any marked success and are being played around
piecemeal without any undue fanfare.

As a result of the showings of

fare.

As a result of the showings of these pix, company's attitude is that it doesn't pay to release an oldie if it just takes up playing time. Feeling is that if an exhib can't make a profit, why load him with a reissue.

with a reissue.

Despite Metro's lacklustre experience, there has been an upbeat in reissues this year, with the majority skedded for the summer months. Except for Paramount and Universal, all the majors have a few on their slates, 20th-Fox has six out, having scheduled two for each month, starting with May. They are "Laura," "This Above All," "Leave Her to Heaven," "The Rains Came," "The Black Swan" and "Shores of Tripoli."

RKO, lacking first-run product.

and "Shores of Tripoli."

RKO, lacking first-run product for some time, has been active resissue-wise. "Kong" has been coupled with "The Leopard Man" in dual situations. Previously it had issued "The Hunchback of Notre Dame" and "The Cat People." It has "Body Snatcher" and "I Walk With a Zombie" upcoming. Getting away from the weirdies, it has been weighing such combos as "Top Hat," Fred Astaire-Ginger Rogers starrer, with, "Suspicion," starring Cary Grant and Joan Fontaine; "Annie Oakley" with "The Window," and "Look Who's Laughing" with "Too Many Girls."

Warners is currently reissuing

Window," and "Look Who's Laughing" with "Too Many Girls."

Warners is currently reissuing two Humphrey Bogart starrers, "High Sierra" and "To Have and Have Not," and has upcoming "George Washington Slept Here" with "You're In the Army Now" and a coupla John Wayne pix. Columbia is planning the re-release of "Holiday in Havana" and "The Fuller Brush Girl." United Artists sent out "Red River" and "Tulsa" again about three weeks ago, and is readying the Alfred Hitchcock thriller, "The Lady Vanishes," for re-presentation. Latter will be pushed mostly for the art house trade, with a New York engagement set at the Trans Lux 60th St. Also on UA's reissue sked are a pair of Jack Skirball productions, "Guest Wife" and "In the Bag." Latter stars Fred Allen and reportedly contains some new sequences.

Columbus Record Set
Columbus, July 1.
All house attendance records were broken during the first week's showing of "King Kong" and "The Leopard Man" at the RKO Grand. The gorilla thriller was held for an extra four-day run ending last-Saturday (29), but the boxoffice did not hold up quite as well. Nevertheless, in those four days if did a better business than any first-run film the Grand has played in the last few months.

During the first week's run

During the first week's run, lines extended for a city block in length until merchants complained the queue blocked their entrances, and police handled the crowds (60% juveniles) from then on.

House seats 1,150 and averaged 5,700 customers a day for a week, for a gross of between \$11,000 and \$12,000, nearly double what's comsidered a good week at the Grand. Business in popcorn, candy and soft drinks was sock, manager Harry Simons reported.

RKO city manager Harry Schreiber explained the phenomenon

radio spots. A similar sum was probably spent on "Snow White."

Metro for about a year has been toying with the idea of reissuing "Trader Horn," a 1931 entry which apparently contains successful ingredients. Company had a number of new prints made up, but ran into considerable difficulty with the sound track, and decided to drop the project.

Gone' Held Out

RKO-Simmons

Continued from page 7:

tionship" with Granger, whom he had served as an agent, by giving information to RKO for which the studio paid him.

In asking for records of deals, Gang indicated his hope to prove that capital gains deals were offered to Ingrid Bergman, John Wayne and Ann Blyth in return for their services, the Bergman deal involving RKO purchase of stock in Sierra Pictures, the indie formed by Miss Bergman, Walter Wanger and the late Victor Fleming for the production of "Joan of Arc."

Hughes' income tax returns, it

Hughes' income tax returns, it was contended, would reveal the manner in which he listed his transactions with the studio.

actions with the studio.

Final witnesses for the plaintiff were William Morris agency veepes Bert Allenberg and agency exec Robert M. Coryell. Latter's testimony was used to corroborate previous accounts of the lengthy negotiations between the studio and the plaintiffs for Miss Simmons' services in a contract to begin when her old contract with J. Arthur Rank—which Hughes had purchased—expired. Expiration date was yesterday (30).

Four-hour cross-examination of Allenberg by defense attorney W. I.

Four-hour cross-examination of Allenberg by defense attorney W. I. Gilbert, Jr., provoked considerable bickering, with the generally un-ruffled Allenberg occasionally los-ing his patience and getting some of his feelings into the record.

Gilbert Springs Surprise

Gilbert Springs Surprise
The most noticeable occasion
was just before he was excused
when Gilbert sprang a surprise in
the form of a pencilled memorandum on a sheet of paper bearing
the inscription, "From the desk
of Bert Allenberg." Figures on
the paper represented notations
made during one phase of the
negotiations between RKO and the
plaintiffs for a contract with Miss plaintiffs for a contract with Miss Simmons, the deal calling for the purchase of a house and book in addition to her services. Allenberg was asked if Hughes' aide Walter Kane had been in his office whel

those notations were made.
"Obviously," snapped Allenberg.
"This piece of paper couldn't have flown out of my office into his pocket."

pocket."

The answer was stricken from the official record on a defense motion.

On another occasion, Allenberg was reciting the events of one of the final meetings before Hughes called the deal off on the grounds that, as written, it was "illegal."

Hughes had

Hughes had asked/that Allen herg come to the meeting with tax expert Samuel Berke, and Gilbert tried to find out if Allenberg hadrit realized, from his request, that Hughes was implying some problem had come up in the negotiations tions

"It's very difficult to under stand," said Allenberg wearily, "what goes on in Mr. Hughes mind."

"what goes on in Mr. Hugnes mind."
Gilbert objected, but Allenberg was allowed to continue.
"All I know," he testified, "is that he wanted to have a tax man. So," shrugging, "I brought a tax man."

man."

Defense will wind its cross-examination of Coryell today, and
probably start own case tomorrow
(Wed, morning, Court has," a criminal trial skedded for next week, so
a recess of this case will be taken
with Hughes probably coming to
testify around July 16.



Newsreels Set for Chi

the large UP stan covering an phases of the political battle. The other four major companies, sans TV ties, will follow past procedure and sir express their cansoffin to N. Y. offices for editing and processing. Their crews average 10 to 12 men, a somewhat smaller representation than in '48. Crews in all cases are combos of the Chicago, Washington and N. Y. staffs, with companies varying in choosing the Chicago and D. C. bureau chiefs to take charge of the coverage. Some feel it fair to hand this chore to the man in the local office, others choose the Washington rep on the theory that he is most familiar with the major political figure involved.

In the case of Bob Denton, Paragement of the case of Bob Denton, Paragement of the same company that the case of Bob Denton, Paragement of the company that the case of Bob Denton, Paragement of the case of the

al figure involved.

In the case of Bob Denton, Paramount; 'George Dorsey, Warner-Pathe, and Movietone's Tony Muto, the Washington newsreel bureau heads double as studio reps, so their jobs will be twofold—Newsreel coverage and guarding company interests. Actually, latter consists mostly of taking care of company brass and reporting back to the homeoffice on developments affecting company policy.

Pooling Arrangement

Physical arrangements for coverage at the International Amphitheatre, scene of the actual convention and balloting, is a pool effort, with Warner's George Dorsey in charge. Otherwise, it's every crew for itself in breakneck competition with each other as well as with video.

Dorsey, who trakked to Chicago

with video.

Dorsey, who trekked to Chicago last month to map out arrangements, left today to get there early enough to check on such details as elights, platforms, sound lines, and stands, according to the plan he had already worked out with the GOP National Committee. The GOP National Committee. The audio facilities are in a pool arrangement with common lines to all stands shared by the reels, TV and radio.

All newsreel companies will have special convention editions. How-ever, whether or not there will be extra releases, above the normal two-a-week, will depend on what happens in Chi. The reels will un-

the large UP staff covering all doubtedly concentrate on feature doubtedly concentrate on feature stories, and on the type of crowd pleture impossible for the small TV screen. The pleture people are banking on their greater flexibility, sans the heavy equipment de-manded by TV, and on the advan-tages of selective editing and careful pruning. It shapes as a race between speed and the advan-tages of extra time

tages of extra time.

Crews will be led by the following: Muto, Movietone; Dorsey, Warner-Pathe; Fred Fellinger, Paramount; Floyd Tranham, Universal, assisted by James 'Lyons; Charles Mack, Metro's News of the Day.

P. O. Dept.

the management and was inspired by malicious thought." The theby malicious thought." The the-attre's advertising campaign, he added, has been carried on with dignity and adheres strictly to poli-cies of the American Museum of Natural History, which is sponsor-ing the picture.

Ing the picture.

Throwaways reportedly used such phrases and catchlines as "See men in the complete nude" and "Better than you would see in a Turkish bath." Postal inspectors were requested to trace the authors of the circulars, inasmuch as the material was sent through the mail. Addresses of newspapers and sundry organizations were written in longhand, but the matter contained no return address. Only a small amount of blurbs, it's understood, was printed.

Keenan is on the "right track" in suggesting that legislation be passed to permit exhibition of certain films "under educational auspices rather than presented with commercial ballyhoo... One suspects it is the theatre, individually as it transgresses, that should be controlled, not the art form at its source."

source."

Point that the anonymous authors of the circulars had in mind is obvious—to direct attention where it would hurt the theatre the most, and at the same time place it in an almost indefensible position. Meantime, Elson is taking steps to acquaint the Jersey press with the facts of the case.

Coast Ozoners

Continued from page 4

were successful in obtaining "Show." Grabbing off "Paleface" for the ozoner field were the Olympic and El Monte. They will play it starting Aug. 20 for two weeks along with the Rialto, Vogue, Fifth Ave. and California Theatres.

Theatres.

Also significant in the changing exhibition pattern under Par's expanded first-run zone formula is the entry of conventional houses not previously handling initial runs of pictures. The Rialto, while occasionally handling a prevelase, upped scale date for a film, usually plays a downtown subsequent run. The Fifth Ave., in Inglewood, joins with the California, Huntington Park, to be among the first nabe houses getting an initial crack at top product.

longhand, but the matter contained no return address. Only a small amount of blurbs, it's understood, was printed.

Mailing of the circulars came several weeks after screenings of "Latuko" in New Jersey were made possible by Superior Judge Walter Freund's decision restraining Newark police from interfering. Court held that there was nothing immoral about the film, as Newark Public Safety Director John Keeman had charged.

Upon receipt of the throwaways, some Jersey newspapers, such as the Bergen Evening Record in Hackensack, editorialized that

Tinters, Pirates

"Prince of Pirates."
Universal: "Yankee Buccaneer"
and "Against All Flags," Errol
Flynn starrer.
RKO: "Blackbeard the Pirate.".

Added to this list is "Captain Kidd," a 1944 Benedict Bogeaus production for which Sol Lesser last week acquired the reissue

rights.

Only 20th-Fox and U have announced definite slates for the September-December stanza. Other companies have product lined up, but haven't revealed actual release dates. Metro has disclosed six pix for September and October, two less than for the same period a year ago. Among the sextet are "The Merry Widow," starring Lana Turner, and "Because You're Mine," a Mario Lanza starrer.

20th's 11 Pix

Mine," a Mario Lanza starrer.

26th's 11 Pix

Twentieth-Fox's 11 pix for the final four months of 1952, three less than the same time of '51, include "O. Henry's Full House," starring Fred Allen, Anne Baxter, Jeanne Crain, Farley Granger, Charles Laughton, Oscar Levant, Joyce McKenzie, Marilyn Monroe, Jean Peters, Dale Robertson, David Wayne and Richard Widmark; "Way of Gaucho," starring Gene Tlerney, and "The Snows of Kilimanjaro," starring Gregory Peck, Susan Hayward and Ava Gardner.

U's 12 pix, one more than last

of the Frank Yerby best-seller, and "Prince of Pirates."

"Things of Pirates."

"Lusty Men," starring Robert

"Lusty Men," starring Robert

"Mitchum, Susan Hayward and Aradinat All Flags." Errol

"Mitchum, Susan Hayward and Aradinat All Flags." Errol

"Things of Pirates." Supplementary of the Kennedy; "Androcles and the Robert Market Ma

Mitchum, Susan Hayward and Arthur Kennedy; "Androcles and the Lion," Gabriel Pascal production of the G. B. Shaw play, and Samuel Goldwyn's "Hans Christian Andersen," Starring Danny Kaye.

Col's slate includes "Affair in Trinidad," starring Rita Hayworth; "The Fourposter," Stanley Kramer production starring Rex. Harrison and Lilli Palmer, and "The Happy Time," Kramer pic with Charles Boyer and Louis Jourdan. UA's Sked will see the return to the screen of Paul Muni in "Encounter." Also set for release during the latter quarter of '52 are "The Thief," starring Ray Milland, and "Planter's Wife," Claudette Colbert starrer. bert starrer.

'Treason' Suit

Charles D. Breitel of N.Y. Supreme Court, caused considerable difference of opinion between Nizer and Arthur Kinoy, attorney for Kahn, over interpretation of the judge's ruling. Kinoy terms the court's ruling "a temporary restraining Wayne and Richard Widmark; "Way of Gaucho," starring Gene Tlerney, and "The Snows of Kilimanjaro," starring Gregory Peck, Susan Hayward and Ava Gardine.

U's 12 pix, one more than last year, include "Untamed Frontier," starring Joseph Cotten and Shelley Winters; Bill Mauldin's "Wille and Joe Back at the Front" and "Because of You," Loretta Young-Jeff Chandler starrer.

WB's slate has "Springfield Rifle," Gary Cooper pic; "The Miracle of Our Lady of Fatima," and "April in Paris," starring Ray Bolger and Doris Day.

Par's September-December releases include "Just for You," are leases include "Just for You," starring Bing Crosby, Jane Wyman and Ethel Barrymore; "Somebody Loves Me," film blog of Blossom Seeley, starring Betty Hutton, and "Road to Bali," with Crosby, Bob Hope and Dorothy Lamour. Latter is the first of the "Road" series

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Clips From Film Row

NEW YORK

Wild Bill Elliott, Monogram's western star, will accompany the "Jimmy Fund" Drive group which will visit exhibitors in three northern New England states for the Children's Cancer Research Foundation this week starting July 14. Mono publicist Harry Goldstein also will make the junket. Everett Walsh named executive art director of Columbia. Post has been vacant since death of Jack Meyer last year. Walsh, former art director of Buchanan Agency and Warner Bros., takes over at once.

and Warner Bros., takes over at once.
John Endres, manager of Calderone Theatre, Hempstead, L. I., copped first prize of \$150 for best campaign developed by a Skouras circuit manager on "The River" and "Green Glove," United Artists combo. Second money went to Philip Chalton, manager of the Ward, Bronx.

DENVER

Robert Selig, executive veepee of Fox Intermountain Theatres, reelected president of board of trustees at University of Denver.
George Montgomery will personally appear at world preem of "Cripple Creek" at the Paramount, July 10.
Steve Ward quits as Paramount salesman to build a drive-in near Silver City, N. M.
John Roberts, Jr., and his brother Gene, are managing the Valley Drive-In at Ft. Morgan during their vacation for their father, John Roberts, Sr., who cowns theatres there and in Brush, Colo.
Don Lappin resigned as Broadway manager.

way manager.

Joseph Kaltz, booker, has moved from Paramount to Metro.

ST. LOUIS

Turner-Farrar Theatres, Harrisburg, III., building new 700-car ozoner between Harrisburg and Eldorado, III.

Harry Blount opening ozoner near Potosi, Mo., July 2.

Jim Tapella and Bess Schulter opened their Tanecomo Country Club operation near Forsythe, Mo., in the Ozarks.

Joe Schoenhopft, southern Missurger Club operation near Forsythe, Mo., in the Ozarks.

in the Ozarks.

Joe Schoenhopft, southern Missouri salesman for Metro, convalescing after an illness of two

MINNEAPOLIS

MINNEAPOLIS

Windstorm demolished Milford,
Minn., drivein. No one was injured.
Charles Perrine, Minnesota
Amus. Co. executive, sufficiently
recovered from heart ailment to
do part-time duty.
Jerry Gruenberg, United Artists
salesman, resigned to become manager of three Milwaukee theatres.
Marilyn Rogers, N. Y. and Hollywood model, of "Lovely to Look
At" cast, here for three days of interviews and modeling to plug
Metro picture.
William Crouse made deposition
in his anti-trust conspiracy suit
sgainst major distributors and
Minnesota Amus. Co. from whom
he seeks more than \$1,000,000
damages.

CALGARY, ALTA

CALGARY, ALTA.

City council at Edmonton voted down a bylaw on second reading that would have permitted smoking in the balcony of theatres that met certain specifications. Request for smoking privileges had been made by Waiter P. Wilson, rep of Famous Players Canadian Corp. with specific references to the new Paramount theatre. Main reason advanced by aldermen in opposition to the bylaw was the difficulty of enforcing non-smoking regulations. that would have permitted smoking in the balcony of theatres that met certain specifications. Request for smoking privileges had been made by Walter P. Wilson, reporting progression of the Hippodrome, Sheridan, from which specific references to the new Paramount theatre. Main reason advanced by aldermen in opposition to the bylaw was the difficulty of enforcing non-smoking regulations.

The Moose lodge at Medicine Hat plans to buy the Empress Theatre building from Famous Players Canadian Corp., for an undisclosed amount and renovate it to use as a social centre. Empress has been used in recent years for stage productions.

KANSAS CITY

Managerial moves in two art houses here this week. Rudy the sulfer from subsequent-run into arty theatres; takes over from Bob Hockensmith, resigned. Hoeshulte came in from San Diego where he was with Fox West Coast.

William J. Gabel moves in to handle relins at Kimo Theatre for Dickinson circuit for which he formerly was district supervisor. He takes over from Bill Blac!, who came in recently when his mother, as more continuous and the recently was district supervisor. He takes over from Bill Blac!, who came in recently when his mother, and the release for the productions bound to the production bounds to the pr

Mrs. Maria Black, former manager, suffered a heart attack.

+++++++++++++++++++

After numerous applications and hearings extending over about two years, Associates Theatres of Independence, Mo., had its application for a drive-in in the Intercity district taken under advisement by the Jackson County planning commission. J. A. Becker, circuit president, said the investment would be more than \$100,000. A group of 60 property owners submitted a petition opposing the theatre while Becker presented a petition of 24 property owners who would not oppose the theatre. Battle for permit to build a

who would not oppose the theatre. Battle for permit to build a drive-in in rural Wyndotte County, Kans., was won by the applicant last week. Application before county commissioners went past a required 60-day waiting period without action and thereby was granted by default. George Bennett, the applicant, will go ahead with construction. The Park Board voted unanimously against the project, and property owners in the area protested it.

DALLAS

The recently formed Texas Drive in Theatre Owner's Associa-tion will hold its first formal meet-ing here, July 16.

The Lin Oaks Baptist Church purchased the Lindale in Houston for about \$125,000 from OK Thea-tres, Inc.

The King Drive-In opened at Houston, June 25.

Apollo Amus, Co., owners and operators of Flesta Drive-In, San Antonio, turned over operations of oxoner to the El Capitan Drive-In operators there.

The Apache Drive-In opened at Center, Texas, by Mac Riley and Bryan and George Smith. The Smith Bross. also operate the Rio and Crystal theatres there.

CHICAGO

Newest lists of closings include the Duchess, New Windsor; the Stadium, Evanston; the Rex, Rock-ford (only scheduled to be closed July 6-19; Mississippi, Keithsburg, and Town Hall, Hanover, all in Illimois.

Piccadilly does a single feature stint with "Lydia Bailey," and may continue the same policy.

State Theatre, Benton Harbor, Mich., anti-trust action was settled out of court last week.

B&K refurbished the United Artists and the Chicago, Loop houses.

To lure kid trade, the Palace is giving out free popcorn at show-ings of "Greatest Show."

ings of "Greatest Show."

RKO Grand Theatre petition for extended-runs was put over to Aug.

19 by Judge Michael Igoe.

Judge Harry Fisher, Cook County circuit court, ruled that the Double B Corp., present operators of the shuttered Oriental Theatre, could not personally be held liable for any actions in operation of the house, but said that books of the corporation should be open to any bondholders wishing to inspect the records.

records.

John Infield named manager of
the WB Cosmo and Richard Galvin,
manager of the Frolic.

INDIANAPOLIS

INDIANAPOLIS

George Reef, formerly with Alliance in Terre Haute, took over
the Hippodrome, Sheridan, from
Mis. Hilda Long.
Switow circuit closed the Strand,
Shelbyville, for facellift, shifting
its first-run policy over to Ritz.
Walt Wolverton, manager of
Circle, had Gene Nelson in town
for preem of "She's Working Her
Way Through College."

"King Kong," out on reissue at
Indiana, higgest thing to hit town
since weather turned hot.

Of Unmade Properties; Par, U-I Taking Lead

Hollywood, July 1. Hollywood studios are showing a tendency to liquidate story properties for which they have no immediate production plans, a trend at warlance with the old custom of hanging onto scripts indefinitely. While all the studios don't feel that way, Paramount and Universal-In-ternational are putting such prop-erties on the open market.

erties on the open market.

Paramount is reported offering Laura Hobson's "Celebrity" and Vera Caspany's "Happy Days Are Here Again" for sale. Understood it is also ready to sell George Baker's cartoon character, "Sad Sack," bought for Alan Young, and Soott Flitgerald's "Bablyon Revisited." It recently sold "A Likely Story" to RKO. Also reported on the market are UI's "Song of Norway" "Gus the Great" and "Purple Mask."

June B. O.

Continued from page 4 ;

Bailey" (20th) was 10th. Latter pic, like "Pat," was just getting around as the month closed.

as the month closed.

"Red Ball Express" (U), which was third in May, headed the runnerup pictures for the past month, "Encore" (Parl, "Dream of Jeanle" (Rep). and "Girl In White" (M-G) were the other runnerups.

Besides "Pat" and "Lydia," there were several other pix which were launched near the end of last month that showed real boxoffice potential

potential

"King Kong" (RKO), out on re-"King Kong" (RKO), out on re-issue for the second time within five years, looked like a boxoffice glant, judging from four key preems last week. It was hot in all four spots, and looks to continue big in subsequent engagements. Pic promises to be a smash profit-maker for RKO, despite a big out-lay for extensive hally and extenlay for extensive bally and adver-tising, since this represents nearly all the expense for the company.

'Lovely' Looks Nice

"Lovely to Look At" (M-G) promises to do well, judging from initial dates. "Diplomatic Courier" (20th) also looms good, although getting off mildly on its initial playdate and apparently being hurt by its title. "Scarmouche" (M-G), which finished fourth the last week in June showed real strength for in June, showed real strength for that session, really the first one out on release to any extent.

on release to any extent.

"Outcast of Island" (UA), which continues doing strong trade on its run at the Fine Arts in N. Y. Indicates it will do nicely around the country. It picked up some solid coin in the final week of the past month, to land ninth place for that stanza. "The Fighter," from the same distributor, also shows signs of picking up.

the same distributor, also shows signs of picking up,
"Wild Heart" (RKO), also new, landed a fair session in Buffalo, but did little elsewhere. "Ways of Love" (Burstyn) was big on its opening in N. Y., following a favorable Supreme Court decision on its controversial "Miracle" segment. "3 For Bedroom C" (WB), which was obviously disappointing on first playdates, managed to do okay biz in several spots.
"Carson City" (WB) finished

Picture Grosses

BOSTON

(Continued from page 8) about \$5,000 following okay \$6,800 for second.

Fenway (NET) (1,373; 40-85)—
"The Fighter" (UA) and "Maytime in Mayfair" (Realart). Slow \$3,500: Last week, "Carson City" (WB) and "Man on Rum" (Indie), \$3,600.

\$3,600.
Memorial (RKO) (3,000; 40-85)—
"Wild Heart" (RKO), and "African
Treasure" (Mono). Nice \$16,000,
Last week, "Lydia Balley" (20th)
and "Kansas Territory" (Mono),
\$14,000 \$14,000.

\$14,000.
Metropolitan (NET) (4,367; 40-85)
—"California Conquest" (Col) and
"One Big Affair" (UA). Slender
\$10,000. Last week, "3 for Bedroom
C" (WB) and "Tale of Five Women"
(UA), \$9,500.

(UA), \$9,500,
Orpheum (Loew) (3,000; 40-85)—
"Scaramouche" (M-G). Best in some time at nice \$18,500. Last week, "Carbine Williams" (M-G) and "Talk About a Stranger" (M-G), \$12,000.

Paramount (NET) (1,700; 40-85)—
"The Fighter" (UA) and "Maytime in Mayfair" (Realart). So-so \$9,500. Last week, "Carson City" (WB) and "Man on Ruin" (Indie), \$8,000.

State (Loov) (2,500,40-85)

\$8,000.

State (Loew) (3,500; 40-85)—
"Scaramouche" (M-G), Nice \$9,000
shapes, Last.week," Carbine Williams" (M-G) and "Talk About
Stranger" (M-G), \$7,000.

K.C. LIGHT; 'SCARLET' MILD \$11,000, 'RIO' 7G

Kansas City, July 1. Theatres cannot rack up more than mild biz, with one or two exceptions, in the face of the prolonged heat wave here. longed heat wave here. Product is fairish which hurts. Newcomers "Denver & Rio Grande" at Paramount and "Scarlet Angel" at the four Fox Midwest first runs are only so-so. "Pat and Mike" in second week at the Midland is pleasing, Near 100-degree heat has prevailed for over a month.

Estimates for This Week

Kimo (Dickinson) (504; 65-85) —
"Oliver Twist" (Indie). Second time
at house. Oke \$1,400. Last week,
"Isle of Sinners" (Indie), \$1,500.

"Isle of Sinners" (Indie), \$1,500.

Midland (Loew's) (3.500; 50-69)—
"Pat and Mike" (M-G) and "Man
With My Face" (UA) (2d wk). Nifty
\$9,000. Last week, \$16,000.

Missouri (RKO) (2,650; 50-75)—
"To Have, Have Not" (WB) and
"High Sierra" (WB) (reissues) split
with "Frankenstein" (U) and
Dracula" (U) (reissues). Light
\$5,500. Last week, "Paula" (Col)
with kiddie revue onstage, \$6,000.

Paramount (Tri-States) (1,900;
50-69)—"Denver Rio Grande" (Par)
and "Atomic City" (Par). Fair
\$7,900. Last week, "Winning Team"
(WB), \$7,500.

Tower, Uptown, Fairway, Gra-

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Scarlet Angel" (U) and "Just Across Street" (U) with Robinson-Maxim fight pictures added. Modest \$11,000. Last week, "Five Fingers" (20th) and "Return of Texan" (20th), \$12,000.

Vogue (Golden) (550; 50-85) —
"Saraband" (Indie) moderate
\$1,600. Last week, "Man in White
Suit" (U) 11th wk), long successful
run ended with \$1,200.

Warwick (Fox Midwest) (900; 50-85)—Returned to subsequent-run dual film policy this week, as circuit gives up art-film policy here. Last week, "Encore" (Par) (4th wk), light \$1,100.

BUFFALO

(Continued from page 8) Bailey" (20th) and "Glory Alley" (M-G), \$10,000.

(M-G), \$10,000.

Paramount (Par) (3,000; 40-70)—
"Rodeo" (Mono). Bob Croshy onstage. Getting so-so \$8,000 in 4
days. Last week, "Denver Rio
Grande" (Par) and "Africa Treasure" (Mono), \$9,000 for full week.
Center (Par) (2,000; 40-70)—
"3 for Bedroom C" (WB) and
"Models, Inc." (Indie. Thin \$6,000.
Last week, "Captive City" (UA),
and "Red Planet Mars" (UA),
ditto.

Lafayette (Basil) (3,000; 40-70)—
"Scarlet Angel" (U) and "Just Across Street" (U). Limp \$7,000.
Last week, "Storm Over Tibet" (Col) and "Brave Warrior" (Col) (5 days), \$5,000.
Century (20th Col)

Contury (20th Cent.) (3,000; 40-70)—"Without Warning" (UA) and "Strange World" (Mono). Oke \$9,000. Last week, "Wild Heart" (RKO) and "Here Come Marines" (Mono), about same.

BALTIMORE

(Continued from page 9)

Nicely sold and leading current list with okay \$8,000 or near Last week, "Fighter" (UA), \$4,600.

Week, "Rignier" AUAI, \$4,000.

Mayfair (Hicks) 980; 20-70) —

"Glory Alley" (M-G) plus MaximRobinson fight pix. Okay \$5,000.

Last week, "Green Glove" (UA),

#4 2700

New (Mechanic) (1,800; 20-70)...
"Lydia Bailey" (20th) (2d wk). Off to \$4,500 following nice \$7,000 preem.

preem.

Stanley (WB) (3,280; 25-75)

"Frankenstein" and "Dracula" (U)
(reissues). Hahr \$5,500. Last
week, "3 for Bedroom C" (Wb)
dice at \$6,800 but Maxim-Robinson
fight on TV at a \$2.50 per ticket
added an additional \$7,500, capacity.

pacity.
Tewn (Rappaport) (1,500; 35-70)
"Half-Breed" (RKO). Dim \$4,500. Last week, "Clash By Night"
(RKO) (Zd wk), \$5,300.

SEATTLE

(Continued from page 8) 'Glory Alley" (M-G). Socko \$14,000, Last week, "Skirts Ahoy" (M-G) Last week, "Sk (4th wk), \$6,300.

(Ath wk), \$0,300.

Orpheum (Hamrick) (2,599; 65-90).—'Whinling Team' (WB) and "Confidence Girl" (UA). Passable \$8,500.

Last week, "Clash by Night" (RKO) and "Stolen Face" (Lip), \$10,500.

(Lip), \$10,500.

Palomar (Sterling) (1,350; 65\$1,25)—"Love Better Than Ever"
(M-G) plus Nellie Lutcher, others
onstage. Big \$10,000. Last week,
"Birth of Laff Stars" (Indie) and
"Musical Sensations" (Indie),
\$7,000 at \$5-70c scale.

Paramount (Evergreen) (3,03s;
65-90)—"Models, Inc." (Indie) and
"Diamond City" (Indie). Drab
\$4,000 in 6 days, and pulled.
week, "Fighter" (UA) and "Red
Planet Mars" (UA), \$6,200.

NEWSREEL MECHANICS STILL AT ODDS ON PACT

Although megotiations have been going on since the beginning of the year, N. Y. Studio Mechanics Union, Local 52, International Alliance of Theatrical Stage Employees and the five theatrical newsreel companies have not reached an agreement on a pact to replace the one which expired Dec. 31, 1951.

Union, which reps electricians, soundmen and grips, is asking for a 10% cost-of-living hike. Although talks have been prolonged, union biz agent Daniel Doran stressed that no deadlock had been reached.

reached.

reached.

Recently the newsreel outfits concluded a deal with the N. Y. Motion Picture Film Editors, Local 771, IATSE, calling for a two-year pact and 10% boost. Union is currently conferring with MBC and DuMont.

De Rochemont, Transfilm In 500G Production Deal

In 500G Production Deal
Richard de Rochemont, former
exec producer of March of Time,
joined Transfilm, Inc., this week.
Transfilm veepee William Burnham revealed that de Rochemont
will bring all his current film accounts along with him to Transfilm. Around \$500,000 in commercial pix production is involved in
the deal.

De Rochemont, who resigned
from Time, Inc., when that company ended the theatrical MOT
series end of last year, will act as
producer as well as consultant on
new bix matters. He recently
finished plans for two TV programs slated for fall release.

De Rochemont is planning to
produce a feature film in '53 based
on a novel by Henry James, with
filming to be done in Europe and
the U. S.

IA Local Wins 1-Sided Election at Coast Lab

Hollywood, July 1.

Laboratory Technicians Local
683 (IATSE) won a three-to-one
victory in an NLRB representation
election at Hollywood Film Enterprises Lab, one of the last openshop labs in Hollywood. Vot was
12 for IA, and four for no union,
according to Zeal Fairbanks, special IA rep, making Local 683 the
bargaining agent for all major labs
here.

SHARPE'S 1-MAN VIDPIX DYNASTY

Parsonnet N. Y. Telefilm Studio In Full Production; Bullish on East

the east is booming and the trend to vidpix won't switch the TV capital from Gotham to the Coast, according to Marion Parsonnet, whose studio is currently the most active in the telefilm field in New York.

whose studio is currently the most active in the telefilm field in New York.

Parsonnet, who was one of Metro's top writers for seven years, is running his studio at full capacity with productions lined up for the next eight months. Shooting started last week on "The Doctor," new series for Procter & Gamble, and in August lensing will resume on the second cycle of 13 pix in the "American Wit and Humor" program which the studio is turning out in partnership with March of Time. Also in the works is a stanza in which Arlene Francis interviews celebs in their homes. Already released is "Hollywood Off-Beat," a Parsonnet production syndicated by United Television Programs.

Reason why Parsonnet is sold on Gotham as a telefilm production centre, aside from the fact that closer liaison with the agencies is possible, is that "a better grade of acting is available in the east." "Too often the performances given in Hollywood are stock," he told YARLETY Monday (30). "On the other hand, in New York we can get artists, trained in legit, radio and in live television, who can really give sensitive full-blown characterization. Similarly with writers, we've found that there is a greater vitality in the scripts written here. It's just a better climate for the creation of ideas. Working with men who've scripted for live TV we've gotten a sounder product."

Parsonnet, who points out that (Continued on page 37)

(Continued on page 37)

U-I in TV, But Then Again, Not

Hollywood, July 1.
Although it has made the plunge into television through its subsidiary, United World, Universal-In-

iary, United World, Universal-International apparently still isn't anxious to have its contract stars appearing in vidpix.

As a result, the CBS television of "Our Miss Brooks" has Robert Rockwell in the male lead—only change in the cast, headed by Eve Arden, which has been playing the comedy on radio. AM version's male lead is Jeff Chandler, under contract to U-I, which nixed his appearance in the show for television.

TV Film Music Library Launched by United

Launched by United

Newest television film music library, for use by video stations in programming disk jockey shows, has been launched by United TV Programs, indie vidfilm syndication outfit. Pix are being produced by Ben Frye, exec producer of Studio Films, Inc., Solon, O.

According to Milt Blink, UTP exec veepee, his outfit will provide all subscribing stations with the same type of merchandising aides provided for AM transcriptions distributed by Standard Radio Transcriptions, UTP's sister company. UTP plans to market the vidfilm library through its own facilities, rather than those of Standard.

Douglas Fairbanks, Jr.

TV Film Making In Europe

an interesting editorial feature in the

7th Annual Radio-Television Review & Preview Number

> VARIETY OUT SOON

P&G Sets Unique Pattern on TV Pic 'Doctor' Series

Procter & Gamble has set a novel pattern for "The Doctor," new videfilm series which will go into the Sunday 10 p. m. slot on 'NBC-TV in the fall, permitting the soap outfit of the stabilish sponsor identification with a narrator and also enable it to peddle the films to other bankrollers for subsequent runs. Dramas will be introed by the medico, an urbane philosopher and collector of stories, with a strong interest in people. Framework of the physician-narrator will be kept by P&G, but the dramatic portions will be made available for re-runs by other spenders, who would naturally devise their own host.

Financial setup on the half-hour vidpix stanza has the specific brand, Camay soap, putting up the bulk of the coin, with Procter & Gamble Productions, subsidiary of the soap company, investing the balance. This permits the Camay account to back a more expensive show, with P&G Productions able to hold on to the subsidiary rights. If the brand alone had to foot the bill, it couldn't get a series of the same quality and still hold the re-run rights, from which there is a large coin potential.

Before P&GP was set up, the soap firm got its first and second groups of "Fireside Theatre" telefilms from Gordon LeVoy and Bing Crosby Enterprises for about \$4,000-\$5,000 less than they cost LeVoy and BCE to make, but those two firms retained subsidiary rights which later proved a bonanza. "Fireside" is now being lensed by P&GP, which keeps the residuals. Filming started last week at Parsonnèt TV Film Studios in N. Y., with Marion Parsonnet as producer and also supervising the scripters. He will get a percentage of subsidiary rights. Supervisor for Benton & Bowles agency is Wilfred (Wiff) Roberts, who was the account exec for Camay at Pedlar & Ryan and who moved over to B&B (Continued on page 38)

(Continued on page 38)

KELLOGG BUYING 'SUPERMAN' VIDPIX

same type of merchandising aides provided for AM transcriptions distributed by Standard Radio Transcriptions, UTP's sister company. UTP plans to market the vidfilm library through its own facilities, rather than those of Standard.

P& C's 'Beulah' Reprise

Procter & Gamble has renewed Beulah' on ABC-TV for another 52 weeks, effective Sept. 30. The vidpic series is beamed Tuesdays at 7:30 p.m. and is running through the summer without a hiatus.

Agency is Dancer-FitzgeraldSample.

SUPEMAN VIDPIX

Kellogg's Cereals will expand its television sponsorship this fall its clevision sponsorship the spondure of barbard to bankroll the produc

ANY FILM MAJOR

man in the vidpix parade today, his multiple programming-production affiliations' in this new facet of show business virtually making him,

affiliations' in this new facet of show business virtually making him, a one-man industry.

From his initial "getting-his-TV-feet-wet" days, some two years back, when he envisioned a bigtime TV film era and proceeded to blue-print the transformation of his "Dangerous Assignment" radio show into a vidpic syndicated property, Sharpe today is involved in a bicycle routine that's practically leaving others breathless just watching.

All told, the Sharpe scorecard on telefilm properties, either through personal representation or as producer and partner, adds up to more production footage per year than any major Hollywood studio boasted in its peak year.

The Sharpe batting order approximates the following:
His multiple NBC-TV tie-ins include the Brian Donlevy-starring "Dangerous Assignment," one of the web's more profitable syndicated shows. On the upcoming NBC-TV syndicated film agenda is another Sharpe radio show, the Joel McCrea "Texas Rangers."

Three NBC Tie-ins

With Douglas Fairbanks. Jr.

Three NBC Tie-ins

Three NBC Tie-ins
With Douglas Fairbanks, Jr.,
Sharpe sits down with NBC exces
this month to finalize the deal on
the three series being turned out
by Dougfair Productions (most of
them to be shot abroad). Sharpe,
a partner in the enterprise along
with Fairbanks and veepee Alexander McDonald, has already delivered the pilot on each of three
shows, which includes "Douglas
Fairbanks Presents," a regular theatre presentation which, in itself,
represents a \$1,500,000 investment.
Fairbanks will star in the series.
Other two are "Silent Men" (adapted from the Fairbanks radio series)
and "Foreign Legion." The three
shows will either go network or
move into the NBC syndicated
roster.
Four Sharpe shows are on the

roster.

Four Sharpe shows are on the Official Films agenda. These include "Four Star Playhouse," which has already been sold to

(Continued on page 38)

Threatens Suit Over 'Medal of Honor' Vidpix; Series to Roll July 8

Hollywood, July 1.

Rivalry between a pair of telepix producers planning series based on winners of Congressional Medal of Honor has reached the legal stage with W. R. Frank's attorney, Robert Butts, advising 'Al Rogell if he produces such a series it will be considered "unfair competition," and Butts will "find it necessary to into court to obtain a restraingo into court to obtain a restrain-ing order." Frank is set to roll such a series July 8 at General Service studios.

Studios.

Butts says he acknowledges Medal of Honor and yarns are public domain, but asserts Frank has priority on series that he announced series first.

series first.
Rogell, however, contends Veterans of Fbreign Wars, with which he has tie-up, put Medal of Honor series on radio year-and-a-half-ago, and consequently has priority. He says he fully intends to shoot series.

Meanwhile, Frank inked Reginald LeBorg to direct first four TV pix.

Mitch's Pitch

Mitch's Pitch

Maurice Mitchell, topper of
Associated Program Service,
has coined a slogan to tout the
Encyclopedia Britannica Films
APS distributes:
He says, "They're ideal for
TV operators who feel the
public wants something more
in films than Blood, Sex and
Steers."

FOOTAGE EXCEEDS TV Film Producers Near Pact With SAG; Major Issues Resolved

Arthur Murray

"How to Raise a Rating in a Hurry"

In the 7th Annual

VARIETY

Radio-Television Review and Preview OUT IN JULY

Distribs Squawk N.Y. Vidstations **Favored on Pix**

Distributors of feature films for television are complaining, in a renewal of an old gripe, that New York City is paying relatively less for celluloid, product than any other market in the country. Some are even suggesting that the reels be withheld from Gotham stations for a few weeks to force up the price.

A few distribs have, said that they are de-emphasizing sales to N. Y. vidstations and concentrating their efforts out of town because of the situation. They say that a second run of a good grade film will get about \$250 on a N. Y. channel, while it will bring considerably more on an L. A. outlet, and relatively higher prices—in view of the smaller number of sets in circulation—in other areas.

The Gotham film buyers admit that they are paying relatively less, but they are paying relatively less, but they say that this is because it's one of the few areas where the men purchasing pix have been in the field for some time and know the ins-and-outs of the business. They have a sharper knowledge of the product they are picking up than film buyers in the hinterlands, many of whom are newcomers.

Another aspect is that Manhattan film buyers have direct personal contact with the distribs, and thus can engage in bargaining which is difficult to do by mail or phone. Additionally, they have more firms to deal with and there is greater competition among the sellers, tending to keep prices down. Further, the distribs like the idea of getting a screening in N. Y., which raises their product's prestige in the sticks.

EDUC'L FILMS MAJOR TV PAYOFF IN TOLEDO

Toledo, July 1.

Toledo, July 1.

WSPD-TV, the Storer station here is racking up its second highest daytime rating with educational films on its "summer television school" project. Series, which started a couple of months back, is designed to give young viewers a continuing contact with educational material during the "school's out" season, and is backed three times a week at 9:15-9:30 a.m. by the board of education with the medical society getting credit the other two days.

Pix involved are the library of 100-odd reels of Encyclopedia Britannica Films, distributed through Associated Program Service. Project has gotten hefty plaudits from Parent-Teachers Assn. and other public-minded organizations.

Same films are being used in a twice-weekly evening sclence program, which is sold on a participating basis and currently has a waiting list of sponsors.

Hollywood, July 1.

Following months of negotiations and expiration of its contract with the Screen Actors Guild, the Ailiance of Television Film Producers is near agreement with SAG. A majority of producers within the group has agreed on the most important issue at stake—additional payment to actors for reruns of telepix.

Producers had steadfastly refused to budge in resistance to the repayment issue, but opposition fell apart when it was disclosed that some motion picture studios are near a deal with SAG which would give additional coin to actors on vidpix reruns.

Hint of an approaching deal was given hast week when SAG agreed to a few more days of talks, although the deadline was June 24. Meetings are being held continuously and signing of a pact is expected as soon as details are worked out. SAG is adamant in its refusal to budge on the principle of additional payment to thesps for vidpix returns.

its refusal to budge on the principle of additional payment to thesps for vidpix returns.

An Alliance producer said Sunday (29) that the Alliance is consenting to the principle, with only details left now. Meantime, film studios are continuing talks with SAG for the TV pact. They met Friday and again Monday, with Columbia, RKO, UI, Republic and labor rep Charles Boren, of the Association of Motion Picture Producers participating. They are now seeking an exact formula on the definition of subsequent runs.

'Jewel Theatre's' **Telepic Sponsors**

Two firms with almost competitive status, Hamilton Watch and International Silver, have signed to bankroll a new series of half-hour vidpix dramas on a spot basis throughout the country. Telefilms, produced by Screen Televideo, will probably be titled "Jewel Theatre."

atre."
Hamilton, through BBD&O, and
International, through Young &
Rubicam, will alternate as sponsors each week, Twenty key markets have already been lined up
for the pix.

STEVENSON YARNS FOR ENGLISH VIDPIC PROD,

Hollywood, July 1.

Vidfilm package based on 52 short stories by Robert Louis Stevenson is being put together for production in England. by Sam Saxe, who headed Warner production in the British Isles in 1938-39 and was board chairman of Warner Bros. Ltd.. Saxe has been negotiating for several months with relatives of the author who control all rights.

Present plans are to put the telefim series before the cameras in England late this summer.

PIX REVIEWS

AMOS 'N' ANDY With Tim Moore, Spencer Wil-liams, Alvin Childress, Erges-tine Wade, Johnsy Lee, Amanda Randolph, Horace Stewart,

tine Wade, Johnny Lee, Amanda Randolph, Horace Stewart, others ... Distributor: CBS-TV Froducer: James Fenda Director: Charles Barton Writers: Bob Ross, David Schwartz-30 Mins; Thurs, 8:30 p.m. (alternate weeks) BLATZ BEER CBS-TV, from N. Y. (Weintraub) ... With the first 26-week series of "Amos 'n' Andy" vidpix successfully completed the preceding week, CBS-TV and Blatz Beer preemed a new cycle Thursday night (26) which, judging from the initial installment, should grab off just as high ratings as the first batch. With the same standout Negro cast, production crew and filming facilities, the Freeman Gosden-Charles Correll creation embodied most of the same chucklesome characteristics which have made their radio series a winner for 26 years.
While some vociferous, critics,

mining racillues, the freeman coosden-Charles Correll creation embodied most of the same chucklesome characteristics which have made their radio series a winner for 26 years:

While some vociferous, critics, among both Negro and non-Negro organizations, blasted the vidfilm series originally as perpetuating the Negro stereotype, the new season's preem demonstrated that it is non-injurious entertainment. It's no more a stereotype production than is "Goldbergs." And despite the hassle over civil rights currently engulfing the nation in this Presidential election year, 'Amos 'n' Andy' isn't going to influence any viewer one way or the other. If anything, the series shrewdly brings out some of the best characteristics of the Negro.

Success of this TV film series probably lies in the hep scripting by Bob Ross and David Schwartz. Last week's staraz was loaded with funny situations, clever dialog and a climax which, though telegraphed, still carried plenty of punch. It revolved about the Kingfish entering the hospital insurance business as an easy way to make a fast buck and his ensuing troubles when he convinced Andy, as his first client, that he had gallstones. Show kept viewer interest all the way.

As in the original series, the cast, personally selected by Gosden and Correll, embodied almost perfectly the various voices used by the team on their radio show. Thus, Tim Moore was a standout Kingfish, and Spencer Williams brought plenty of laughs to his role of Andy. Alvin Childress Splayed Amos, Ernestine Wade was Sapphire, Kingfish's wife; Johnny Lee was Calhoun, the lawyer, and Horace Stewart played Lightnin'. Commercials for the Blatz brew were standard but gained effectiveness via their low-voiced pitching.

RACKET SQUAD

RACKET SQUAD
(Blood Money)
With Reed Hadley, Martha Hyer,
Tracey Roberts, Pat Wallz, Jim
Haywood, George Lloyd, Frank Scannell

Scannell
Producer: Showcase Productions
(Hal Roach, Jr., Carroll Case)
Director: James Flood
Writers: George C. Brown, Ed
Scabrook
30 Mins; Thurs., 10 pm.
PHILIP MORRIS
CBS-TV, from New York
New in its (How)

CBS-TV, from New York

(Biou)

Now in its second year on TV,
"Racket Squad" is still "exposing"
confidence games as a "public service" by sponsor Philip Morris,
Program retains the same format
with Reed Hadley essaying a police
captain who outlines an incident in
which the public was victimized. A
flashback then illustrates what
actually happened.

On Thursday's (26) edition the
unscrupulous methods of clip joints
came in for analysis through a varn
tagged "Blood Money." A soldier,
fresh out of the Army with \$1.800
in severance pay, was steered to a
saloon where he was rolled. With
the aid of his girl friend, who
played detective, along with the
help of local authorities, he recovered his money.

Dramatic portion of this Ha
Roach, Jr. production was competently played. Martha Hyer, an
actress fairly well known to filmgoers, was good as the femme

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Sherlock while Tracey Roberts, another thesp from films, impressed as a "glamour gal." Name values of the players, curiously enough, are minimized for the cast credits are quickly thrown on the screen in difficult-to-read type.

Although "Racket Squad" story material is said to be culled from "official files," it's rather hard to account for the guilibility of some of the confidence victims. It would follow that if they're dumb enough to fall for the amateurish lines of the con men, then they deserve to be swindled. At any rate, the series adds up to fair entertainment and some viewers may profit by Hadley's admonition: "Hang on to your wallet the next time you meet a sharpie!"

FRONT PAGE DETECTIVE

With Edmund Lowe, Pamels Duncan, Hal K. Dawson, Redney Bell, Sara Haden, George Pembroke, Karen Randle
Distributor: Jerry Fairbanks

THE BEST OF GROUCHO
With Greuche Marx, contestants
Producer: John Guedel
Directors: Bob Dwann, Bernie
Smith
30 Mins.; Thurs., 8 p.m.
DE SOTO-PLYMOUTH DEALERS
NBC-TV, from Hollywood
For its summertime fill the
"Groucho Marx Show" (also tagged
"You Bet Your Life") has culled
the choice half-hours of the comic's
two-year span in the vidpix trough
and is pitching them as "The Best
of Groucho." The worst of Groucho
is a lot better than the best of
many another buffoon. This one
was reasonably good Groucho,
which meant loads of chuckles produced by the fronter via three sets
of man-woman contestants. **NBC-TV, from Hollywood (BBD&O)**

If "Front Page Detective" is to nab a steady viewer following it has better come up with sharper story lines and hypo its thesping the choice half-hours of the comic's wo-year span in the vidpix trough and is pitching them as "The Best of Groucho." The worst of Groucho. The worst of Groucho. The worst of Groucho. The worst of Groucho, sa lot better than the best of nany another buffoon. This one was reasonably good Groucho, which meant loads of chuckles provided by the fronter via three sets of man-woman contestants.

As per usual, the quiz portion is "Groucho (BBD&O) (Robert B. Grady)

(Ges-TV, from New York

(Young & Rubicam)

"Schlitz Playhouse of Stars" of-freed an entertaining, if frothy phasis was mostly on cuteness, with only a soupcon of suspense, and while not a sock comedy it made passable light fare.

Summartine Groucho (Thou worst of Groucho)

Schlitz Playhouse of Stars" of-freed an entertaining, if frothy private eye vehicle Friday (27) in the "You Linden File." The emphasis was mostly on cuteness, with only a soupcon of suspense, and while not a sock comedy it made passable light fare.

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Summartine Groucho (This one passable light fare.)

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ARROW PRODUCTIONS

"RAMAR OF THE JUNGLE" 26 halfhour jungle adventure telepix series
winds July 10 Producers: Harry S. Rothschild, Leton Fromkes.

The Troducer: Rudolph Flothow
Director: Wally Fox

ATHENA PRODUCTIONS. INC.

BREAKSTON-STAHL PRODS. General Service Studios; Hollywood "SAFARI BILL" series of 26 half hour epix to begin shooting July 1. Loca-n shets to be filmed in British East

tion sheets to he hads cast, parts to fill.
Martha Hyer heads cast, parts to fill.
Preducer-director: Breakston-Stahl
Associate producer: Irene Breakston
Technical executive: John R. Carter

WILLIAM F. BROIDY PRODS.

"The Fhantom Firste" series of half
hour adventure telepix now shooting.

"Executive scalescer: William F. Broidy.
Producer: Wesley Barry
Associate producers: Bob Balley, Hugh
King
Director: Frank McDonald

JACK CHERTOK PRODS.

General Service Studios. Hollywood "LONE RANGER" half hour series of 52 videoaters now shooting John Hart, Jay Silverheels set leads. Producer: Jack Chertok Associate Producer: Harry Poppe.

COURNEYA PRODUCTIONS
United Froducers Studio
Shooting Thom Beery, Jr. Adventure
Scries, "Alsominute telepix.
Cast: No House Folian Saville, Jack
Harris, Norma Folian Saville, Jack
Producer-director derry Courneya
Supervising film editor; Jimmy Moore

BING CROSBY ENTERPRISES

JERRY FAIRBANKS 6052 Sunset Blvd., Hollywo

JERRY FARKBANKS

6052 Sunset Blyd., Hollywood
Casting: Ken Dyson
"AMERICA FOR ME," half-hour video
film for Greyhound, starts shooting July 7
with John Archer starts shooting July 7
with John Archer starts shooting for National Feel," half-hour video film
for National Cash Register, starts shooting July 14
Director: Albert Kelley
Assistant director; Joe Boylo
Production supervisor: Raoul Pagel

FRANK FERRIN PRODUCTIONS
6528 Sunset Blvd., Hollywood
sting: Virginia Mazzuca
"S.M.
"S.M.
EP'S GANG' series now shootmell, Nino Marcel head cast.
"door: Frank Ferrin
Associ
Assistant director, Don Oldea

FRONT PAGE DETECTIVE
With Edmund Lowe, Pamela Duncan, Hal K. Dawson, Redney Bell,
Sara Haden, George Pembroke,
Karen Randle
Distributor: Jerry Fairbanks
Producer: Fairbanks
Director: Arneld Wester
Witters: Gene Levitt, Robert
Mitcher
Mitcher

Mitcher 30 Mins., Fri., 9:30 p.m. RAYCO DuMont, from N. Y.

(Robert B. Grady)

SCHLITZ PLAYHOUSE OF STARS (The Von Linden File) With Joan Leslie, Steve Brodie, A. Ben Astar, Harold J. Kennedy, Jack Mulhall, Claire Carledon, Frances Chaney, Irene Martin, Benny Burt; Irene Dunne, hos-

Producer: PSI TV Prod. (Edward Lewis)
Director: Eddie Mann
Writer: Aben Kandel
30 Mins.; Fri., 9 p.m.
SCHLITZ BREWING
CBS-TV, from New York

that a playboy is blackmailing himself so that his rich, misrly sister will shell out more coin. Story is a weak attempt that's never believable.

Lowe gave his role as the front page detective an unimaginative portrayal which was matched by the rest of the supporting players. Behind the camera-work, too, was slipshod and oftimes embarrassing. The Rayco plugs were delivered with plenty of impact at the quarter-hour break.

SCHLITZ PLAYHOUSE OF STARS

(The Von Linden File)

The Rayco plugs were delivered with plenty of impact at the quarter-hour break.

Gros.

SCHLITZ PLAYHOUSE OF STARS

(The Von Linden File)

Figure 1. The initial case involves a welf (A. Ben Astar) who has reported hit \$35,000 brooch as stolen. Miss Testic lets the heavy make some quick passes, deck her out in a mink coat, wine and die her. Then one of his former flames that he jewelry actually was not swiped but was planted on another of Astar's stable. Not a very convincing script.

It's strictly a superficial opus, but Miss Leslie scores nicely as the steno-into-T-girl, with Astar registering amusingly as the femme-chasing heel and Brodie adequately putting over the chief investigator role. Production was above par.

adequately putting over the ciner investigator role. Production was above par.

Edition starts off with a prolog in which Irene Dunne plays a scatter-brained insurance saleswoman. In a fantasy setting she tries, and fails, to sell insurance to an Oriental and to a gal under a beauty parlor hairdryer. But the man is shot dead and the hairdryer explodes, and Miss Dunne quips that in their condition they couldn't pass a physical examsetting a light-comedic tone for the Linden case. Miss Dunne also signs off the story against a surrealistic, atmosphere, to fair effect. Her segments were written by Luther Dayls and directed by Phil Brown.

Bril.

CHEVRON THEATRE
(The Trail)
With Douglas Kennedy, William
Challee, ethers Challee, othern
Producer: Revue Productions
Director: Richard Irving
Writer: Frank Burt
30 Mins; Fri., 9 p.m.
CHEVRON STATIONS KTLA. Hollywood

Revue Productions, MCA's vidpix subsidiary which turns out the "Chevron Theatre" series normal-ROLAND REED PRODS.

Bal Roach Studios: Culver City
Now shooting "MYSTERY THEATR"
series of 30-minute situation comedies.
Producer: J. Donald Wilson
Director: Howard Brecherton
"MY LITTLE MARREIR" series of half
the company of the c ly as comedic or straight dramatic

"Chevron Theatre" series normality as comedic or straight dramatic fare, goes far affeld in this entry, coming up with a hoss opera, but "The Trail" proves to be one of the best of this series this season. It's a fast-moving oater, based on a substantial script by Frank Burt, and offers a pleasant change in diet for the televiewer accustomed to more sophisticated entries from the Chevron sweepstakes.

Narrative is centered upon investigation of a Wells-Fargo hold-up in which a man is killed by a masked bandit. Sheriff's son is the prime suspect, and all evidence points his way, right up to dramatic finale where killer is connered in hideout by the sheriff and a w.k. gunslinger on the side of the law. Showdown discloses the killer is not the sheriff's son, and he's gunned down by the law in escape attempt after shooting the sheriff. Script packs far more dynamics than the average oater.

Douglas Kennedy, who has manners and appearance of a younger Fred MacMurray, registers strong-

Vidpix Chatter

New York

Perless TV signed five more markets for its initial package of 26 feature films, bringing the total to 21 ... Screen Gems, Columbia Pictures' wholly-owned vidfilm subsid, has launched a monthly newsid, has launched a monthly newsors and agencies . . Actor Jack Lloyd pacted for a role in Universal-International's "Fighting Man" vidfilm series ... Sterling TV has acquired rights to "The Jonathan Story," new 15-minute vidpix soap opera written and produced by Vance Gooden and Bill Wilkins. opera written and produced Vance Gooden and Bill Wilkins.

Hollywood

Hollywood

John Shelton has lead in "The Trial," Edward Lewis Productions telepic being shot in Mexico City as part of Schlitz Playhouse of Stars series. "Big Town" producers Jeck Gross and Phil Krano leave for Gotham for huddles with Lever Bros. exces. Bob Berger back from sixweeks film-selling junket to 20 TV markets for Standard Television. Johnny Indiasano finished role in Air TV's "Boston Blackie" at California studios. "Lew Kerner, coast rep of Motion Pictures for Television, left for week or 10 days of confabs with MPFT topper Matty Fox in N. Y. ... "The Lady or the Tiger." Frank R. Stockton yarn lined up by Columbia's vidpix subsidiary, Screen Gems, as part of "The Ford Theatre" series, Jules Bricken producing. .. Scott (Continued on page 38)

INC.

California Studios, Hollywood

"BOSS LADY" series of half hour

Scale Lady" series of half hour

Cast Lynn Bari, Glenn Langan, Richard

Studios Lady Patrick, Charley Smith,

Nicholas Loy,

Producers: Jack Wrather, Robert Mann

Associate producer: Sherman A. Harris

ZIV TV

South in "UNEXPECTED" series of half-hour la "UNEXPECTED" series of half-hour telepts shoot in June. Four "BOS-TON BLACKIE" half-hour telepix sched-uled for June shooting.

Directors: Eddle Davis, Sobey Martin, Ges. M. Caham.

TV Films in Production as of Friday, June 27 =

FILMCRAFT PRODS. 8451 Melrose, Hollywood

3451 Melrose, Hollywood GROUCHO MARK starred in 39 half-hour audience participation shet productions, to be made ance a week for NBC, DeSoto-Plymouth sponsoring.

mouth sponsoring.
"THE BICKERSONS" series of 38 half
"THE BICKERSONS" series of 38 half
"" namedy telepix now shooting. Phil pp is writer-director. oducer: John Guedel m producer: I. Lindenbaum ectors: Bob Dwan, Bernie Smith California Studios: Hollywood ach Three series of 13 chapter plays each "SON OF ROSIN HOOD" skedded to He-gin shooting latter part of June, Producer-director; Clifford Sanforth Associate producer: Al Westen Assistant director: Nate Barrager Writer: Howard Laurence Field

FLYING A PRODUCTIONS

5720 Sunset Blvd. Hollywood

"ANNIE OAKLEY" new series of 52
haldhour videoaters new shooting, Gall
Davis, Billy Gray head cast. Parts to fill,
Latery west of the property shooting, Gene
Autry, Pat Buttram set leads, Gene
Autry, Pat Buttram set leads, Gene
Autry, Pat Buttram set leads, Gene

"RANGE RIDER" shooting, second series of 52 half-hour videoters, Jack Mahoney, Dick Jones head cast.
Preducer: Louis Gray
New series of half-hour western dramas
entitled "DBATH VALLEY DAYS" now
shooting.

ooting. oducer: Darrell McGowan ector: Stuart McGowan

W. R. FRANK PRODS.
General Service Studios: Hollywood
Group of 4 Sominute "MKDAL OF
HONOR" telepix begin shooting July 8.
The Rodriguez Story" is title of first pic
to shoot.
Freducers: W. R. Frank, William Dean
Producers: W. R. Frank, William Dean
Producers: Dark Carre

GROSS-ERASNE, INC.
General Service Studios: Hollywood
Now ahooting "Bile TOWN" series of 26
if hour telepix sponsored by Lever
others. Patrick McVey and Jane Nigh
leads.

rs: Jack J. Gross and Philip N. asne ctor: E. A. Dupont.

BING CROSBY ENTERPRISES
Shotter (REOUND' series of half hour date; "REOUND' series of half hour date;" (REOUND' series of half hour date;" (REOUND' series of half hour series of comedy-drama for Producer: Bernard Girard Director: B. Girard
Half-hour series of comedy-drama for "Half-hour series of adult drama films for "CROWN THEATRE" shotting.
Producers: Richard Dorso. Bernard Girard. "THOSE WERE THE DAYS" half-hour teleply series now shooting.
Treducers: Bernard Girard. Richard Dorso. Producers: Bernard Girard. Richard Dorso.

HOUR GLASS PRODS. BIO N. Highland, Hollywood Shooting "MAN OF TOMORROW" sories of 15-minute telepix, Froducer: Wanda Tuchock Director: George deNormand

INTERSTATE TELEVISION "DAUGHTERS OF MAES," STATTING
Ethel Barrymore, shooting in "ETHEL
BARRYMORE TELEVISION THEATRE"
series. Producer: Lee Savin Directors: Lewis Allan, Will Jason

EDWARD LEWIS PRCDS. Motion Picture Center, Hollywood Series of 13 half-hour telepix featuring Irene Dunne as femcee now shooting Producer: Edward Lewis Production manager: William Stevens

PHILLIPS LORL PRODS.
Visual Drama Studios: Hollywood
"ANGRUSTRE" series for NBCTV.
spondored 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 bail-hour pix. Thomas Mitchell,
harrator, with cast including Gene Lockhart, Jefrey Lynn, Arnold Moss, Ann
Burr and Olis Descring.
Burr and Olis Descringen
Director: Mragen Karsomnet
Director: Fred Siephanl.

REVUE PRODUCTIONS Half-hour series of adult drama tele-pix now shooting for Revue Prods. Producer: Revue Productions Directors: Richard Irving, Norman Lloyd.

HAL ROACH PRODUCTIONS
Hal Reach Studies: Culver City
"Hal Reach Studies: Culver City
"Hal Reach Studies: Culver City
"Hal Reach Studies: Culver City
"Hall Reach Studies: Culver City
Comedy telepix now forces of character
comedy telepix now forces
of the common common

ROY ROGERS PRODUCTIONS

Goldwyn Studio, Hellywood ROY ROCERS now shooting 15 telepix, Vidpix are half-hour each Rogers, Dake Evans topline, Pat in support, General western parts; Sponsored by General Foods for NE Sponsored by General Foods for NE Associate Roy Rogers; Jack Lacey Director: Bob Walker.

SCREEN GEMS
1302 N. Gower, Hollywood
"JOHN HONEYMAN" half-hour drama
shooting for DuPont's "CAVALCADE OF
AMERICA" serios. Menica" serios. roducer director: Jules Bricken ssistant director: Eddie Seata

SCREEN TELEVIDEO PRODS. "Eagle Lion Studios. Hollywood "CAVALCADE OF AMERICA" series of half-hour drams telepts shooting. Producers: Gil Raiston, Jaques Braunstein

SHOWCASE PRODUCTIONS Hal Roach Studios, Culver City "RACKET SQUAD" series resume nooting in August, half hour telepix series: Producer: Hal Roach, Jr.; Carroll Case Director: Jim Tinling

UNITED WORLD FILMS, INC. Universal International Studios,
Hollywood
"THE FIGHTING MAM." Beries of 13
alf-hour telepix, will begin shooting July
Michael Thomas, Cliff Clark set leads,
irector: George Blair

FRANK WISBAR PRODS.

"Eagle Lion Studios: Hollywood
"FIRESIDE THEATRE" series of halfhour adult dramas now preparing next
season's group of 23.
Producer-director: Frank Wisbar
Associate producer: Sidney Smith

WRATHER TELEVISON PRODS.

ZIV TY

(Continued on page 38)

AFFILIATES TO CBS: 'HIKE RATES'

'-They Laughed at Clipp'

This week's crucial meeting of CBS affiliates and the network echelon, which will have a vital bearing on the future economic status of the radio industry as a whole, recalls how, more than two years ago, Roger Clipp, general manager of the WFIL stations (AM-TV) in Philadelphia, initially set the pattern for the "radio rate structure of tomorrow."

At that time Clipp's move toward a downward readjustment of nighttime rates and a recognition of daytime radio's new-found impact was regarded as incredible. Initial broadcasters' reaction was to laugh it off as the gropings of an alarmist. But Clipp, already entrenched in biglime TV, saw the shifting audience and rating trends and proceeded to set WFIL's economic house in order.

Time apparently has justified Clipp's reappraisal of AM in the face of the TV ascendancy. If the broadcasters are no longer "laughing it off" but in turn still nurse those early fears' and resentment, the sweeping CBS rate readjustment, despite affiliate resistance, has virtually "conditioned" the industry to the changes in store for radio.

NBC's Daniel Booners Scout Everybody In Sight for One-Shot TV Tests

- Hollywood, July 1.

There won't be much talent running around loose after the NBC
boys with the butterfly nets cage
their catch. Trappers Joe Bigelow,
Norman Blackburn and Ed Sobol
have ferreted out a half-dozen personalities new to TV to fill the
odd hours around convention time
along Lake Mich.

Not even songwriters

Not even songwriters were spared. Set for a network ride on a one-shot test tampaign are Hoagy Carmichael and Jimmy McHugh. They'll vary the then-I-wrote pattern by bringing on singers and the such to palaver about sharps and flats.

sharps and flats:
After ABC's Charles Underhill caught and found wanting the Band Box nitery comics, Billy Gray, Ben Lessy and Patti Moore, NBC's triumvirate will give them a trial spin in the hope that they can fracture the setsiders like they do the fast crowd that packs the Band Box every night. Walter O'Keefe as "Mayor of Hollywood" and Jack Paar, quiz master, are practically set for multiple slots weekly.

Not to miss anyone that might

raar, duz master, are practically set for multiple slots weekly.

Not to miss anyone that might be a sleeper, Bigelow remembered that Jack Douglas, the comedy writer, once did a comedy turn on radio with a stand-up monolog. So he takes a turn at yocking between disk dervishing. For July 4, they decreed, what would be better than a military band so they'll bring to Hollywood the U. S. Marine band from Camp Pendleton down the coast.

Every night club and college campus within a day's ride is being scouted by the Daniel Booners and those that show even a tinge of talent are routed into the studio for an audition. When they get through scouring the promised land there won't be enough left for the others to worry about.

Crosby Deal Set For Coca-Cola

radio and television by Coca-Cola for next year, deal calling for one AM show weekly. It probably means the end of Mario Lanza's tenure with Coke, his pact running until September.

until September.

Crosby probably is taking the Sunday radio time formerly held by Edgar Bergen when he was with the soft drink outfit. Bill Morrow, Crosby's producer, returned Monday from Elko, Nev., where he skied to go over the details of the pact with the Groaner.

Friedman Exiting NBC

Hal Friedman has resigned as a staff producer at NBC-TV. Long identified with the web's late-evening "Broadway Open House," now off the air, Friedman's last stint was as producer of "Dagmar's Canteen."

He expects to announce his future plans shortly.

Carroll Carroll has his own ideas on the subject as expressed in It's a Lack of Vision, Not Television

* * *

one of the many interesting
oditorial features in the 7th Annual Radio-Television Review & Preview Number

> VARIETY OUT SOON

ANTA Pacts Top Names for 25G TV Drama Series

Academy will return to television this fall with a new series of halfhour dramatic shows, which will spotlight some of the top actors and playwrights in the country. Series, which is now being pitched to prospective sponsors and agencies, carries an estimated \$25,000 weekly talent and production price-tag, from which ANTA will derive a fee to further its work of bringing more legit to more people.

to further its work of bringing more legit to more people.

Producer of the series will be Richard Harrity, the playwright who produced the ANTA video shows on the NBC network during the 1947-48 season. In a unique deal, he's lined up some of the top directors in the business to rotate on the show each week. These include David Alexander, who staged the current Broadway click, "Pal Joey," and the recent "Somerset Maugham Theatre" for NBC-TV; Yul Brynner, now on leave from CBS-TV to play on Broadway in "King and I;" Fred Coe, producer of NBC's "TV Playhouse;" Sidney Lumet, now directing "Danger" for CBS-TV; and David Pressman, who directed the original "Actors Stu-(Continued on page 36)

(Continued on page 36)

JACK RYAN RESIGNS CHI JOB AFTER 15 YRS.

Chicago, July 1.

Chicago, July 1.

Jack Ryan, public relations director of NBC's Central Division for the past 15 years, has resigned effective Aug. 15. To make sure the resignation stuck, and to assure immunity from the persuasive powers of Harry Kopf, NBC veepee, Ryan sold his house before telling the boss he quit.

During the latter part of next month, Ryan will move to the Coast. His plans are otherwise unannounced. No successor has been named as yet.

named as yet.

WEB, STATIONS IN SHOWDOWN

pendence," almost 150 CBS Radio affiliates affiliates unanimously resolved yesterday (Tues.) to call on the network to abandon its plan to cut rates, to rescind the 10% rate cut that CBS instituted exactly a year ago and to raise daytime rates at least 20%.

What happens when the affiliates call in the Columbia brass today (Wed.) for a face-to-face showdown is something else again, however. For it's generally believed that, regardless of how firm the affiliates' stand, CBS is determined to effect

saturd, CBS is determined to effect a drastic nighttime rate slash, purported in some quarters to be from 40%-50%. The answer, will be forthdoming by tonight.

It's a move which may have deep significance for the future of AM, since it was CBS' "rape of the rates" last year which had all networks following suit. Meeting, which drew 143 station toppers to the Hotel Ambassador, N. Y., who account for 90% of CBS' dollar volume, was marked by a strong demonstration of solidarity and firmness. This show of unity is expected to have its effect on the web's brass—William S. Paley, Frank Stanton, Adrian Murphy and Herbert V. Akerberg—who will attend the session today (Wed.) to air their side of the case.

"Should the network still push its plant to are the ever the rest to a strong decide."

"Should the network still push its plans to axe rates, we'll decide our own course in an afternoon session," an affiliate spokesman said. The group is a "rump," unofficial body, distinct from the Columbia Affiliates Advisory Board, which does not deal with the financial and business sides of network-affiliate relationships.

Called by 10 key CBS stations "to deal with the current emergency any way we could," the rump group is to be made permanent. "We'll be around as long as there's an emergency, but we hope there's an end to that pretty soon," a spokesman said.

Attendance was a welcome surplies to those who sailed the carry and those who sailed the carry and the sailed the sailed the sailed the carry and the sailed the

spokesman said.

Attendance was a welcome surprise to those who called the confab. Delegates not only paid their own way but also a \$10 registration fee to cover expenses of the meeting. Stations from as far away as California were represented, with Texas heavily repped. Alaskan and Canadian stations had observers present.

Canadian stations had observers present.

Key point in the resolution was the demand of affiliates that CBS stop its efforts to establish the price affiliates are paid for carrying network shows, and that these should be established bilaterally by the network and stations. CBS has the contractual right in pacts with the majority of stations (about 160) to set rates unilaterally, but not for at least eight key outlets. However, affiliates hope that this declaration will stop the web from exercising its legal right to determine the rate.

As evidence of their strong feeling, the affiliates moved to sign the resolution individually. Many stations which didn't attend sent wires endorsing the purpose of the meeting. Non-attendees are being (Continued on page 36)

(Continued on page 36)

Gleason's Billing

Gleason's Billing

Something of a precedent is being established in Jackie Gleason's vaude and presentation house tour this summer, prior to debuting his hour-long Saturday night TV show for CBS in the fall.

It'll mark the first time that a headliner will get marquee billing as a network television star. For a while there were some Loew's managerial squawks, with an attempt made to confine the billing to CBS and eliminate the word "television." However, Gleason won out and the full identity will remain.

Keynoter Vic Sholis, in 'Save Radio' Blueprint, Asks CBS to End 'Blind' Rate Cuts, Stress on 'Pocket' Ratings

Jerry Wald is buck to the

Eternal TV Question

one of the many aditorial features in the

7th Annual Radio-Television Review & Preview Number

> VARIETY **OUT SOON**

Four NBC Radio **Affiliates Hike** Nighttime Rate

nighttime rates, four NBC stations, including one p.&o. operation. have boosted their nighttime rates

have boosted their nighttime rates to a new high, effective this week. Web spokesmen in N. Y. attributed the rate hikes to the fact that the stations have long been underpriced in relation to rates on competing network outlets in the same markets, and in relation to their increased circulation.

Illustrative of the situation is KPRC, Houston, which has not revised its rates since October, 1939. Houston outlet upped its gross Class A hour charge from \$234 to \$230. NBC 0.&0. outlet is KNBC, San Francisco, which hiked its rate from \$414 to \$475. Other two affiliates are WOAI, San Antonio, up from \$306 to \$340, and WKY, Oklahoma City, up from \$252 to \$280.

'FOOD MAGICIAN' FILES **500G SUIT VS. NBC**

Chicago, July 1.

Osborne Putnam Stearns, who for five years cooked by ear on WMAQ, Chi, as "The Food Ma-gician," last week filed suit against NBC for \$500,000 in Chi federal district court before Judge Walter La Buy.

Stearns alleges that the station

Stearns alleges that the station made him change his format to a mere reading of recipes, thereby causing a severe drop in his ratings, which in turn caused his cancellation.

Network execs aren't too concerned with the suit. Comments ranged from "the program merely outlived its usefulness," to "if the talent on every show we dropped sued us and won, we'd be bankrupt in a week."

that won loud praise from the CBS Radio affiliates meeting in N. Y. yesterday (Tues.), Victor A. Sholis,

yesterday (Tues.), victor A. Shaw, veepee-director of WHAS and WHAS-TV, Louisville, laid down a five-point plan to save radio.

The Sholis platform is: (1) end the reckless price war by making no further blind rate cut; (2) stop under-the-table deals as of now; (3) take the lead in underwriting and developing, sound research that will measure the value of radio as an advertising medium; (4) halt the use of "pocket piece" ratings and other research of limited and questionable value as AM's principal selling tools; and (5) take the initiative in restoring standards of good broadcasting.

Sholis started out by stressing the affillates' "sincere respect" for the CBS top brass. "For many years a mutually satisfactory relationship has existed between the network and its affiliates," he said. "We earnestly want it to continue." Calling Columbia the "number one network," he said, "we must now accept the responsibility of providing leadership for the industry. In retrospect it is obvious now that this meeting should have been held some two years ago." He recalled that two years ago NBC announced its intention to cut rates, based, on the inroads made by TV in each specific radio market. But the NBC affiliates it was cutting their rates—morning, noon and night—for the affiliates it was cutting their rates—morning, noon and night—for the affiliates it was cutting their rates—morning, noon and night—for the affiliates it was cutting their rates—morning, noon and night—for the affiliates it was cutting their rates—morning, noon and night—for the affiliates it was cutting their rates—morning, noon and night—for the affiliates it was cutting their rates—morning, noon and night cut. The web, Sholis declared, explained that the cut was made to "take us out of the cloak-and-suit business" and it was not an adjustment for TV."

'Old School Tie'
Outlets accepted the move, the WHAS topper said, "primarily for the reason of 'the old school tie'.
Outlets accepted the move, the WHAS topper said, "primarily for the reason of 'the old sc

stations.

The competition promptly followed suit, Sholls stressed, and today, 16 months later, the "situation is worse. The deals are not only still with us, but they've sunk lower into the sub-basement."

Reviewing NBC's protected "economic plan" to readjust rates, which was abortive, he said CBS followed by rewriting its contract with affiliates: (1) revising the method of computing percentage payment to the affiliate so that both the net and the station would (Continued on page 35)

CBS-TV Dickering On 'Father' Series

Johnson Wax Expands

Johnson Wax Expands

News for Chi Politicos

Johnson's Wax, which currently backs the 10-minute news on Mutual at 5:50 p.m., will expand to a quarter-hour at 5:45 p.m. during the three-week period of the Republican and Democratic national conventions.

Special convention newscasts will start Monday (7) and run through July 25. Titled "Five Men Report," series will feature Frank Singiser, Cecil Brown, H. R. Baukhage, Holland Engle and Francis Coughlin.

Although original overtures for acquisition of the TV rights to dequisition of the TV rights to macquisition of the property for the upcoming video semester.

NBC rejected as too steep the amount of coin entailed for the TV rights to macquisition of the property for the upcoming video semester.

NBC rejected as too steep the amount of coin entailed for the TV rights to macquisition of the TV rights to the TV rights to macquisition of the TV rights to the TV rights to the acquisition of the Original overtures for acquisition of the TV rights to the acquisition of the TV rights to the acquisition of the TV rights to the acquisition of the Original Overtures for acquisition of the Original Overtures for acquisition of

NBC-TV's 'Money Isn't Everything' Presentation Cops NCAA Grid Bid

NBC-TV, in gaining rights last-week to the National Collegiate Athletic Assn.'s fall football schedule, pulled almost a complete switch on the money-only policy it had previously established in bidding for top sports events—and so managed to win the rights away from competing nets who had bid more in actual coin.

Web. in its presentation to the

managed to win the rights away from competing nets who had bid more in actual coin.

Web, in its presentation to the NCAA, substituted originality for money and so, for the first time, is not being blamed for setting a dangerous overpay precedent for the rest of the industry, as happened when it got the World Series, Rose Bowl, etc. In terms of money, NBC bid only the minimum asked by the NCAA, or twice its hourly Class A time rate, whereas other nets are reported to have bid two-and-a-half times their Class A rate. Web instead placed major emphasis on what it thought were reasons why it should get the plum instead of its competitors.

History of NBC's successful campangining goes back to mid-April, when prexy Joseph H, McConnell issued a blanket memo to all departments that he wanted the football this year. In 1951, NBC walked into the NCAA with a blank check. Sports chief Tom Gallery, public affairs exec Davidson Taylor and other department heads figured that all webs this year would have access to the same number or stations, the same sponsors and could offer about the same amount of money. As a result, they decided to go ahead with the minimum bid and attempt to work out 2 more comprehensive and original presentation on what the NCAA could gain by granting the rights to NBC. tation on what the NCAA could gain by granting the rights to NBC.

gain by granting the rights to NGC.

Résult was a fullscale presentation which included a complete projected schedule of all major college games the web would like to pick up (an éspecially tough assignment this year because the NCAA has ruled that no college can be included more than once during the executive of the control of the co cuded more than once during the season); a complete schedule of small college games, which the web will make available to stations on a local pick-up basis, if they would rather have them than the major game, and plans for promotion, research and prace campaigns. search and press campaigns.

search and press campaigns.

Now that it has won the rights, NBC's next move will be to line up a sponsor or sponsors to bankroll the grid schedule, as revealed in VARIETY several weeks ago, the football package would cost a single advertiser about \$4,000,000, or more than twice what any of the network bankrollers are paying for the conventions this year. As a result, the sale to any single sponsor would make it the highest single package deal in advertising history. NBC has its eye on several car companies, but expects finally (Continued on page 38)

(Continued on page 38)

Allen Competing With Himself?

There's a possibility that when Fred Allen preems his Tuesday night at 10 television show on NBc in the fall for Old Gold cigarets, the radio version, which OG has also bought, may also go into the Tuesday 10 o'clock segment. That would be accomplished through the simple expedient of taping the sound track of the filmed TV show and giving it a simultaneous sound track of the filmed TV show and giving it a simultaneous spread. Similar process is used on the Groucho Marx show, but in the case of the latter his radio pro-gram is heard on Wednesdays and the TV version on Thursday.

There have been cases, as with Arthur Godfrey, of doing a simultaneous live show, but this would be the first instance of a filmed program competing back-to-back with a sound version of the same personality

Arthur Godfrey, of doing a simultaneous live show, but this would be the first instance of a filmed program competing back-to-back with a sound version of the same personality.

Should Allen wind up Tuesday nights on radio, it would give NBC a triple programming continuity reminiscent of the bigleague wartime days when Tuesday on NBC led the Hooper parade, Dean Martin & Jerry Lewis go in at 90'clock for Chesterfield (Bob Hope's longtime spot); with Fibber & Molly re-slotted for 9:30, and Allen at 10.

Velotta Protests In N.Y. Taxi Hearing Ban On Recording Equipment

Thomas Velotta, ABC news v.p., last week protested to New York's Mayor Vincent R. Impellitteri on deputy mayor Charles Horowitz' ordering tape recording equipment of WJZ from the Board of Estimates' hearing on increasing taxifores

fares. Velotta called the action "a decided infringement on the freedom of communication and expression as well as an impingement on the efforts of WIZ to carry out its policy of affording maximum public service through coverage and broadcasting of matters of public interest."

winterest."

WJZ correspondent Julian Anthony was told to get his gear out of the hearing, as a result of which a half-hour show which had been scheduled for that night, Friday (27), was cancelled. Velotta said that the deputy mayor's action was 'm' distinct contrast" to the city's attitude when the outlet recorded and aired the board's hearings on the city budget on three days in April. Anthony asked several of the board members to bring up the question as to whether he could record the session, but all refused to bring the issue to a vote.

Gen. Foods' 175G Splurge on 'Today'

NRC-TV this week moved toward the solution of one of its chief sponsorship problems on its earlybird "Today" show, by wrapping up the sale of a five-minute strip on the show to General Foods. While the 7 to 9 a. m. cross-the-boarder had previously been showing a profit, the web had not been able to crack the top spending advertisers of GF's class. As a result, it hopes that the GF sale will open the gates to a flood of other bigcoin bankrollers.

coin bankrollers.

GF, through Young & Rublcam, bought the strip for an original 13 weeks, at an estimated cost for the cycle of \$175,000. On a \$2-week basis, that would total well over \$500,000. NBC sales execs henceforth will pitch the fact that, if an advertiser like GF, interested only in buying on the best cost-perthousand deal available, purchased "Today," then the show definitely pays off for its sponsors. GF will plug Jell-O Pudding and its cereals. NBC this week also sold a strip

NBC this week also sold a strip on the show to Polaroid for a spe-cial six-week campaign for its Land Camera. Deal is considered sea-sonal, since camera manufacturers traditionally do their heaviest ad-vertising during the summer

LOEW'S THEATRES SETS **6 WEEKS OF TV SPOTS**

Loew's Theatres, one of the top N. Y. filmery circuits, which got its feet wet in television plugging via a buy of WOR-TV's Happy Felton show, plunged further into video this week by pacting for a sixweek series of spots on WCBS-TV, key station of the CBS-TV web in N. Y. Outfit is one of three new



HARRY SALTER MUSICAL DIRECTOR

27-Hour Frisco Palsy Marathon **Sets New Mark**

Twenty-seven hours on the air \$401,500 on the tote board. And uncounted dollars still to be tallied.

Those are the statistics socked home by the KGO and KGO-TV Second Annual Cerebral Palsy Marathon that swept through this city like a hurricane from 9 p. m. Friday, until Saturday midnight and transformed a widely adver-tised "Celebrity Parade" into a universally applauded, heart-warming "People's Parade."

It made television history here It toppled Milton Berle's telethon endurance record and topped it by three hours. It pulled in more do-nations than any non-network tele-thon on record, far exceeding the \$350,000 netted by the Bob Hope-Jack Webb Cerebral Palsy telethon

in Los Angeles.
"Dragnet's" Jack Webb came home to co-emcee the show with Lee Giroux, the local TV Academy's "Man of the Year." for 1952. Webb and Giroux worked the entire show, never leaving camera except during the longer floor show numbers.

Evangeline Baker and Freddy Jorgensen kept pace on radio, fill-ing with commentary and inter-views whenever the impact of video out-weighed the audio.

out-weighed the audio.

Talent by the star-studded dozens flew from Hollywood to help the cause, including Margaret O'Brien, John Agar, Hal Peary, Janet Waldo, Johnny Mack Brown, Cliff Arquette, Benay Venuta, Roscoe Ates, Walter Slezak and Anita Gordon.

Gordon.

Local nite spots had almost 100% representation. The Ice Follles entertained, later passed baskets at their own show, and returned with \$2,000 collected from their audience. Other groups did the same-Bimbo's 365, Sinaloa, Forbidden City, Italian Village. When the show was running long, several floor shows left their clubs and came back for another turn.

Local entertainers appeared and

came back for another turn.

Local entertainers appeared and re-appeared—Jack Ross. Keniny Burt, Miguelito Valdes, Joaquin Garay, Nancy Andrews, April Stevens, Patsy Parker, Barbara Mcritchle, Dorothy Baker, Geraldine Farmar, Rusty Draper, Earl "Fatha" Hines, Armand Girard, Paris Sisters, George Cerruit, Ted Johnson. Employees from every rival station were on hand to help in some way. in some way.

Two to Make Reddy

Two to Make Reddy
Tom Reddy's "Top of the
World" stanza, which started
on ABC radio, isn't heard in
New York because the "Tom
Reddy Show" is aired on the
web's Gotham key, WJZ, at
the same time.
Reddy is heard live on the
local outlet, 11-11:30 a.m.
cross-the-board, while his network program of intervlews
from the Empire State Building observation tower is
beamed via tape at 11:15 a.m.

Bing Winds Up With Deleted Bang

Bing Crosby's windup for Chesterfield last week included a comedy insert with Ken Carpenter on his siggle cancellation and "jotta-get-a-sponsor" pitch. Except that it never got on the air, the client registering a balk. Following are extracts of the deleted

Carpenter: Have you got a sponsor lined up yet?

Crosby: (Cries) (Sings) "If Your Sponsor Writer in Letter of Good-bye".

Carpenter: Ay, ay, ay... Bing, you mean Chesterfield has given you the gate?

Crosby: No, no, no, Chesterfield didn't give me the gate. but they did send me a telegram which said: "FOR THREE YEARS YOU HAVE SOUNDED OFF FOR CHESTERFIELD... NEXT YEAR, SHOVE OFF"... it was a nice, friendly telegram, but to the point.

YEAR, SHOVE OFF"...it was a nice, friendly telegram, but to the point.

Carpenter: Oh Bing, I can't believe the Chesterfield people sent you a wire like that.

Crosby: Of course not...I'm just kidding...just trying to lighten our tragedy...Seriously, Ken, the Chesterfield people are sorry—they're just sorry that they can't get together because they want a television show.

Carpenter: Why don't you do television?

Crosby: No time, Ken... you see, with pictures and radio, and looking for a sponsor for radio, my time is full up!

Carpenter: Well, look, if you don't get a radio sponsor, will you do television?

Crosby: I'm not gonna forsake radio... still lots of grand people

Carpenter: Well, 1004, it you don't get a radio sponsor, will you do television?
Crosby: I'm not gonna forsake radio . . . still lots of grand people tune into this grand medium.'
Carpenter: Sure, but what about a sponsor?
Crosby: Sure, but what about a sponsor?
Crosby: Ken, we're here to entertain the folks now . . .
Carpenter: Okay, let's forget about our problem.
Crosby: Sure . . I do feel though Ken, like pausing for just a moment for some refreshment . . would you mind running next door and getting me a Coca-Cola?
Carpenter: Not at all.
Crosby: Oh say—and as long as you're going to the restaurant you might as well bring back a delicious, shimmering dish of Jell-o.

Crosby: Snails.

Carpenter: Now a manufactured by the perfuner: Carpenter: On yes sir! Yes sir! . And as long as I'm going out, should I bring back a bar of soap? . . . or a box of soap chips?

Crosby: I don't think that will be necessary, Ken . . . so far we haven't had any nibbles from any of the soap people.

Carpenter: Are we that washed up?

Crosby: Oh, look out . . no, not at all . . I got a terrific offer to go on the air for a French firm . . . a big Paris company.

Carpenter: Oh, perfume?

Crosby: Snails.

Carpenter: Snails?

Carpenter: Things are slow aren't they? But Bing, look, very few people in this country eat snails.

Crosby: Yeah, but wait till we go on the air for these snails—everybody'll be eating 'em.

Carpenter: Oh no, I won't.

Crosby: The average snail tastes like it was manufactured by the United States Rubber Company? Are they still interested?

Crosby: Sending out a feeler. . . but don't worry . . .

ested?
Crosby: Sending out a feeler... but don't worry...
Peggy (Lee): I'm sorry to hear that this is your last broadcast.
Crosby: This is the last broadcast of this season, Peggy... we'll
be back on the air in the Fall.
Peggy: Oh... Who is your sponsor going to be?
Crosby: Well Peg, I can't divulge the name of my new sponsor
yet... because I don't know who it is yet.
Peggy: Well, you don't seem to be worried.
Crosby: I have superb control... really, Peg, I'm not worried...
because tomorrow morning I'm heading for the ranch in my Hopalong Cassidy hat, my Levis and my Westex Hoots.
Peggy: Now there's a nice list of sponsors.
Crosby: Could be.

Fitzgeralds Discover 20% U.S. Customs' Tax On Foreign Taped Shows

Ed and Pegeen Fitzgerald discovered that there is a 20% duty, predicated on the value of the commercial radio time, on all taperecordings made abroad shipped back for broadcasting.
U. S. Customs assesses the taped interviews on the commercial value of the time-slots. Accordingly, the Mr. and Mrs. team will only originate one broadcast to-morrow (Thursday) morning from Capt. Manning's quarters aboard the new S.S. United States, and then proceed on the maiden voy-age, essentially as a holiday. If there is a means of getting ship-board taped-interviews back to their WJZ, N.Y., origination point, without that 20% customs rap they will proceed as originally in-tended. It is still in the process of rationalization. only originate one broadcast toof rationalization.

of rationalization.

If the taped broadcasts are considered as news they probably can be brought in sans duty. In 1949-50, MBS gabber Cecil Brown fought out the issue with Customs, claiming that tapes which had been impounded pending valuation constituted "extinguishing of the news." He argued that it was like taxing an Associated Press news wire. As a result the ruling was changed and on his round-theworld four-month trip last year, Brown sent back his tapes without any hitch.

any hitch.

Also aboard the maiden voyage are RCA board chairman Brigadier-General David Sarnoff and his wife; John (El Morocco) Perona, and a flock of military and naval brass, socialites, et al.

(9).

Lacy program, which starts at quested by dialers who pledge \$1 or more to the cause. Auxiliary bhones will be set up in an adjoining studio to handle the calls.

Mutual's Cuffo Talent Spread

of major entertainers for a 12-week summer ride on a practically cuffo summer ride on a practically cuffo basis through the simple expedient of remoting the talent headliners appearing at Atlantic City's Steel Pier. Program, tabbed "Dancing by the Sea," will be further embelished by some production values, with the network pacting Al Owen, of WMID. Atlantic City, for production, script and emcee chores. Show will feature pier bands and

duction, script and emcee chores. Show will feature pier bands and stage headliners along with name entertainers appearing in clubs at A. C. and Wildwood. Among bands scheduled are Louis Prima, Tommy Dorsey, Tony Pastor, Billy May, Ralph Flanagan, Buddy Murrow and others. Patti Page, Tony Martin and Johnnie Ray are among the stage personalities set.

Show will be aired from 5 to

the stage personalities set.

Show will be aired from 5 to 5:45 Saturday afternoons, starting this Saturday (5).

CBS Radio is also picking up the name bands from Steel Pier as a half-hour segment of its "On a Sunday Afternoon" spread.

Lacy's AM-athon

Jack Lacy, disk jockey chairman of the N. Y. Herald Tribune Fresh Air Fund, will conduct an AM-athon for the fund on his six-hour WINS program next Wednesday

NBC'S VEEPEE SIAMESE COMPLEX

From Keokuk to Kankakee

Washington, July 1. Television may be pretty much a network and big town monopoly at the political conventions, but when it comes to sound radio, they'll be there from Keokuk to Kankakee.

Broadcast stations in the medium size and smaller cities are all sel to move in on Chicago, with tape, platters and even direct where back home. It is admitted here that many a convention exclusive will be picked up by such stations, despite the competition of their high powered metropolitan rivals.

Among some of the more colorfully named non-metropolitan cities whose broadcasters are accredited to the political hassles are: Oelwein and Keokuk, Iowa; Silosm Springs, Ark.; Bozeman and Missoula, Mont.; Avinger, Tex.; Kankakee and Blue Island, III.; Warsaw, Ind.; Ladysmith, Wis.; Bowling Green and Campbellville, Ky; Tuscaloosa, Ala,; Pocatello, Idaho; North Wilkesboro and Southen Pines, N. C.; Gallipolis, O.; and Moorhead and Willmar, Minn.

B'casters to Congress: 'Keep Hands Off TV': Fetzer in 'Patience' Plea

Washington, July 1.

Keep hands off TV and let audience-conscious broadcasters work out program problems on the medium. This was the appeal which the broadcasting industry made to Congress last week as the House Interstate Commerce subcommittee investigating immor's and offensive programs completed the first phase of its hearings.

At a session last Thursday (26) to hear testimony from the National Assn. of Radio- and TV Broadcasters, John E. Fetzer, chairman of the Television Code Review Board, pleaded for patience with the new and dynamic medium. "After all," he told the Committee, "television is a mirror of the genius and talent and of the thought of the American people. Its level can be no higher than the general level of education and culture of our people."

Petzer, who owns WKZO-Tv in Kalamazoo, Mich., reminded the Committee that TV has "multitudinous problems" in programming and developing program personnel. "Many programs on the air today are only temporary adjuncts to a finer plan of development that will evolve from practical operating experience," he said. "It should be remembered that talent in Tw reaches a high mortality rate."

To illustrate his point, Fetzer noted that the combined output of follywood film studios in 1951 was 432 features or 684 hours of entertainment or only enough for one TV station for six weeks. "In other words," he said, "the entire motion picture yearly output of (Continued on page 38)

(Continued on page 38)

K&E Lops Off AM-TV Staffers

up two major accounts within the last month, lopped six radio-TV staffers off its roster during the last week. Agency thus follows the pattern set recently by both Young & Rubicam and Weintraub in trimming its staff in line with a cutback in billings.

K&E voluntarily resigned the Kellogg's business it had, with the \$3,000,000 billings plum swinging over to Leo Burnett, which already had half the account. K&E also lost the \$1,250,000 Piel's Beer business, which transferred over to Y&R. up two major accounts within the

Philco Adds to Coverage With ABC Hill Strip

With ABL thill Strip
Philico, which is backing the convention-election coverage on CBS and CBS-TV has bought a five-minute strip cross-the-board on ABC radio. Show will be Edwin C. Hill's "Human Side of the News," which will go into the 10:30-10:35 p.m. slot, starting Sept. 1, opposite the Robert Montgomery quickie commentary for Time, Inc. on NBC. Hill has been broadcasting for a number of sponsors on ABC, although at present he is not on the chain.

Budd Getschal on Own
Getschal & Richard ad agency has been dissolved, with Budd Getschal, former head of the out-fix setting up a new agency under the name of the Getschal Co. He'll be prexy, and is retaining the commentary for Time, Inc. on NBC. Hill has been broadcasting for a number of sponsors on ABC, although at present he is not on the chain.

Mannie Manheim approises 'Puffing and Sipping

an amusing byline story in the SARR-due

On TV'

7th Annual Radio-Television Review & Preview Number

VARIETY

Chi Newswriter Strike Averted; Pay Scales Set

Threat of a strike was averted esterday (Mon.) when ABC and NBC came to terms with radio newswriters of NABET, with a formal contract to be signed at their mutual convenience.

Pact, which runs until January, 1934, calls for \$105 weekly the first year, \$120 the second and \$135 thereafter. Salary, however, is subject to review on Jan. 4, 1953.

Other network concessions include two consecutive days off each week, and 10% additional pay if any part of tour of duty falls within 2 to 5 a.m.

Kelly Upped at WMAL; New Asst. Manager

Washington, July 1.

Charles L. Kelly has been named assistant general manager of stations WMAL-AM-FM-TV here. Stations, ABC affiliates, are owned by The Evening Star. Mahlon A. Glascock has been upped as director of radio and television sales for the Star stations.

Kelly, WMAL program director since 1949, was previously program-production manager of Dumont TV in New York and program - production manager of WNBW, the Washington outlet for NBC television.

CONFUSION AT NET

NBC's current administrative reppraisal and repatterning, sparked by the recent appointment of Sylvester L. (Pat) Weaver as veepee in charge of both radio and television operations, with Frank White as general manager for both AM and TV, has served to highlight an existing confusion within the organization in regards to dual veepeeships and duplication of functions among key personnel.

It's anticipated that, in a further expansion of the current executive reshuffling, an attempt will be made to resolve the Siamese complex that appears to find some of the network administrators mired in a state of flux.

Where other networks are con-

tent with one finance administrator, NBC actually has two key execs functioning within that area. They are Joseph Heffernan, v.p. in charge of finance, and Joseph McDonald, who was brought over from ABC as veepee-treasurer of the NBC organization.

NBC organization.

NBC employees also see a need for some clarification of the "owned-and-operated" divisional setup, with two veepees now functioning in that area: James Gaines is the network's key o & o man. But. another v.p., Carleton Smith, who was head of NBC's AM-TV station relations before Harry Bannister was brought in, has been moved into the o & o setup as well.

Madden-Frey in Sales

Madden-Frey in Sales

Madden-Frey in Sales

The situation in TV sales has

Edward A. Madden is the veepee
in charge of television sales, with
the additional title of "operations."

But also carrying the title of v.p. in
charge of TV sales is George Frey,
who in turn reports to Madden.

Similarly, two veeness functions

who in turn reports to madden. Similarly, two veepees function within the area of public relationspress; namely, Bill Brooks, who has the top p.r. ranking, and Syd Eiges, who reports to Brooks.

who reports to Brooks.

It's to be noted that none of this pertains, as in the case of CBS, to any "split down the middle" technique, which obviously entails the designation of separate veepeeships for both AM and TV. In the case of NBC, the duplications encompass the same areas of operation.

similarly there are two general executives in TV—Davidson Taylor, Jr., and A. A. Schechter. The TV news operators report to Taylor. The operators of the early morning "Today" show (which is basically news) report to Schechter. Slightly confusing the picture is the fact that while TV news chief Bill McAndrew reports to Taylor, the head of AM news—Henry Cassiry—reports to Charles (Bud) Barry, radio programming veepee.

Meanwhile the status of Charles R. Denny, executive vice-president, now that the Weaver-White combo heads up radio-TV, continues to prompt considerable conjecture prompt considerabl around the network.

Genesis

Minneapolis, July 1.

In one North Dakota town, Litchfield, 340 miles distant from KSTP-TV and WTCN-TV here, there's already one television set. The filling station proprietor, who owns it, has a huge and costly aerial and claims he's able to get, "about an hour a week" of reception. He's a wrestling fan and particularly happy when he's able to receive those shows out of the Twin Cities.

So far the existence of the one TV set hasn't hurt business at the single Litchfield movie theatre, the set owner's two sons being among the regular patrons of the showhouse.

DUAL EXECS SPUR TV Cameras Locked Out of GOP Hearings Via Gabrielson Strategy

"Where Are the A&P Gypsies Playing Tonight?" asks

> Lester Gottlieb (CBS Radio Program V:P.)
> * * *

an amusing byline feature in the 7th Annual Radio-Television Review & Preview Number

> VARIETY DUE SOON

Ford Foundation TV 'Omnibus' Sets **Top Talent Array**

First network television show to e produced by the Ford Founda-

be produced by the Ford Foundation will be an hour-and-a-half weekly series of varied formats, which will be written, directed and acted in by some of the top U. S. and foreign talent. Titled "Omnibus," the series will be aired Sundays from 4:30 to 8 p. m. via CBS-TV, starting Nov. 9.

As detailed last week in VARIETY, the show is to be available for sponsorship, which will give the Foundation's Radio-TV Vorkshop a chance to recoup its production costs and give CBS a chance to obtain its time revenue. Under plans set this week, the series will be offered to five participating bankrollers, each of which must be acceptable to the Foundation.

Alistair Cooke, chief correspondent in the U. S. for the Manchester Guardian and winner of a Peabody Award this year, is to be emeca. Shows are to be both live and film. Now in the works, according to Workshop director Robert Saudek, are three original plays by Maxwell Anderson; five short French ballets now being produced in Paris; a special video series by maestro Leopold Stokowski; examples of how film is used in medical research and in industry; a series of plays by James Agee, plus occasional films made by the American and foreign institutions. In addition to these, Richard de Rochemont, formerly producer of March, of Time, and Jean Benoit-Levy, will present individual shows on "Omnibus." Besides Saudek, the permanent staff of the show includes John Coburn Turner, Saudek's assistant, and Franklin Heller, now on leave from CBS-TV. Initial "Omnibus" series is planned for a 26-week run.

ERNIE SIMON'S 35G WGN EXCLUSIVE PACT

Chicago, July 1.

Ernie Simon, one of Chi's betterknown disk jockeys and teevee personalities, was signed to an exclusive WGN contract last week, it
was announced by the station's general manager Frank P. Schreiber.
Although details of the pact were
not revealed, it's reported Simon
will get a minimum of \$35,000 annually.

Simon was a longtime disk jock on several Windy City radio stations; his five years on WBKB's "Curbstone Cut-Up" on WBKB make him a video veteran. He starts his new activities with a 2 to 3 p. m. d.j. stint on WGN, and the station has tele plans for him in the fall. He'll be available for web programming on both Mutual and DuMont, with which WGN and WGN-TV are affiliated.

Shrewd maneuver by Guy Ga-brielson, Republican national committee chairman, forced the television networks to toss in the towel temporarily today (Tues.) on their attempts to cover the GOP com-

attempts to cover the GOP com-mittee hearings at the Hotel Hil-ton here. Barred from the con-tested delegate hearings, conse-quently, the TV webs settled for moving their cameras into a session being held by party bigwigs on the civil rights issue. CBS-TV and NBC-TV both set up their cameras in the committee

being held by party bigwigs on the civil rights issue.

CBS-TV and NBC-TV both set up their cameras in the committee hearing room early this morning. CBS went on the air from there at 11 a.m. but NBC, considering the proceedings at that time too dull to televise, didn't bother to do a pickup. Promptly at 11:30 when it looked as though the session might get interesting, Gabrielson called a temporary adjournment. Then, when the session reconvened at 2 p.m., the nets found that the committee chairman had moved into a different room and had locked the door on them.

NBC sneaked a radio mike into the second roor. and attached it to a tape recorder, Through that ruse, the web was able to pick up some of the talk for a playback on its regular news shows. Mike was subtened to the talk for a playback on its regular news shows. Mike was suberequently spotted, though, and disconnected. While newspaper reporters were permitted into the hearing room, meanwhile, all still and newsreel cameras were banned, same as the TV lenses.

Prior to the session's convening this morning, backers of both Sen. Robert A. Taft and Gen. Dwight D. Elsenhower, chief GOP candidates, placed the blame squarely on the other for the nix on TV'ling the hearings. Both said they themselves were in favor of it, but could not go against the wishes of the committee exees. Sub-committee has been formed, meanwhile, to investigate the situation, but it is not expected to act until the meetings are concluded.

Kellogg (Ex-K&E) Biz to Burnett

With Kenyon & Eckhardt having resigned its share of the Kellogg account, the cereal sponsor has put all its brands into the Leo Burnett agency's basket for advertising in the U.S. and Canada, effective Oct. 1.

Move was expected in the trade since Burnett had recently picked off part of the Kellogg's billings. The new brands, including All Bran, Pep, the Variety package, Bran Flakes, Ralsin Bran, Shredded Wheat, Gro-Pup and the company's feed division, will give Burnett an additional \$3,000,000 annually in billings. it's estimated. It has been handling Corn Flakes and Rice Krispies.

Move will end snafus such as the Battle Creek outfit battling itself last fall, when a Burnett-placed kidstrip was on Mutual and a K&E-handled kidstrip was on Mutual and a K&E-handled kidstrip was on ABC, both in the same 5:30 p.m. period. The MBS-Burnett entries remained on while the ABC-K&E shows were eventually yanked.

Burnett's \$35,000,000 Billings

Burnett's \$35,000,000 Billings
Chicago, July 1.

Leo Burnett agency's annual
billings will swell to an estimated
\$35,000,000 in October when it
adds the \$3,000,000 allocated to the
Kellogg Co. products which were
formerly handled by Kenyon &
Eckhardt.

Burnett also gets Kellogg feed division appropriations formerly
placed by Klau-Van Pietersom-Dunlap.

Burnett got into the Kellogg picture three years ago. New prod-

Burnett got into the Kellogg pic-ture three years ago. New prod-ucts added by the October switch are All Bran, Gro-Pup, Pep, Raisin Bran, Bran Flakes and Shredded Wheat.

Edward R. Murrow, with a chance to score with a one-two parlay on CBS-TV's "See' it Now". Sunday (29), made only the second half of the show pay off—his coverage of a mock atom bomb attack on N. Y. City. First half of the show, in which he flew out to Denver for an exclusive filmed interview with Gen. Dwight D. Eisenhower, missed fire, mostly because both the questions he fired at the general and the latter's answers were strictly political platitudes. A-bomb segment, however, had all the suspense and thrills of a Hollywood super-production, besides underscoring sharply this country's vulnerability to an enemy air raid, which Murrow blamed mostly on a lack of volunteer civilian spotters.

underscoring snarpiy this country's vulnerability to an enemy air raid, which Murrow blamed mostly on a lack of volunteer civilian spotters.

Murrow and his 'co-producer, Fred W. Friendly, had CBS commentator Hanold K. Smith flying in a B-29 from a European base, with a film cameraman also on board to record the action. Murrow himself was on a jet interceptor, one of several, which caught up with the bomber over Connecticut but which was not able to interfere with its bombing run. Through carefully shrewd editing of the raid last Wednesday (25), the suspense mounted gradually as the B-29 with its two escorts approached Manhattan and finally shmulated dropping its A-bomb just, a block from the Empire State Building, Depiction of how the bomber could escape the Army's radar net and the intricate maneuverings confronting the civilian defense volunteers in tracking its course was effectively projected.

Eisenhower interview was set up at Ike's invitation, with Murrow having flown to Denver Thursday (26) to huddle with the GOP Presidential candidate in the backyard of his in-laws' home. Effictenminute bit served to get across Ike's family personality but, except for a few cracks at Sen. Robert A. Taft, his chief contender for the nomination, he hadn't much to say. The gardener was brought out for a few lines of dialog and Mrs. Ike served them some iced tea, which Murrow and the general apparently enjoyed because the weather was hot. It would seem that Ike missed a good bet to get in some real politicking via the interview.

One of the CBS-TV film projectors, incidentally, broke down during the show, forcing Murrow to deliver the Alcoa commercial live. As usual in such cases, the plug was far more effective that way, Stanza was the Jast of the season, and Murrow tossed in a neat pitch on how nice it had been to work for Alcoa during the season. Show will be back for the same bank-truder in the fall.

The new S.S. United States luxury liner got its TV shakedown

will be back for the same back roller in the fall.

The new S.S. United States luxury liner got its TV shakedown Saturday night (28) when 'Your Hit Parade' show made its finale videocast of the season via a live pickup from the ship. With each production number staged in a different part of the liner, the cameras were able to spotlight the richly appointed staterooms, restaurants, bridge and decks. It was a cleverly executed stunt in which the ship's decor served as a lush background for the show's rundown of the hit songs. As a susua, Dorothy Collins, Elleen Wilson and Snooky Lanson (in a commander's uniformably handled the vocals while the ballet troupe performed an attractive number on deck.

Show had an overall holiday atmosphere that got the show off to a fast finish before the vacation season and provided an additional promotional fillip to the United States.

New setting has been given Douglas Edwards on his cross-the-board news stint for Oldsmobile on CBS-TV. It's a simpler background, which provides 'nu nucltutered appearance, and the news spicler was lensed almost continuously in close-ups. Effect was good giving greater emphasis to the items and eliminating distracting props. Similarly, the b as e ball scoreboard has a cleaner, more legible format.

Edwards continues an effective gabber, with a sincere, forthright manner. Out the show caught hood agiving greater emphasis to the items and eliminating distracting props. Similarly, the base ball scoreboard has a cleaner, more legible format.

Edwards continues an effective gabber, with a sincere, forthright manner. Out the show caught hording from the similar to the state of the bell is show, it definitely a comer legible format.

Edwards continues an effective gabber, with a sincere, forthright manner. Out the show caught hording the production mountified as that on the NEC-TV Camel News Caravan''), an impactful segment on an attempted assassination of Republic of Koroa president Syngman Ripe and an interesting the production of the production of the p

NBC-TV's "Camel Newsreel Theatre," to mark the launching of nightly plokups from the Coast, moved commentator John Cameron Swayze to Hollywood Monday night (30), for a highly-interesting quarter-hour session. To show off TV's on the spot capabilities, Swayze's initial appearance was preceded by live skyline pickups from N. Y., Chicago and Omaha, with the Hollywood cameras then bringing him into view on the sidewalk before the NBC studios at Sunset and Vine. (Similar stunt had been pulled by Edward R. Murrow on his "See It Now" via CBS-TV, but it's still tremendously effective.)

CBS-TV, but it's still tremendously effective.)
Swayze's first news story paradoxically was the fire which swept through the Greenpoint section of Brooklyn Monday afternoon and it seemed slightly strange to have him introduce film clips of the fire 'from the sunny Hollywood streetcorner.' Rest of the show was 'up to the usual "Carayan" standards, including live pickups from Chicago and Washington on current events, and films on Secretary of State Dean Acheson's landing in Berlin and the anti-Syngman Rhee riots in Seoul, Korea. During this time, Swayze spieled from a desk inside the NBC studios. He was supposed to run back outside again to introduce the new Miss Universe for a surprise windup, but his timing was off and there was an embarrassed pause while confused the audio system.

Swayze will work from Hollywood for the remainder of this

me audio system.
Swayze will work from Hollywood for the remainder of this week and then move to Chi for originations there during the political conventions.

Stal.

Worthington (Tony) Miner, who got off to a slow start in his first assignment as NRC-TV producer with 'the preem of his 'Curtain Call' series two weeks ago, headed back to the right track with the second stanza last Friday night (27). Only reason that he didn't go all the way was the fact that he picked a particularly slow-moving and off-the-beaten-path story, vin his own adaptation of an old legend by Lafcadio Hearn, titled 'The Soul of the Great Bell.' As played by a good cast topped by Boris Karloff and newcomer Raimonda Orselli, the show generated a quiet type of warmth and charm but, overall, failed to register too strongly.

Story of a Chinese girl's devo-

this area.

A while back he broke with the California Academy of Sciences to venture on his own with this "Science Laboratory" dally strip in capsule form. 'After coasting on sustaining coattails for a few weeks he nabbed a brace of sponsors who pitch easy commercials yet capitalize on Groody's scientific topics.

Calm. comfortable, and composition of the composition of t

tific topics.
Calm, comfortable and competent in appearance, pipe-smoking and smock-clad, Dr. Groody takes the world as his oyster and unveils faschnating pearls of knowledge—from snakes to heart beats, from body temperatures to blood pressure. He presents his material in short, easy-to-digest doses, amplifies it with pictorial evidence—models, drawings, diaoramas, mays.

He scorns any kind of a script ties his topics to the news when ever possible, always includes per-tinent weather data.

tinent weather data.

On a recent show (27) he dwelt on mah-made camouflage compared with "disrupted coloration" common to animal life. With cardboard models he gave graphic examples—giraffes, tigers, birds, drogs, deer and sloths—showing how they were concealed in their native habitat, though gawdy and easily seen elsewhere.

Material is eyeful interesting to all ages. Groody's personal TV aplomb gives it a additional video impact.

With Robert Eddy; others
Director: Tom Weatherwax
30 Mins, Wednesdays, 9 p.m.
Sustaining
KGO-TV, San Francisco
Most exciting controversial
panel show to hit local screens
in many a memory.
Project is joint public service
program engineered by KGO-TV
and Golden Gate College. Robert
Eddy of the GG faculty acts as
moderator, pleks torrid topics
from the current events file and
tosses them to gents well equipped
to unravel the pro and con arguments.
Kickoff tonic "Should There

to unravel the pro and con arguments.

Kickoff topic, "Should There Be a Change in the Political Party in Power?" was raw meat material for Republicans Charles Travers and Roger Lapham, Jr., (son of the ex-Mayor) and Democrats Robert I. McCarthy and Irving Rosenblatt, Jr. Speaking for themselves as active party work horses (but not as spokesmen for candidates nor confined to questions submitted by viewers), they were in a position to knock themselves out with off-the-cuff ad libs. And they did.

On the opener (25), Eddy, a mild-mannered moderator, was almost overwhelmed by the bombastic explosive power of his panelists. He used a buzzer to silence the verbiage when it got out of bounds, but frequently found himself so engrossed in the heated arguments he forgot to apply it.

Show is basically sound be-

tound minister to the total point to apply it.

Show is basically sound because long-range format holds strictly to highly controversial material with qualified locals in free-for-all repartee about topics on which they are authorities. The absence of a national "name" is not a detriment if participants are ardent, eloquent and fortified with factual data as these men were.

Tom Weatherwax slighted the end men, Travers and Rosenblatt, with camera angles limited to profiles; and Lapham, Jr.'s name plate read "Latham, Jr.," but otherwise preem had tip-top verbal voltage that made 30 minutes seem like 10.

Dwit.

Telepix Reviews

MIRAGE
(Fireside Theatre)
With Marjorie Lord, Bill Henry,
where
Producer-director: Frank Wisbar
Writer: Margaret B. Wilder
30 Mins.; Tues., 9 p.m.
PROCTER & GAMBLE
NBC-TV, from Hollywood
(Compton)
Scripted by Margaret Buell
Wilder from a Bret Harte original.

Scripted by Margaret Buell Wilder from a Bret Harte original, "Mirage" is the mildly diverting story of a femme miffed by her husband's inattention, and fits smoothly into the pattern established by Frank, Wisbar for his "Fireside Theatre" series for P&G. Unpretentious tale has a desert locale, and weaves about wife of a miner, and her attempt to escape from boredom.

The femme's an ex-circus performer, and when an escaped killer (a circus man) makes his way to the cabin in the desert, she helps him and plans to lam across the border with him, figuring her husband doesn't love her anymore. Then her spouse shoots a cop who is making passes at her, she's aware of his love, and all ends well. It's like making four the hard way.

way.

Wisbar's direction is superior at this sort of story, and he deftly makes the most of what is actually a featherweight vehicle. Ben Kline adds considerably on the technical side with his sharp camera work. Other technical credits are tops.

Dalcu.

are tops.

GRUEN PLAYHOUSE
(Bird of Prey)
With Patrick O'Neal, Elisabeth
Fraser, Bobby Hyatt, others
Producer: Revue Productions
Director: Norman Lloyd
Writer: Nelson Bond
30 Mins.; Tues., 10 p.m.
GRUEN WATCH CO.
KTLA, Hollywood
There's decidedly limited appeal
in this tale of Irish superstititions, aimed at the leprechaun circuit.
Fantasy strays off-limits in its
search for something different, result being a tedious half-hour with
ittle to commend the telepicture.
Ne'er-do-well member of Irish
family in Philly of 30 years ago
warns kin when his nephew becomes ill that a bird of prey, token
of death, is hovering over the
house. This is not calculated to
get the uncle in good with the
folks. Fantastic finale sees bird,
which resembles an eagle more
than a legend, entering sick room,
with uncle grappling with it, and
both plunging through window.
Kid's sickness ends, the uncle's
dead, and the televiewer's mystified.
Pafrick O'Neal, Elisabeth Fraser

fied.

Patrick O'Neal, Elisabeth Fraser
and Bobby Hyatt are okay in the
leads. Direction by Norman Lloyd
is slow-paced.

Daku.

SUNKIST PREMIERE PLAY-HOUSE
(Like the Rich People)
With Bob Sweeney, Barbara Whiting, Damian O'Flynn, Ruth Warrick, Tom Powers, Tommy Bond, George Slocum
Producer: Gil Ralston
Director: Arthur Ripley
Writer: Frank Moss
30 Mins.: Fri., 8 p.m.
SUNKIST
KTLA, Hollywood
(Foote, Cone & Belding)
Gil Ralston must be blueprinting a future in teaming for Bob
Sweeney and Barbara Whiting.
Their humor is bubbly and the

that is evident in many of the com-munities outside New York. Press-ly, who arranges the music for Miss Thomas, serves as the group's

DIANA & MUSICAL ESCORTS
With Diana Thomas, Nelson Pressily, Pat Baxter, Bob Lorence, Al Goetz; Brooke Taylor, announcer Producers: Herman Spero, Robert Burton
Director: Betty Cope
15 Mins; Fri., 6:45 p.m.
ROGER JEWELRX STORES
WEWS, Cleveland
(Clifford & Thomas)
Here's 15 minutes of pleasant, easy-to-take evening music featuring Diana Thomas and her harp. For musical escorts she has Nelson Pressly, clarinet; Pat Baxter, vibraharp; Bob Lorence, accordion, and Al Goetz, bass. The quartet are all accomplished musicians and their four evening offerings are an example of the high quality music

ly, as the gunman on the side of the law, and William Challee delivers in role of the sherif. Strother Martin contributes a neat characterization as the town smith.

Richard Irving has directed with skill, and achieves cohesion which sustains interest all the way. Ellsworth Fredericks' camera is penetrating.

Daku.

MIRAGE

MIRAGE

This fragment of fiction constitutions are all the way for the chirps which she essayed on radio. She's pert and pouty and a good little actress to boot.

This fragment of fiction constitutions are all the way for the chirps which she essayed on radio. She's pert and pouty and a good little actress to boot.

which she essayed on radio. She's pert and pouty and a good little actress to boot.

This fragment of fiction concocted by Frank Moss fits like a dove's tail to, their filippant mannerisms. Story pits a pair of youngsters from the other side of the tracks against a brace of swells on the brink of estrangement. When their motorcycle ploughs into the house of her dreams, she is taken in to be treated. Through her feigned injuries and the aid of a sympathetic medico, she spends the night in luxury unknown to her. Romantic fervor of the young unis infects the samaritans and the breach is healed.

It's diverting humor that the situations generate and the teaming gives it bright display. Ruth Warrick and Damian O'Flynn lend forthright assistance and the direction of Arthur Ripley levels of the sprightly tempo. Sunkist makes much ado about protopectines, but they're still oranges.

THE UNEXPECTED

(Witch of the Eight Islands)
With John Kellork, Paula Drew, others
Producer: Ziv TV
Director: Eddig Davis
Writers: Jerry Lawsence, Robert
E. Lee
30 Mins., Frl., 8:30 p.m.
ACME BEER
KECA-TV, Hellywood
"The Witch of the Eight Islands." based upon a Robert Louis

lands," based upon a Robert Louis Stevenson story, bears too fan-tastic a plot to rate as suitable telefilm fare. . More a literary subject than one for projection on any screen, its tale of a magic bot-Aladdin's lamp in granting its owner whatever he may wish is the type of material which retards rather than advances television as an entertainment medium.

an entertainment medium.

A sallor buys the bottle from a wealthy man, to bottle from a brought only unhappiness after great riches, and the curse which has accrued to it down through the centuries attaches to him after he, too, has come into wealth and a happy marriage. Plot then follows his efforts to sell the bottle, after evil has befallen him. Script discrepancies, however, hash the discrepancies, however, hash the unfoldment of events so that the viewer little knows nor cares what is happening.

is happening.

John Kellogg offers a good enough performance as the sailor, and Paula Drew is his wife, but neither has much chance with the material handed them. Jerry Lawrence and Robert E. Lee apparently found the Stevenson' subject too much for them in their script, and Eddie Davis wasn't able to surmount the writing in his direction. Technical departments are standard.

Whit.

Ford Foundation Post Exited by James Young

James Webb Young has resigned as consultant to the Ford Foundation on Mass Communications, effective Aug. 1. Robert Saudek, former ABC public affairs v.p. and now director of the foundation's Television-Radio Workshop, will continue the workshop along the lines mapped out by the pioneer advertising exec.

Young, when he joined the foun-

Advertising exec.

Young, when he joined the foundation early last year, did so only on the basis of his being a consultant since he was not able to devote full time to the project. At that time he said he could stay only a year. His resignation made because of his personal affairs, comes after he has put in about 18 months with the foundation.

PUD'S PRIZE PARTY With Todd Russell Producer: John Reed King Enter prises
prises
Director: George Wobber
15 Mins., Sat. 11:38-11:45 a.m.,
15 Mins., Frank H. Fleer Corp.
ABC-TV, from Philadelphia
(Lewis & Gilman)

WFIL-TV adds another juve origination for the ABC net with origination for the Apo net with "pud's Prize Party" to Join its Paul Whiteman "TV-Teen Club" and "Youth on the March." Telécast whiteman "TV-Teen Club" and whiteman "TV-Teen Club" and "Youth on the March." Telécast from Philly's Town Hall, "Pud's Parly" is a junior carbon of the adult participation, shows, a format which permits the giving away of loot and mehtioning the sponsor's product as frequently as possible in a 15-minute segment (24 times by actual count). The sprouts, however, seem to go for this as much as their older counterparts. Show is patently aimed at kids, who are as much entranced with the penny product as with the program. Todd Rusself emcess with an "Oh Boy, are we going to have fun" manner, as he starts the quarter-hour scramble for dollar bills and gum. "Pud," the "dubble-bubble" comic book character-heuks handfuls of "dubble-bubble" to the audience. There is a search for dollar bills hidden beneath the seats, which proved singularly unsuccessful. Balloons are broken without employing the hands and "Same Says," winner of which cops \$5.

there is a says," winner of which cops \$5.

For home viewers there is the answer to a charade (Sir Walter Raleigh) coupled with a letter (Why I Like Dubble-Bubble," for a jackpot of brand-name products, estimated at a value of \$250. Emcee Todd, to spur on his on his youthful correspondents, also gives a half-dozen reason for liking (dubble-bubble," and takes time out to do an unadulterated commercial surrounded by packages of the guests wear paper hats.

Gagh.

Gagh.

CONCERT IN THE PARK
With Alfredo Antonini Orch, Carol
Red
Producer: Dan Gallagher
Director: Ned Cramer
30 Mins., Sat., 3:30 p.m.
WCRS-TV. from New York
"Concert In The Park" has the
basic ingredlents for the making
of a pleasant summer afternoon
series but on the basis of its preem
stanta Saturday (28) it's still got a
long way to go. The initialer was
okay musically but all other departments impressed as if they
were just feeling their way around.
Once viewing values are added and
the femcee chores of Carol Reed
given a bit more life, series has a
fair chance to catch on.
Miss Reed, another Philly refugee who's been picked up by
WCBS-TV, hosted the musical
stanza a la the Garroway groove.
She was easygoing, charming and
casual but it was put on a little
too thick and only slowed up the
pace of the program. A bit more
spirit would help glue the viewer.
Alfredo Antonini conducted a 28piece orch against a park motif, in
his familiar lush styling. Each
number made for pleasant listening but camerwork failed to hold
the listeners' eye. It was slipshod,
static and many times unsure of
which shots to linger on or skip
over.
However, Antonini's orch rendi-

which shots to miget the cover.

However, Antonini's orch renditions compensated with schmaltzy renditions of the "Pop Pop Polka," "Summertime," "Falling In Love" and "Zigeuner" among others.

Gros.

SUMMER SHOWCASE With Jimmy McHugh, Benny Ru-bin, Bell Sisters, Bruce Perry guesting

guesting Producer: Joe Bigelow 30 Mins.; Mon., Wed., Fri., 7 p.m.

30 Mins.; Mon., Wed., Fri., 7 p.m. Sustaining
NBC-TV, from Hollywood
"Summer Showcase" fits into
the pattern of NBC-TV's Joe Bigelow experimentation with new talent on the Coast. It shapes up as
an okay session which will be on
for about three weeks when the
Jack Paar-Walter O'Keefe sho w
takes over in this time slot.
Format on this series will vary
from show to show, depending on takes over in this time slot.
Format on this series will vary from show to show, depending on the guests. The initialer (30) was informally draped around song-writer Jimmy McHugh who remisced about his hit tunes and introduced a couple of guests. Among the latter, RCA Victor's juve singing team, the Bell Sisters, were standout in their belting of "Bermuda," their own composition, and McHugh's standard, "On the Sunny Side of the Street."
McHugh was also spotted in an amusing sketch about how he came to write "Im In the Mood For Love" with Dorothy-Fields back in the 1930's. Benny Rubin served as a good comedy foil and Bruce Perry wrapped up this bit with a strong vocal on "Mood." Session was easy-to-take throughout.

MRS, AMERICA SHOW
With beauty contestants; emcees,
Barbara Welles, Dan McCullough
Director: Anthony Ellis
30 Mins; Sun., 8:30 p.m.
Sustaining
WOR-TV, N. Y.

"Mrs. America Show," which preemed on WOR-TV Sunday night (29), was a badly produced, ragged affair that would hardly encourage viewers to make a point of tuning in save for friends or relatives of the participants. Half-hour program is produced by Mrs. America, Inc., in cooperation with Palisades' Amusement Park. It's to be of eight weeks duration in which New York City's entry in the national "Mrs. America" 1953 finals will be chosen.

"Mrs. America" 1953 finals will be chosen.

Initial show had four housewives on hand along with their respective husbands and children. WOR-TV staffer Barbara Welles interviewed the gals while Dan McCullough quizzed the hubbies as to their backgrounds, etc. Miss Welles tried hard to draw out individual preferences as to homemaking and hobbies from the contestants. However, the contestants approach was sound enough, but some of the hausfraus obviously were reticent and ill at ease.

Although it follows that neophytes would be camera-shy by nature, this could be overcome to some extent by some rehearsal in advance. Likewise, McCullough could also profit by some pre-pregram briefing for his inability to remember names created an embarrassing situation. Whatever continuity the show had was further marred by the unceremonious insertion of animated Ballantine Beer spot announcements at two different points.

spot announcements at two ent points.

For the record, viewers are requested to mail their votes in to the station for whom they consider the best of the femme quartet. Winner of each weekly show will be disclosed the following Sunday, when she'll again appear to receive a prize. Each week's TV participants, incidentally, are selected by an elimination contest at Palisades Park.

GUIDING LIGHT
With Jone Allison, Herb Nelson,
Susan Dourlat, Lyle Sudrow,
Charlia Baser
Fraducer: Dave Lesan
Director: Ted Corday
Writer: Irna Phillips
IS Mins.; Mon.-thru-Fri., 2:30 p.m.
PROCTER & GAMBLE
CBS-TV, from N. Y.
(Compton) (Compton)

One of the longest-run radio soap operas, "Guiding Light" has been duplicated for TV by Procter & Gamble as the first AM daytime serial to get the combined spread. Show preemed on CBS-TV Mon-day (30) with the same writer, Irna Phillips, and the same cast leads and looked as though it will achieve the same mid-high ratings it's obtained on radio. Fact that the video version is to follow the same basic story line as its AM sister, however, indicates that it won't pick up many viewers from the

radio side.

Preem had no lead-in to indicate that it was a first, merely picking up the yarn as though viewers had seen a preceding stanza last Friday. Initialer had Joe Roberts separated from his wife, Meta, who's having nightmares over fear of how their daughter, Kathy, will fare in Joe's hands. Kathy, in turn, is giving Joe trouble by wishing to move into her own apartment and substitute college for a career. Sounded rather schmaltzy, but the ground-work has been laid for succeeding stanzas, which, after all, is and always has been the format for these soapers.

stanzas, which ways has been the format for the soapers.

Jone Allison and Herb Nelson, I doubling from the radio version, registered capably as Meta and Joe, twhile Susan Douglas made for an attractive and personable Kathy. Lyle Sudrow and Charita Bauer play Meta's brother and sister-inlaw, respectively. While it's difficult to judge the production credits on the basis of a single installment, the two sets used on the initialer, plus camera work and other mountings, reflected careful planning on the part of producer Dave Lesan and director Ted Corday.

P&G is sponsoring "Guiding Permanent replacement."

and director Ted Corday.

P&G is sponsoring "Guiding
Light" as a permanent replacement
for "First 100 Years," which was
TV's first soap opera. Compton
agency handles this one for Crisco
add Ivory, while Benton & Bowles
had "Years" for Tide.

Stal.

Foreign TV Review

ANN VERONICA
With Margaret Lockwood, Enid
Lindsey, Anne Rawsthorne,
Christine Silver, Henry Hewitt,
Alexis France, Una Venning, Robert Eddison, William Mervyn, Vi
Stevens, Robert Harris, Diana
Calderwood, Graham Leaman,
Cicely Paget-Bowman, Edwart
Weatleigh, Sonia Moray, Anthea
Holloway, Ann St. Barbe West,
Claude Bonser, Kenneth Hendel,
Malcolm Black, Kenneth Dight
Producer: Campbell Logan
120 Mins; Sum, 8:35 p.m.
Sustaining

Sustaining BBC-TV, from London

The quality of their drama pro-

ductions has been the consistent strong point of British TV. Planning, preparation and rehearsals are comparable in time, if not in expenditure, with a standard West End presentation, and the finished

ALL STAR SUMMER REVUE
With Mr. Ballantine, Dave Garroway, Georgia Gibbs, Yogi
Borra, Oliver Wakefield, Paul
Steffin Dancers, Acromaniacs,
Dean Elliott Orch
Producers-Directors: Pete Baraum,
Joseph Santley
Writers: Joe Stein, Will Glickman
Participating
60 Mins. Sat., 8 p.m.
NBC-TV from New York
The "All Star Summer Revue,"
the hot-weather replacement for
the NBC-TV "All Star Revue," has
a fairly solid idea that should happily inhabit this time slot and keep
the period warm for the fall and
winter season. This mixture of
lesser-known and recognized talent
when properly fused should not
only be able to entertain, but do a
service to the tele industry by
proving that several newcomers can
carry the bigtime.

However, the initial session revealed several bugs. Program went
out of its way to waste its opportunities by failing to show many
of its performers up properly and
with a lack of suitable writing and
production.
For example the things they did

with a lack production.

onities by failing to show many of its performers up properly and with a lack of suitable writing and production.

For example the things they did to Mr. Ballantine shouldn't happen even to B. S. Pully. This comedy magician has proved his value on the vaude circuits, but failed to show his familiarity with this medium. He was permited to become so tense as to lose his comedy touch. There was also a running gag which would have been better forgotten.

Dave Garroway carried the bulk of the show. The dentist bit that he did on his own stanza was the highlight of his efforts. His emceeing proved effective and he made a generally good impression. His cracks about New York in the summertime shoulant endear him to that portion of the entertainment industry that rely on a heavy tourist trade. It was his only departure from good taste on the show.

Program also integrated its commercials with the comedy routines of Britisher Oliver Wakefield. He did an unfinished sentence routine which embellished the acceptability of the Kellog spiels.

There was only one major attempt at a sketch, a baseball bit that didn't come off for the simple reason that it wasn't essentially funny. The Yankee catcher, Yogi Berra, was completely wasted—but what else could be done with Berra in a situation of this kind?

Variety talent included Georgia Gibbs, who did okay with her two numbers; the Kanazawas, who also registered with risley, and the Acronomiacs with a fine line of fast moving gymnastics.

The Paul Steffin Dancers showed themselves to be skilled dancers. The number obviously in the Jack Cole iddiom was their best. Jose.

STIMMER SCHOOL

SUMMER SCHOOL
Director: Thomas Freebairn-Smith
Producer: Charles Yanda
30 Mins; Mon., Wed., Fri., 3:30 p.m.
CBS-TV, from Philadelphia
"Summer School" is another attempt to inject some educational
material into commercial videocasting schedules. This effort, however,
is not likely to enhance the future
of educational programming. It is
too obviously stamped with that
self-conscious "this is education"
approach and makes no forward
step in the imaginative utilization
of the TV for straight informational
purposes. This show is aimed at
the kids, but neither the title nor
the format for this series is calculated to hit the mark.
Initial mistake is the setting of
this séries in a classroom of the
Lower Mervion School of Ardmore,
Pa. (CBS' Philly affiliate WCAUTV is pleking up the show in cooperation with the school). All the
boredom and rigid inactivity of the
conventional classroom are reestablished on this show and the kids,
who are now on vacation, aren't

tions compensated with schmaltzy renditions of the "Pop Pop Polks," renditions of the "Pop Pop Polks," and "Zigeuner" among others.

Gros.

Gros.

Gros.

Gros.

Gros.

Gros.

Gros.

Gros.

SPORTS-SCOPE
Wilh Guy LeBow Frank Robert
15 Mirs. Fir. 1:30 p.m. (CST)
JOE THIELE, INC,
This is a studio-produced sports froutner. All the studies of the studies of the studies of the studies for a local newspaper, sports authority, and columnist is featured, and the reached with crustacean and informal sports situation who for this companies are the format for this series is calculations of the "Pop Pop Polks," under the format for this series is calculations of the "Pop Pop Polks," under the format for this series is calculations of the "Pop Pop Polks," under the format for this series is calculations of the "Pop Pop Polks," under the format for this series is calculations of the "Pop Pop Polks," under the format for this series is calculations of the "Pop Pop Polks," under the format for this series is calculations of the finder of th

with Clifton Fadiman, emces, Franklin P. Adams, John Kieran; James Michener, guest Producer: Dan Golenpaul Director: Bruce Anderson 40 Mina; Sun., 3 in m. 66 Mins.; Sun., 9 p.m. GENERAL BLECTRIC CBS-TV, from New York

(BBD&O)

Dan Golenpaul's "Information
Please," the daddy of all quiz Please," the daddy of all quir shows, which for more than a dec-ade was a weekly "must" for the ande was a weekly must for made more literate radio listener, made its TV bow last Sunday (29) on CBS-TV as the 13-week summer replacement for General Electric's

replacement for General Electric's Fred Waring show. Clifton Fadiman, doubling on the initial stanza from his regular "This Is Show Business" conferenciering, is back at his old emcee stand the's presiding over the first eight programs), as are two of the oldtime "Info" vets—Franklin P. Adams and John Kleran Rounding out the panel of experts as the first of a weekly series of guests was James Michener, author of "Tales of the South Pacific."

As a TV entrait, "Info" makes practically no concessions to the newer sight-and-sound medium. Nor, for that matter, to the changing tastes since its radio heyday. True, it is literate gab as projected by a group of warm, animated intellectuals who enjoy delving into their craniums.

Their encyclopedic minds and the speed and deftness with which they can articulate their wealth of knowledge is as startling to TV viewing mortals as it was 15 years ago via the AM kilocycles. That Fadiman combines both a personal magnetism and unusual ability is, of course, no surprise to the TV audience. Kleran, with his complete ease, lack of self-consciousness and his ebuillence (not to mention his almost-fabled memory) remains one of "Info's" vital components. F.P.A. is a distinct personality who never projects himself—yet definitely belongs in the charmed circle. Michener, too, fitted into the cerebral pattern as though he were a longtime panelite on the show.

"Info," on the other hand, makes no pretentions of being anything but a showcase for picking the brains of some extraordinarily gifted people. There are no gimmicks, no low-cut femme fatales, no prizes. It retains its intellectual integrity and as such should recapture its audience. But it will be a limited segment of the TV viewers who will content themselves with this non-gimmicked form of entertainment offering little in the way of visual values. "Info" is still an interesting and entertaining show and it would be unfortunate if this limited audience were not to be considered in the scheme of TV patterns.

considered in the scheme of TV
patterns.

There's something of a Ripley in
sports announcer Red Barber
showing up doing the GE commercials. Baseball or iceboxes, the
Barber can do no wrong. Rose.

CANDIDATE CLOSEUPS With Don Hollenbeck Producer-writer: William R. Work-

30 Mins.; Fri., 10:30 p.m.

Sustaining
CBS-TV, from New York
Series of four broadcasts, each series of joir bloadcasts, each profiling two candidates for the Presidential nomination, was launched Friday (27) by CBS-TV. It's a creditable job, as narrated

launched Friday (27) by CBS-TV.

It's a creditable job, as narrated by Don Hollenbeck, a gabber who registers warmly and intelligently, and written and produced by William R. Workman. On the preem the subjects of "Candidate Closeups" were Sen. Robert A. Tatt and Gen. Dwight D. Eisenhower.

Two intriguing 15-minute documentaries were wrapped up on the leading contenders for the GOP nod. Heavy use of film clips was made; these were well selected and edited, giving some good gilmpses into the characters of the two men. Taft talking to 500 "Belles for Bob" and telling some amusing stories about his father; Ike slogging through the mud and, garbed in cap and gown, speaking at Columbia U. Some of the old footage was used in excellent fashion, as when a sequence on the Senátor fishing was screened with Hollenbeck making analogies to Taft's political angling.

The emphasis is on the personalities. Some material from the aspirants' policy speeches was inconcentrated on the human interest, anecdotal aspects and only touched on the more significant elements of the candidates. Visual aids were lacking; charts could have been effective in showing the scoreboard on delegates. On the whole, though, this was a strong entry.



PARIETY'S 7th ANNUAL RADIO-TELEVISION REVIEW and PREVIEW NUMBER

VARIETY's 7th Annual 'RADIO-TELE-VISION REVIEW AND PREVIEW' will be materially and physically designed to make it simple for the personnel of Radio and Television to buy and sell time, talent, equipment and all its component parts.

Today, new TV film vistas are opening. Here, too, VARIETY's week-to-week appraisal is custom-made for the advertiser, the agency and the producer, highlighting the new developments in an exciting new branch of show business.

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It's the perfect medium for your advertisement. Buyer or seller.

Rates remain the same for this issue. Write to any of the offices listed for further information.

Editorial Features By Top Showmen



NEW YORK, 36 CHICAGO, 11 HOLLYWOOD, 28 154 W. 46th St. 612 N. Michigan Ave. 6311 Yucca St.

WEBS ON MONOPOLY: 'WHO, US?'

Hyde In Defense of TV Allocation Assignment Plan to Ease Problems

Fort Monroe, Va., July 1.

The battle between members of the FCC over the wisdom of the lift-freeze TV. allocation plan entered another round here last week when Comr. Rosel Hyde told the Virginia Assn. of Broadcasters that handling of TV applications without the plan would involve insurmountable problems and delay station construction for years. Without an assignment plan, Hyde told the Association, the Commission would wind up, with a proceeding that would be "administratively unfeasible, economically wasteful and so demanding in time as to make the recent freeze appears a brief interfude."

As in the case of a recent speech

as a brief interlude."
As in the case of a recent speech by Comr. George Sterling, Hyde did not mention the name of his fellow commissioner, Robert Jones, who has been attacking the plan as inequitable in its allocation of channels and unfair to the small cities.

clites.

Hyde gave five reasons why an assignment plan was regarded as essential in handling TV applications after the lifting of the freeze. First, he said, was the need for avoiding an "administrative movel of the property of the said. tions after the lifting of the freeze. First, he said, was the need for avoiding an "administrative morass." Second was the importance of making the most efficient use of TV channel space. Third was the desire to protect the interests of the smaller communities through specific assignments for them. Fourth was to assure reservation of channels for noncommercial educational stations. Fifth was to prevent international complications. Maybe the plan isn't perfect, said Hyde, and maybe some "rough spots" are to be expected in "any plan of this magnitude." However, he asserted, the majority of the Commission felt "it was more important to have a good plan immediately... than a more perfect plan sometime in the indefinite future."

Without an assignment plan.

Without an assignment plan, Hyde told the broadcasters, one TV (Continued on page 37)

Southwest Primps For 'C-Day' on TV

Dallas, July 1.

The cable has arrived to the southwest with the first programs relayed down the line today (Tues.).

WFAA-TV here and WBAP, Fort Worth and KPRC-TV, Houston, opened the day at 7 a.m. with Dave Garraway and "Today." KRLD-TV, here joined the cable for its first program at 8 a.m.

WOAI-TV will sign on weekdays now at 12:45 p.m. and join the cable at 1 p.m., while KEYL-TV. will join the cable daily at 10:30 a.m. with "Search for Tomorrow," in San Antonio.

At present programs are being microwaved to WBAP-TV, WOAI-TV and KEYL-TV, with KPRC-TV (Continued on page 38)

'Today' Bodes an **Encouraging Manana**

A. A. Schechter

(NBC-TV Executive Producer)

an interesting editorial feature in the

7th Annual Radio-Television Review & Preview Number

> VARIETY DUE SOON

First Post-Freeze TV Outlet May Go To KFEL, Denver

Washington, July 1.

Likelihood that radio station KFEL in Denver may get the first TV permit under the new allocation plan and be the first new TV outlet on the air in the post lift-freeze period appeared today as applications filed with the FCC showed no contestants for Gene O'Fallon's, bid for channel 2 in Colorado's capital city.

All other commercial VHF channels assigned to Denver are being contested. Metropolitan Television Co., who recently bought NBC's o and o station KOA, it is understood, will battle KMYR for channel 4. Alf Landon, former Kansas governor, is also expected to file for this channel.

Two applicants have already filed for channel 9. They are Empire Coil Co., which owns WXEL (TV) in Cleveland, and radio station KVOD in Denver.

Statlon KLZ, affiliate of CBS, is expected to lave competition on its bid for channel 9 from Denver Television Co., a new company composed of local business men.

There may be other applicants for channel 7 and 9.

As far as can be learned here, there will be no applications in the immediate future for the two UHF commercial channels assigned to Denver. Desire for network affilia-

(Continued on page 35)

Authors League, RTDG Win NBC-TV Contract For Writers, Directors

a.m. with "Search for Tomorrow," in San Antonio.

At present programs are being microwaved to WBAPATV, WOAI-TY and KEYL-TV, with KPRCT with KPRCT of Suild have won a new contract for staff writers and directors at NBC-TV news and special events in N. Y. Pact went into effect yesterday (Tues.) and runs through March 31, 1953, and replaces the first contract which explain the first contract which explain the first property of the unions have a "guild shop," very larged will hold down the Tuesday night 9 to 9:30 slot for eight weeks, until "Wild" returns in the fall.

Panelists on the preein will include Quentin Reynolds and his wife Vigilia Peline; literary agent Mark Hanna, and N. Y. Journal-American teenage editor Betty Betz. Show, packaged by Larry White-Manny Rosenberg Productions, will use film clips visible to the viewer but not to the panel, Panclists will then seek to identify the Clips based on clues furnished by Kollmar.

An analysis of 379 applications received since the freeze was lifted out, applicants and remainder from an analysis of 379 applications received since the freeze was lifted out a permit of a particular channel.

An analysis of 379 applications received since the freeze was lifted by weekly to \$175 and writers are boosted from \$145 to \$165 immediately and 1, \$175 on next July 1.

Both unions have a "guild shop," creating the form and writers are boosted from \$145 to \$165 immediately and 1, \$175 on next July 1.

Both unions have a "guild shop," creating the form and writers are belosted

CONTROL ONLY 42% OF SHOWS

FCC fears that the networks are monopolizing production of television programs, at the expense of the independent packagers and advertising agencies, are countered by a study made for the National Assn. of Radio & Television Broadcasters. However, some indie packagers maintain that the webs are wresting control from them and the agencies.

Survey, made by Ross Reports for the NARTB, shows that NBC-TV and CBS-TV control less than half of their commercial shows and only slightly more than 50% of their total programming. ABC-TV and DuMont, according to the Ross data, produce only a "minor per-centage" of the programs they heam

Chief reason for the swing away Chief reason for the swing away from network-built packages, which had been growing and causing concern both to agencies and indie producers, is the trend towards greater use of vidpix. Since the films-for-sale are being turned out for the most part by indies and agencies, and only to a minor degree by the skeins, the scales are tipping in the direction of nonnetwork program control.

Some packagers say that the sta-

network program control.

Some packagers say that the statistics don't adequately reflect the trend, since they lump together inexpensive and big-budgeted airers, programs in cream and class C time. If shows which are the big guns are considered, the network dominance would be revealed more sharply, it's argued, and these are the programs which enable net(Continued on page 37)

'Process Time' **Finds 400 Filing** For TV Stations

Washington, July 1.
With applications pouring in at the last minute as the FCC prepared to begin processing under its TV lift-freeze procedure, more than 400 applicants had filed for new stations as Commission offices closed last night. Count was still far short of the 1,000 applicants the agency had expected by today, but many more are likely to be brought in before the week ends.

Although processing officially be-

before the week ends.

Although processing officially begins today, it is considered doubtful that any applications will be ready for consideration of permits until the Commission holds its regular meeting next week. Realizing this, radio lawyers are not worried about being too late on applications getting first priority treatment—those from areas without TV service.

ABC-TV Calls on Stations to Stop Freezing Them Out on Clearances

'Gamble for Survival' in Radio-TV cited by

G. W. (Johnny) Johnstone

n interesting editorial feature in the soon-due

7th Annual Radio-Television Review & Preview Number

VARIETY

Camel Renewals Pour \$10,000,000 **Into NBC Coffers**

A single bankroller, Camel cigarets, handed NBC a renewal package this week totaling more than \$10,000,000. That's the estimated annual billings on the two radio and two TV shows which Camel currently sponsors on NBC and on each of which it picked up its option for an additional year.

Shows are "Grand Ole Opry" and Vaughn Monroe, both aired Saturday nights on radio; the "Camel News Caravan," a quarter-hour cross-the-board show on TV, and "Your Show of Shows," Saturday night video production in which the ciggie firm bankrolls the first half-hour. Camel, of course, also has several other shows on CBS radio and TV. Esty agency handles the entire account.

"News Caravan" represents probably the most expensive single-show outlay by a TV client. In addition to the five quarter-hour segments, Camel buys the package from the actworks.

Benton's 'Voice' Probe Gets Senate Group Okay; **50G Budget Proposed**

Washington, July 1.
Senate Foreign Relations Committee has approved the Benton resolution to probe "Voice of America" and other government international information media, and has recommended a \$50,000 budget for the investigation.
Senator William Benton (D., Conn.), father of the resolution, was formerly Assistant Secretary of State in charge of the foreign information program. He believes State Department has failed to get the best out of "Voice"; Benton wants all the international informational media combined into one independent agency. Benton issued a statement in which he recommended a \$300,000,000 annual budget for such an agency.

Smilin' Ed to Beam On Radio for Brown Shoe

Radio for Brown Shoe

Brown Shoe Co., which has sponsored Smilin' Ed McConnell on CBS-TV for a number of months, branched out into radio this week by pacting to bankroll an AM version of the show on the CBS Radio web starting in August.

Show will move into the Saturday morning 10:30 to 1' slot, replacing "Quiz Kids," now on a sustaining basis there. Radio edition, which is to be a completely separrate production from the TV version, will precede the TV stanza by only an hour, since Brown renewed only last week on the Saturday morning 11:30 to noon period for TV.

ABC-TV has dispatched letters to all stations in one- and two-station markets hitting the "artificial and temporary monopoly" that resulted from the TV freeze and asking the outlets to clear more time for ABC programs. Majority of stations have replied, with a variety of reactions ranging from friendly sympathy to caustic comment, while most hedged on the question on giving ABC-TV more clearances.

The network asked stations to

clearances.

The network asked stations to let it know what time it could get from the outlets. In most questions, stations answered that it all depended on the specific programs offered

tions, stations answered that if all depended on the specific programs offered.

The ABC letter, which was signed by TV veepee Eriest Lee Jahncke, said that the problem of one- and two-station markets would be around for another 24 to 36 months, despite the FCC's thawing of the freeze, it said that this condition "created special responsibilities for you along with the difficulties we have suffered." The stations "over-abundance" and ABC's "scarcity" were neither desirable, Jahncke's letter read. The failure of ABC-TV to get more station clearances than it has obtained, it continued, places a "limit on ABC's ability to compete."

The letter went on that ABC "recognizes your desire not to restrain competition by freezing out a network competitor" and asked the stations what "amount of time in desirable time segments" the web might expect to get in the fall.

Letter was identical to all stations with a minor change in the

Letter was identical to all sta-tions, with a minor change in the case of stations which are in the basic network of another skein. Each letter listed the specific ABC-TV shows which the outlet is tak-

(Continued on page 37)

CBS-TV Fingers In 6 **0&0 Outlets?**

CBS-TV, in announcing its intention of filing for TV station in St. Louis, will have a finger in six o.&o. operations if it's granted the construction permit, despite the FCC's limit of not more than five stations to a single customer. Reason is that the web will have minority interests in two stations which, under the FCC interpreations to date, can be combined for a single ownership status. Currently, CBS-TV owns outright WCBS-TV, N. Y., and KNXT, Los Angeles. It has a 47% interest in WTOP-TV, Washington, and has on file with the FCC an application to acquire a similar minority interest in WTCN-TV, Minneapolis. And, if the FCC finally okays the ABC-United Paramount Theatre's merger, CBS hopes to buy UPT's WBKB, Chicago, which the (Continued on page 38)

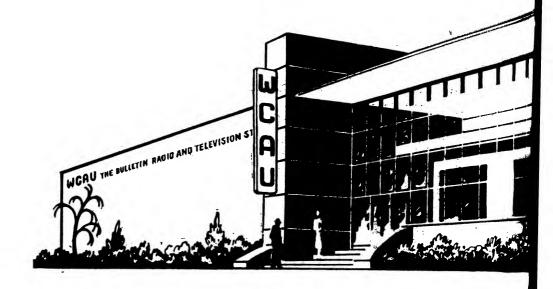
Strike Snags Ballantine Deal on CBS-TV 'Songs'

Deal on CBS-TV 'Songs'

Ballantine's, in pulling out of its projected sponsorship of CBS-TV's "Songs for Sale" at the last minute last week, did so because of a sudden strike at its Newark plant and not because the web could not clear a sufficient number of stations as previously reported, CBS exces said this week.

Web said the Ballantine's advertising chief was on his way to the J. Walter Thompson agency to place the order with CBS, when he was notified that the plant had been struck. As a result, the brewery was forced to change its mind. Web had cleared time on 28 stations, two more than the bankroller ordered. Ballantine's had planned to buy 45 minutes of the show, now aired Saturday nights from 8 to 9, on a special nine-week summer deal. As a result, if the strike is settled soon, the deal may still go through.

the beginning of an era...



on its 30th anniversar

of broadcasting

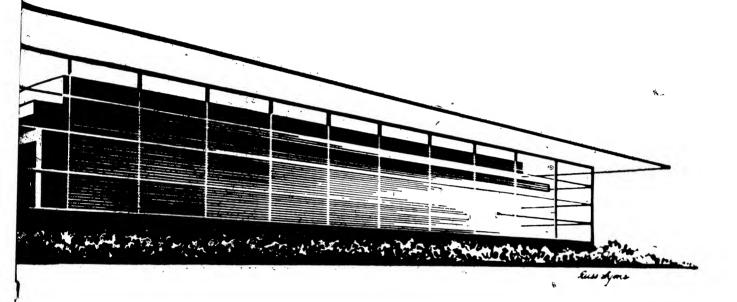
WCAU

dedicated the world

most complet

radio and television station

he continuation of an ideal



On its 30th anniversary of broadcasting, WCAU opened the doors of its great new radio and television center with the finest facilities in the world. Here is the ultimate in electronic achievement, which will result in great advancements in the programming of news, entertainment, education, and service to the community.

There's everything at hand to increase our ability to produce the best local programs in Philadelphia and to further our reputation for creating shows for the CBS network.

We could not dedicate such a building without considering the responsibility it presents. Ours is a powerful voice . . . and ours is the precious American heritage of free speech. Both must be carefully safeguarded. Therefore, this great building is dedicated to the people in this area that we serve, with the pledge that WCAU and WCAU-TV will always be "Speaking for Freedom."



WFAA 30TH ANNIVERSARY With Martin Campbell, Adams Colhoun, Vin Lindhe, Dale Evans, Eddie Dunn, Jimmie Jefferies, Fred Lowery; others Karl Lam

Producers-directors: Karl bertz, Ralph Widman Writer: Claudine Shannon 60 Mins.; Sun. (29), 7:30 p.m. Sustaining WFAA, Dallas

Sustaining
WFAA, Dallas
Special hour-long 30th, anni
airing, "WFAA Yesterday, and
Today," added up to slick production, tinged with nostalgia, as past
and present staff artists of the Dallas Morning News' 50,000-watt AM
clear channel outlet recounted
three decades of air service to the
southwest. Impact and progress of
radio and WFAA's growth since its
debut June 26, 1922, in a 9x9 foot
shack atop the old News' building,
were unfolded by a procession of
announcers—headed by the airer's
first spieler, Adams Colhoun, now
retired. Power hikes and booming
biz moved WFAA to larger Baker
Hotel studios, before its June, '41,
move to present penthouse studios,
which were the world's first AM
polycylindrical studios for acoustics. Station has been an NBC affillate since 1927.

Announcers Norvell Slater, Joe
Pierce, Elmer Baugham Dan Valan-

nes. Station has been an NBC affiliate since 1927.

Announcers Norvell Slater, Joe Pierce, Elmer Baugham, Dan Valentine, Ruggles Palmer and Bill Wolfert alternated at introing offerings of yesterday's stars, pianists Vin Lindhe, Bera Meade Grimes; vocalists Dale Evans, Peg Moreland, Cass County Boys, Bel Canto Quartet; whistler Fred Lowery, and congratulatory messages from former staff announcers Eddie Dunn, Jimmy McClain and ex-emece Jimmie Jefferies, originator of WFAA's 23-year-old Early Birds, live daily breakfast show. Station manager Alex Keese and program director Karl Lambertz, both ex-staff orch leaders, at WFAA, added an eyemoistering violin duet of "Anniversary Waltz."

Current staff artists filled last

sary Waitz."
Current staff artists filled last half of the anni airer, with vocals by Claire Stewart, Johnny Nolton and Mary Lou Singleton; instrumentals by planist Joe Reichman, new staff deejay, and Billy Mayo's Quintet; fillips from comic Ben McCleskey and cautsic d. j. Reuben Bradford.

Bradford.

Martin Campbell, WFAA's manager for 20 years and now director of radio-TV properties of the News, introed the paper's prexy, E. M. (Ted) Dealey, who paid tribute to WFAA's listening audience for fulfilling the prediction of his late publisher-father, George B. Dealey, wo, in a 1922 radio address, said: "If we obtain the good will of, our listeners, we are content. This station belongs to the people of the southwest."

Closer was "Auld Lang Syne"

couthwest."

Closer was "Auld Lang Syne" chorus by all current staffers. Producers Lambertz and Widman rate kudos for a top presentation. Both burned midnight oil collecting and assembling the many waxed messages from now famous ex-staffers in N. Y. and on the Coast. Slick editing jelled this anni program into a memorable hour saluting radio, past and present.

WELCOME, NEIGHBOR With Leon Payne, Jack Gwynn, Imperials 15 Mins., Mon.-Wed.-Frl., 11:45 a.m. Mins., Mon.-Wed.-Fri., 11:45 a.m. (CST) IMPERIAL SUGAR WOAI-TQN, San Antonio

WOAI-TQN, San Antonio

Three times weekly over the stations comprising the Texas Quality
Network comes this series featuring Leon Payne, nationally known
blind singer in a program of songs
of the west, his own compositions
and a hymn. It's a well balanced
airing and gives Payne an opportunity to display his many talents.

He has a mellow voice easy on

He has a mellow voice, easy on the ears and sings the songs that best suit his voice. His background provided by the Imperials, a musical group of six musiclans, is also easy on the ears.

easy on the ears.

It's a pleasing program which should find a soft spot in the hearts of the housewives who may be preparing the noonday meal. Soft, pleasing music and the type of songs that Texans like best.

Payne was heard in three songs, the best of which on this airing was "I'll Hold You in My Heart." He was joined by members of the band in a pleasing rendition of the hymn "Farther Along." The band was spotlighted in "Avalon."

Jack Gwynn turns in a fine job

was spotlighted in "Avalon."

Jack Gwynn turns in a fine job as m.c. and commercial announcer. Commercials might be shortened just a trifle as the two heard were slightly overlong. These were in addition to the musical jingle which opens and closes the airings. Commercials concern the product, pure cane sugar which is a Texas product refined at Sugarland, Tex, and the savings to the housewife in her food budget if used properly.

Andy.

MR. BOSTON

with James M. Curley, George Curley 30 Mins.; Sun.-thru-Fri., 5:30 p.m. Sustaining

WBMS, Boston Originally skedded as an hour-long, thrice weekly stint, this com-mentary series by Massachusetts ex-Governor James M, Curley has been switched to a daily, except

sectowards and the section of the shorter segnification or suitable for a program of this type.

Curley, also four times mayor of Hub, has a nationwide rep for his oratorical prowess, and during the program recaps one of his-more famed speeches via the persuasive voice that swayed local voters for so many years. In addition to the brief speech, Curley usually includes one or more anecdotes connected with his lengthy political life and a bit of poetry, frequently of Irish genre. His solid insight into political intrigue and innerworkings figures to hypo the listenership of the show once the national conventions get under way and undoubtedly will influence many local voters at the November elections.

Musical portion, via platters, is

elections.
Musical portion, via platters, is
introed by George Curley, whose
voice and style closely resemble
his father's and consist of shamrock-tinged melodies, aimed at the
large segment of Irish whose
hearts belong to Curley.

Elie.

STRAWHAT CONCERTS
With Alfredo Antonini orch; Warren Sweeney, announcer
Producer-director; Oliver Daniel
30 Mins.; Tues., 10 p.m. Sustaining CBS, from N. Y.

Sustaining
CBS, from N. Y.

Almost a perennial summer feature on CBS Radio, "Strawhat Concerts" returned to the air Tuesday night (24) with Alfredo Antonini leading his staff orch through a nicely-paced repertoire of tunes. Once a listener tuned in, it made for okay listening but the show certainly doesn't present any inducement to swing the dial over to CBS' way. At best, it's an okay filler for the dog-days.

Show presents somewhat of a ripley in that the same results could be obtained far more easily and at less expense via a disk jockey program. No attempt was made on the new season's preem last week to give if'any personality. Announcer Warren Sweeney intoed each number in accepted style and the orch played it. There weren't even any vocalists involved. Ostensible answer is that the musicains, being on staff, get paid anyhow so the web might as well take advantage of their weekly checks by putting them to work.

Show replaces the web's usual Tuesday night dance band remote

Show replaces the web's usual Tuesday night dance band remote in this slot, so it ties in with the program schedule. As such, it won't lose any listeners but it probably won't pick up any either.

Stal.

HEADLINES AND BYLINES
With Howard Maschmeier, Con
Heffernan, others
15 Mins.; Mon.-thru-Fri., 6 p.m. Sustaining WPTR, Albany

Pursaming
WPTR, Albany
Program moves off the beaten
path by presenting a news roundup from the Times-Union plant,
where Howard Maschmeier, WPTR
director, of news and special
events, talks with reporters as
they write stories for the next
morning's editions. A spontaneousorigination, it authentically reflects some of the excitement and
drama of the city room. Occasionally listeners eavesdrop on an
important story in the making.
Show has a certain unevenness,
even to the voices of hurrying
staffers, but this is balanced by a
naturalness and a novelty which
many studio pickups lack. George
O. Williams, managing editor of
the Hearst daily, is understood to
have suggested the format.

Maschmeier usually starts with

have suggested the format.

Maschmeier usually starts with Cliff Carroll, who recounts P. 1 positions. He follows with City Editor: Con Heffernan, outlining the assignments on which various men and women are working. Hefernan, incidentally, displays an excellent radio voice. Maschmeier then walks around, chatting with reporters at their typewriters. He gets as many as seven or eight on the mike. They vary in quality of tone and in ad libbing ability, but generally put over the essentials of the yarn compactly. Maschmeier ends with news ticker briefs.

Program, choicely spotted, pri-

meier ends with news ticker briefs.
Frogram, cholcely spotted, primarlly covers Albany, which may
have elements of weakness for a
50,000-watt station. However, it is
listenable. Maschmeier is alertly
competent. if in spots slightly
bongy. Roar of presses, which
were a distraction, seems to have
been reduced. Jaco.

EDDJE DUNN SHOW Writer-producer: Dunn Director: Bob Greiner 90 Mins.; Mon.-thru-Fri., 2 p.m.

Director: Bob Greiner
90 Mins.; Mon.thru-Fri., 2 p.m.
Sustaining
WIZ, N. Y.
Wisely proceeding on the theory
that two-and-a-half hours of a network originated hillibilly program
would be too much for metropolitan New York listeners to stomach
in the afternoon, ABC flagship
WIZ set the "Eddie Dunn Show"
for the direct of minutes in lieu of
Tennessee Ernie. A disk jockey,
Dunn has a facile line of patter
which he dishes out betwixt tunes
by such platter faves as Perry
Como and Dinah Shore.
On Monday's (30) preem Dunn
tossed off pleasantries about how
his stanza was named, the fact that
this is "National Petunia Week"
and a variety of quips—some good,
some mediocre. But he kept the
accent on music. Which was all to
the good. Lest New Yorkers be left
out in the cold entirely insofar as
Tennessee Ernie is concerned,
WIZ pipes him in from 3:30 to 4.
Cal Tinney, also in the bucclic
vein, holds down the 4 to 4:30 segment.

JAZZ NOCTURNE With Jean Tighe, Mac Perrin Singers, Sylvan Levin Orch Producer: Jack Irish

Producer: Jack Irish 30 Mins.; Mon., 8 p.m. MBS, from New York "Jazz Nocturne," first of the five musical features that have been blocked in on Mutual's programming sked to replace the vacationing M-G-M produced shows, preemed Monday (30) with a pleasing half-hour stanza of mood rhythms. Stanza was tastefully produced and moyed at an easy pace despite some obscure patter which was used to intro the numbers.

which was used to intro the bers.
Warbler Jean Tighe was a bit pretentious in her gabbing chores but hit nicely in her piping assignments. Miss Tighe has a good blues quality and belted out such tunes as "St. Louis Blues," "What Is This Thing Called Love" and "More Than You Know" with proper feeling. Her workover of "Great Day" was packed with zest. She'll win lots of fans via this series.

zest. She'll win lots of fans via this series.

Mac Perrin Singers delivered a cute workover of "Play a Simple Melody" and were okay in a choral chore at the opening and closing of the stanza. Topflight orch backing of Sylvan Levin's orch sparked the session and heightened its listening appeal. Orch was standout in an excellently arranged "Darktown Strutter's Ball.", Gros.

PAUL DENIS
Producer: Maely Bartholomew
120 Mins., Mon.-Fri., 11 p.m.
Participating
WYNI, Newark
The cafe disk jockey show is the
subject of various shifts. No sooner
is one spot vacated than another
restaurant installs a turntable operator. With late business at a
nadir, bonifaces are attempting to
stop this retrogression with the
deejay.

reator. With late business at a nadir, bonifaces are attempting to stop this retrogression with the deejay.

Newest entry in this field is Paul Denis, former tradepaper editor, radio and gossip columnist who has a long and varied background in show biz chronicling. He's also authored several tomes, one dealing with the gastronomic taste of celebs. Thus in his present stand, Denis puts to use a major part of his background.

Denis, operating from one of the oldest restaurants in the Times Square area, the Blue Ribbon, indicated that he'll turn this time sector into a studious discussion stanza. In his opening remarks, he dwelt on 'the venerability of this restaurant, segueing into some of its former diners, foremost among whom was Victor Herbert. From this start, he shifted to the American Society of Composers, Authors and Publishers, which Herbert helped found. With this precede Otto A. Harbach, Society's prexy, spoke on the collection setup, and composer-performer Mel Torme chimed in.

Denis handles a guest well, getting a good bit of information out of an interview. He's still a green hand at this program, but he's likely to get along in the medium.

Jose.

HENRY HALL'S GUEST NIGHT
With Henry Hall orch, Cliff Gordon, Charlie Chester, George
Mitchell Glee Club
Produced by Alastair Scott-Johnstone
30 Mins.
BBC, London
Stanza caught the spirit of vaude, being introduced and slickly emceed by Henry Hall, longtime British bandleader and now actively linked with show promotions. Surprise element was also well main—
(Continued on page 38)

(Continued on page 38)

From the Production Centres

IN NEW YORK CITY . .

Ted Cett, WNBC-WNBT manager, and Dick Rubin, Music Corp. of America AM-TV agent, sail on the S.S. United States for Europe tomorrow (Thurs.)... Jean Hersholt, star of "Dr. Christian," will be chief speaker at Denmark's 40th annual celebration of America's Independence Day at Aalborg... Jack Kuney cited by the U. S. Army and Air Force for his work as director of "Proudly We Hail," transcribed series beamed on some 2,000 outlets... CBS sports counselor Red Barber signed to lecture at N. Y.'s Town Hall in December, as one of the top dates on his wintertime gab circuiting... Robert Crier exiting Kenyon & Eckhardt radio-TV dept. No future plans set... Adrienne Bayan, Jimmy Monks, Mildred Clinton and Horace Braham have been cast for "Front Page Farrell"... John Thomas has joined "Stella Dallas"... Eldon Hazard, CBS Radio network sales manager, to Detroit last week to spiel on web's "More Than Meets the Eye" promotion film.

Hartley Samuels, formerly handling retail sales at MOR.

Dallas"....Eldon Hazard, CBS Radio network sales manager, to Detroit last week to spiel on web's "More Than Meets the Eye" promotion film.

Hartley Samuels, formerly handling retail sales at WOR, has been added to WJZ in the same capacity, vice Joseph Weisenberg, who shifts to ABC radio "spot sales... Zathmary, composer-conductor who formerly did work for Associated and Lang-Worth transcription libraries, named to head up Charles Michelson's music scoring division... Judy Ann, daughter of ABC-owned station's veepee Ted Oberfelder, who often appeared on "Quiz Kids," proved herself a real-life quiz kid, graduating last week from high school with honors... Broadcast Advertising Bureau prez William B. Ryan addressed the Virginia Assn. of Broadcasters Thursday (26)... Claire Himmel, research director for WNEW, and Jacques Rene Horn, of Associated Metals, charting August nupitals... Maestro Hank Sylvern writing score for a musical comedy, "Hearts and Flowers," scripted by Malviu Wald... Dennis James pinchhits as emcee of ABC's "Stop the Music" Sunday (6), while Bert Parks takes a summer vacation... David Kerman and Francis de Sales added to "Romance of Helen Trent"... Pat Hosley has joined "Our Gal Sanuday"... Announcer Bill Lazar back from a trip to Bismark, N. D., and Milwaukee... Tedd Lawrence this week launched cross-the-board stanza, "Luncheon at Guy Lombardo's," originating from the band leader's East-Point House eatery on Long Island, over WGBB, Free-port, N. Y.

Ed and Pegeen Flugerald, WJZ and WJZ-TV gabbers, sail on the S.S. United States tomorrow (Thurs.) for quickle trip to Europe; they'll do their AM stint that day from the ship... Mort Nussbaum, disk jockey of WHAM and WHAM-TV, off on an eight-week cruise into Canadian waters on his yacht "Tee-Vee"... Barry Gray's WMCA show will suspend from July 7 to Aug. 20 while the gabber takes his summer vacation in Europe... Hewitt board chairman and chief exec officer, with David Ogilvy, former senior v.p., moving up into Hewitt's previous post as prez... Toni Gi

frolic.

Walter Lewis will do a special broadcast from the Metropolitan Museum of Art exhibit at Hofstra College over WHLI tomorrow (Thurs.) at 2:45 p.m.... Rosemarie Boyd, of ABC personnel dept., has left the web; she's expecting her first child... Willy Ley, the rocket expert, launches a weekly science show on ABC this Saturday (5) at 4:15 p.m. Bill Berns will produce.

IN HOLLYWOOD . . .

Ted Bliss, veteran radio director and late with Young & Rubicam, was elected prez of Hollywood local of Radio and Television Directors Guild. Named to the national board were Ivan Green, Max Hutto, Gordon Hughes, Dick Mack and Bliss.... Vote of annual award to Paul Price, radio-TV ed of tabloid Dally News, by membership of Radio and TV News Club, whipped up a small tempest when Dave Anderson, prexy, made some such remark as "over my dead body he gets it." He didn't like some of the things written about the club by Price so at last week's awards dinner he must've played dead... Bud Edwards, former ABC program chief here, set up an agency on the strength of landing the million-dollar Maier brewery account. He took with him ABC'ers Jimmy Vandiveer, Rollo Hunter, Jack O'Mara and Ernest Felix. Last week they lost the account... Harry Maizlish caught the other stations napping and sewed up for KFWB the exclusive broadcast, telecast and endorsements for Florence Chadwick's swim of the Catalina chanel July 3. He stands to make a nice bundle on it....John Guedel reasoned he should be closer to CBS Television City because of his several shows on the net's radio and TV skein so he's putting up his own building within shouting distance. Art Linkletter and Irv Atkins are partners in the project....NBC's Fred Wile and NBC's Bea Canterbury will be stitched in N.Y. July 17 ... KFWB will cover the Olympic Games by having each day's taping flown here.

IN SAN FRANCISCO . . .

Vernon Esgar, FCC co-ordinating engineer, briefed Chamber of Commerce Electrical Industrial Section on "coneirad," the controlled electromagnetic radiation air alert system... Convention-bound Bob Letts covered locally on KNBC by Joe Gillesple on vocals and Dick Leonard on typewriter... Jay Thompson, former teen-age emcee, on leave from Armed Forces Radio Services at Panama, taping shows at KNBC and swifting them back to the Canal Zone... Vacationing brass: Lloyd Yoder to Denver, Arthur Hull Hayes to the Mother Lode... Dave McElhatton, radio apprentice, got the nod to replace vacationing Red Blanchard, the glad-lib deejay on KCBS... Carroll Hansen and Dink Templeton planed to L.A. to eye-witness the Olympic finals for their sports shows... George Thomas Folster, NBC Tokyo correspondent, salling home in a 50-foot yacht, reported (via Coast Guard) that all was well in mid-Pacific... More KCBSing: Producer Pede Worth named Daly City police commissioner; Emy Gates out with an appendectomy. Bob Fairbanks upped to promotion writer... Sassiety item: KNBC Engineer Phil Ryder to wed Ruth Berglund July 26.

IN CHICAGO ...

Julian Bentley, WBBM news director, starting his 23d year as a news gatherer... Ed Cooper back from Gotham, now freelancing... Louis G. Cowan office hosted the "Quiz Kids," past and present, at QK's 12th anniversary party at the Bismarck last week... Harold Wagner and Art Feldman in town making arrangements for Mutual's coverage of the political conventions... Adrian Murphy in town. CBS tossed a cocktail party... Don Coleman, number two flack at WGN, off to Camp Ripley for two weeks with his national guard unit. He's a Lt... Tom Moore and his "Ladies Fair" program cast each gave a pint of blood after his air appeal for blood donors.... "Welcome Travelers" starting its sixth year on NBC for P & G.... Jackie Rudolphy of Mutual vacationing in Wisconsin... WBBM's John Harrington saluted Rockford, Ill., on his Saturday (28) show... Paul Gibson flew his own plane to Omaha for a WBBM broadcast.

Inside Stuff—Radio

Thomas F. O'Nell, Jr.'s, extended power over the Mutual network was further reflected last week when the MBS stockholders elected Ward D. Ingrim, executive v.p. of the Don Lee Network—part of O'Neil's General Teleradio empire—a member of the board of directors. Other board members are O'Neil, chairman; E. M. Antrim, WGN, Chi, vice-chairman; Willet H. Brown, of Don Lee; H. K. Carpenter, of WHK, cleveland; Benedict Gimbel, Jr., WIP, Philly; J. R. Poppele, WOR, N. Y.; Linus Travers, Yankee Network; Frank Schreiber, WGN, Chi; William H. Fineshriber, Jr., MBS exec v.p.; Theodore Streibert, WOR, N. Y., and James E. Wallen, secretary-treasure of MBS.

Board also elected two new MBS officers, Poppele as engineering v.p., and Julius F. Seebach, Jr., program v.p. Both had previously been WOR veepees and were brought into Mutual last month as part of the WOR-Mutual integration.

pointing up the trend of soap operas toward dealing with more mature and real problems, CBS' "Second Mrs. Burton" has expanded its "Family Counsellor" feature from a bi-weekly to weekly basis. Segment is a three-and-a-half-minute interview tallpiece on the Wednesday edition of the daytime serial and discusses questions such as the worthy causes, cooking, public service messages and similar subjects of general interest to women. For example, on the July 16 broadcast, Albert Kornfeld, editor of House & Garden mag, will spiel on "life with children."

At first Young & Rubicam agency feared that the distaff dialers might object to having the washboard weeper trimmed for the gab gessions, but the feature has brought favorable audience response as evidenced by a large mailbag.

Daily highlights from the convention of the National Assn. for the Advancement of Colored People were beamed on seven days, ending Monday (30), over WLIB, N. Y. Proceedings of the confab were taped and flown from Oklahoma City to the Indie outlet, for beaming the

and nowli from Casalana Cay and the Maler white, NAACP exec secretary who is also a WLIB gabber, and Henry Moon, NAACP public relations director, who acted as the station's correspondents.

Radio and television industries last week were kudosed by the American Cancer Society for the plugs they aired on the recent ACS fundraising drive. Walter King, AM-TV director of the society, reports that during the '52 ACS campaign, the broadcasters gave 346 cancer plugs on AM nets, compared with 240 the previous year, and TV webs beamed 208 messages, compared with 135 last year.

These figures don't include special web broadcasts, or plugs and programs aired at the local level.

Philco has established three \$1,500 engineering scholarships at Lehigh University. Dr. Martin D. Whitaker, president of the University, said the scholarships will be given annually for the next four years.

Leslie J. Woods, Philco v.p., said the grants were made because "there may be a decline in the number of new engineering students in the next few years."

Sholis' 'Save Radio' Blueprint

fare equitably in the event of a on an arbitrary formula pulled out cut; and (2) asking all affiliates to give the chain the unilateral right to fix the rate at which a station to nx the rate at which a station would be sold on the network, "so that CBS would be in a position of flexibility to meet any hare-brained rate slash. Virtually all of you have signed this new contract."

of you have signed this new contract."

The new type of pact was inked, according to Sholis, because the outlets were demonstrating their confidence in Columbia, placing it in a position to compete with NBC. NBC outlets, however, forced the web to abandon its project. "We are not beyoffd learning a lesson from those living on the other side of the tracks," Sholis said. "I propose that we act in a similarly sound and courageous manner."

Sholis cited a story which appeared some weeks ago in Variety on CBS' intention of cutting rates 25% and perhaps up to 50% in certain time periods. Price cutting was not the answer then and is not the answer then and is not the answer now, he declared. "The alarming fact is that NBC and CBS, seem determined to fight this price war to the death—of the last affiliate, If CBS initiates another round of rate cutting, the other networks will follow. Nothody will gain in the long run. How long can you continue selling a 69c tube of toothpaste for 29c before people begin to believe it's only worth 29 cents?" he asked.

Affiliates' keynoter called on CBS board chalrman William S.

before people begin to believe it's only worth 29 cents?" he asked.

Affiliates' keynoter called on CBS board chairman William S. Paley to "tell us tomorrow there will be no rate cut." He said no intelligent broadcaster would overcharge a spender, "but it would be equally stupid and equally suicidal to cut rates out of fear, panic, intimidation, desperation or a misguided desire to keep up with a rate-cutter down the street... The advertiser is as much concerned as we in keeping radio a healthy medium to help him sell his products at a profit."

Paley should announce that Columbia is a "No Deal" network, Sholis argued, "Nothing could be more salutary than an announcement by CBS that henceforth no advertiser can expect any rate contribution or anything else not published on the card and offered to all advertisers... No medium can remain vigorous in a 'fire sale sulting from a rate reduction based'

though permits can be had without going into hearings.

If there is no last minute contestant for channel 2, FCC's channel-by-channel allocation plan will wave proved, at least in the case of Denver, its value in getting state for Channel 2, FCC's channel-by-channel allocation plan will there process in the case of Denver, its value in getting state for Channel 2, FCC's channel-by-channel allocation plan will adoption of Denver, its value in getting state for Channel 2, FCC's channel-by-channel allocation plan will be processed of Denver, its value in getting state for Channel 2, FCC's channel-by-channel allocation plan will be processed of the safe polication on the air fastest. Prior to adoption of the plan, agency had been considering lumping all VHF adoption of the plan, agency had been considering lumping a

business."

He didn't point the finger only at the skeins. "Too many station operators have been equally casual about their rate card," he regretted.

about their rate eard, no region ted.

Columbia was urged to take the lead in "underwriting and developing sound research that will measure all the dimensions of radio," to find "for the first time," radio's true value and impact.

Shalls sound the fact that CBS

true value and impact.

Sholis scored the fact that CBS is backing Standard Audit and Measurement while NBC is backing Nielsen Coverage Service, "both designed to measure the same thing, only with a guarantee that the figures will not match." "Radio in the beginning set its rates by instinct," the station-spokesman declared. "Rates stood still while the medium continued growing."

KFEL

= Continued from page 31 ==

tion and fear that Denver may not tion and fear that Denver may not be able to support five commercial stations are believed to be the principal factors behind applicants' unwillingness to go into UHF even though permits can be had without going into hearing.

MUTUAL'S CHI POLITICO CONTRIB VIA DAILIES

CONTRIB VIA DAILES

Bob Schmid, Mutual's ad-promotion y.p., has lined up an ambitious project whereby the web on the Presidential conventions will supply daily columns by-lined by MBS personalities, to 150 dailies. The cuffo columns will be sent out by pre-paid wire, special delivery or airmail, will cover behind-the-scenes activities and will be tailored for the individual publications by including items on their local delegates and politicos. Supervising the operations at the convention will be Frank Zuzulo, MBS press director, aided by Hal Gold, Harry Algus and Bill Diehl, who will travel from the web's flackery in N. Y.

Network brought its affiliates in on the plan, and the local outlets made arrangements with papers in their communities. Mats and photos have been provided so that the papers can promote the features, and photos of the commentator-columnists with local personalities will also be sent out from Chi. Among the gabbers taking part are Cecil Brown, Cedric Foster, Frank Edwards, H. R. Baukhage, William Hillman, Les Nichols and Fred Van Deventer.

Detroit—Jerry Crocker, formerly of WERE, Cleveland, WCUE, Akron, and WMOA, Marietta, has joined WJBK and WJBK-TV as an announcer-disk jockey.

AFRA Accepting Profs' 1 Big Union' Plan to Pave Way for 4A's Merger

Staff Scripters Walkout At Webs Seen Averted

With today (Wed.) as "strike deadline" set by the Radio Writers Guild against the networks, it looked yesterday afternoon as though a walkout of staff scripters would be avoided.

would be avoided.

A meeting between the webs and the union Monday night (30) ended nest midnight, with most of the fringe issues cleared up. However, the two basic problems—those of commercial fees for news writers and final salary determinations—were being tackled at another session yesterday afternoon and evening as Variety went to press.

Arnold's 'Super Circus'

Arnold's 'Super Circus'
Arnold bread has bought the last half-hour of "Super Circus" on WJZ-TV, N. Y., starting Sundey (6); via Benton & Bowles.

The ABC-TV show is on a co-op basis for the summer. Mars candy, which regularly has the 5:30-6 portion, is on hiatus. Canada Dry has the 5 p.m, half-hour on alternate weeks.

American Federation of Radio Artists is expected to get behind the Cornell U.-UCLA professors' blueprint for a talent merger and

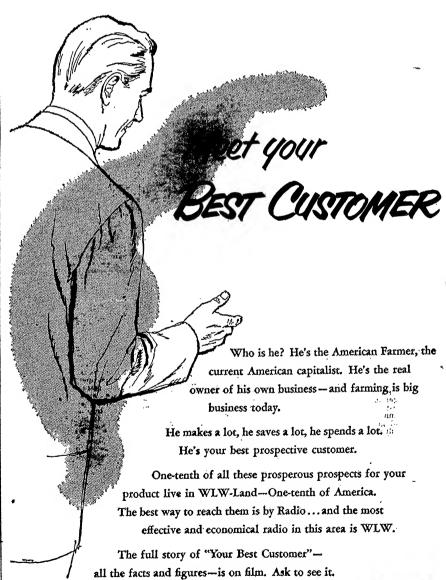
the Cornell U.-UCLA' professors' blueprint for a talent merger and it the four other eastern branches of the Associated Actors & Artistes of the Associated Actors & Artistes of America also adopt the plan, a full-scale wedding of the performers' unions may be effected.

AFRA national board members are being polled by mail on the professors' plan, which has had some revisions from the proposal made two months back. If the board approves, the radio union's membership will be canvassed in a mail referendum. Other unions concerned, including American Guild of Wasical Artists, American Guild of Musical Artists and Actors Equity Assn. have not yet moved on the plan.

The college labor relations experts' amended plan calls for the establishment of a one-card union. One local will be established in each city with artists from all fields belonging. Most significant change in the plan is that machinery has been proposed for putting the merger into effect should all five branches accept the plan.

This calls for the branches and Television Authority, in which all (Continued on page 36)

(Continued on page 36)



The Nation's Station



Television Chatter

New Yorks

New York .

Jay Barney into "Assignment Manhunt." preeming Saturday (5), on NBC-TV . Hollywood thesper James Cebastian, known as the "Apollo Man," in. Gotham for some vidpic work . . . Stuart Scheftel, producer-quizzer of ABC-TV's "Hot Seat," off to Chicago for the airer's special edition Friday (4) on Sweets Co. of America has renewed "Tootsie Hippodrome" over ABC-TV for 26 weeks, effective AUS 3. Reed Hadley, star of CBS-TV's "Racket Squad," visited N. Y. last week and guested on sponsor Philip Morris' AM series, "Playhouse on Broadway." before returning to Coast today (Wed) . . . Jan Murray and his wife Toni, who recently formed Jantone Enterprises, plan to enter vidpic production . . Cpl. William F. Burke, Jr., former assistant director on the Jimmy Durante and Ed Wynn shows, is now touring Europe with EUCOM headquarters' AM-TV section.

Tidewater Oil renewed DuMont's

EUCOM headquartion.
Tidewater Oil renewed DuMont's
"Broadway to Hollywood" for an
additional 13-week cycle... First
show scripted by Michael Dyne for
"Therefore (Tony) Miner's "Cur"Avaya". additional 13-week cycle ... First show scripted by Michael Dyne for Worthington (Tony) Miner's "Gurtain Call" on NBC-TV "Azaya," will be aired Friday night (4). He was erronously credited with having written "The Promise," which launched the series two weeks ago ... Gregory Ratoff, George Jessel, Sir Gladwin Jebb and Howard Lindsay-Russel Crouse coming up in that order as guest panelists on CBS-TV's "Information Please" ... Lleut. Dody Sinclair, former staffer with WJAR-TV, Providence, serving aboard an aircraft carrier in the Mediterranean this summer ... Sofia Bros. pacted for 13 weeks of spots on WPIX's Ted Steele show. Agency is Warren, Jackson & Delaney ... WPIX publicity staffer Carol Levine heading for a six-week vacation in Europe July 9. She'll visit former NBC continuity writer Helen Miller, now

Eileen BARTON

Coral Recording Artist

Direction: MCA

Your Top TV

in Germany . "Show of Shows" producer Mar Liebman doing a by-line field Yet, Esquire on Marguerite Black, apprano on the show.

Alan Neuman replacing Larry Schwab, Jr., as producer-director of NBC's "Lights, Out", Free Isnoe scripter Eric Arthur has an original on NBC's "Kraft Theatre" tonight (Wed), titled "A Time for Turning."

Hollywood

Hollywood

Al Goodman, art director of KECA-TV, named to board of Society of Motion Picture Art Directors... Al Fischler ankled Snader Telescriptions to join KLAC-TV as account exec, and Joe Coffin, formerly head of channel research department, joins sales... KECA-TV's Bill Gwinn and family left on vacation trek to Jackson Hole, Wyo., returning to "This Is My Melody" July 18... John Cameron Swayze in from N. Y. for coast-to-coast preem of "Camel News Cara-van" on NBC-TV, and later in week goes to Frisco... "Louisa May Al-sgott," first in series of telefilms tagged "Famous Americans," bows on KECA-TV tonight (Wed.)... Jack Gardner named newscaster for "Alka-Seltzer Newspaper of the Air" on KHJ-TV, and George Martin, Jr., is newsreel ed... Ed Kemmer of KECA-TV's "Space Patrol" to Reading, Pa., on vacash... Frank DeVol's KTTV show kined for auditioning as possible fall entry... Pacific Wines sponsoring "Yester-day's News" on KLAC-TV. Korla Pandit bows in on KTTV for three-a-week series beginning July 6, Descanso Gardens sponsoring. Affiliated Gas Equipment picking up tab for KLAC-TV's Sunday night feature film... Roller Derby videobuted on KTLA... Elton Rule exits KLAC-TV to join KECA-TV sales staff.

San Francisco

San Francisco

KROW, Oakland, petitioned FCC to restore its TV application to the docket along with others extant at time of 1948 freeze. Petition argues that new applicants be excluded from new hearings, also asks-FCC to repeal ruling reducing six local VHF commercial channels to four.: KPIX crew, gunning for a July 1 debut of its new Mt. Sutro antenna, handicapped by continuous, fog, making work on the steel tower wet, slippery, and unsafe... Grace Lawson, Hollywood TV cook, in for a weekend, will return for a month's summer siesta... BAETA, local TV school group, ratified bylaws, divided membership into university-college, city and rural groups, assessed members 25c per pupil for first year of TV operation, limited voted privileges to one vote per 5,000 students... KRON's cartoonist, George Lemont, shifts to KPIX, July 6, with a newie, "Uncle George's Cartoon Club"... Art Primm, veteran KYA newscaster, preeming a daily "Newspaper of the Air" before the KRON lens... Add Hollywood, importees for

KGO-TV's Cerebral Palsy telethon — Meroedes McCambridge,
Marshall Thempion, Bill Bishop,
Eddie Bracken, Margaret, O'Brien,
Harold Peary, John Agar, Jimmy
McHugh, Ben Alexander, Anita
Gordon. Eleaner Montgomery
and Virginia Johnson set up outfit to service shows with TV props
; State. College; Jaunched sixweek TV workshop with Dr. Tom
Groody, Blue Wright, Russ Baker,
Ed. Smith, Eyangeline Baker and
Eddle Dolan representing lecturers
from the TV industry.

Chicago

Chicago

Jack Brickhouse and Arch Ward have a 'new 'Sports Page' on WGN-TV'. Studs Terkel and Win Stracke headlining 'Mice and Men'' for 'two weeks at Michigan Shores strawhatter. 'Impact' Monday (30) fed by WENR-TV to ABC-TV web gave viewers a behind the scenes look at the radio and teevee facilities at the International Amphitheater. Eddie Ducette back on his WNBQ cooking show after the emergency appendectomy. Don Herbert, NBC-TV's 'Mr. Wizard,' talked before the Wisconsin State Teachers College last week. Standard Oll of Indiana picked up the tab on Clifton Utley's newscasts three nights a week on WNBQ. Hal Fisher doing 'This Is the Story' on WFBM-TV, Indianapolis. Chicago Boys Clubs gave an award to WGN-TV's Kay Middleton. Muntz TV will increase production to 20,000 sets a month in Sept. Buck at his WGN-TV director's chair ''Quiz Kids' starting on NBC-TV next Monday (7). WENR-TV now feeding two hours of 'Westling from Rainbo' to ABC-TV_Wednesday nights. Super Circus' Mary Hartline doll ... WENR-TV got a 52-week renewal on the 'Sachs Amateur Hour,' which is sim ul cast over sister station WENR.

London

"The Nantucket Legend" by George Lefferts, which won a prize in America for the best TV play of the year, is to be screened on the British network next Sunday (6). Piece is being directed by Fred O'Donovan and will star Herbert Lomas. Next edition of "Show Business," the Vic Oliver monthly program, will feature Jack Watting and Phyllis Calvert who will play their original parts in a scene from "Flare Path." They'll be introduced by playwright Terence Rattigan

AFRA

Continued from page 35

the branches are represented, in proportion to the membership in good standing, with the conclave drafting the constitution of the One Big Union. All branches accepting the plan would bind themselves to live up to the result of that convention. However, should only four (or fewer) branches accept the plan, the whole thing would fall through.

If that split eventuates, it's likely that AFRA and TVA would take steps to effect a two-way merger.

Best Foods Reconsiders. Repacting Garry Moore

Repacting Larry Moore

Best Foods, which had notified CBS-TV that it was pulling out of the Garry Moore daytime show after the July 15 broadcast, has reconsidered and is now taking only a two-month hiatus.

Bankroller will return to the show Sept. 15, picking up a quarter-hour segment of the show once weekly, which is the same schedule it now has. Show at that time will be trimmed from an hour to a half-hour cross-the-board.

WLIB Sets Kid Show For Negro Market

For Negro Market

A kid show for the Negro market is being added to WLIB's (N. Y.) block of programs beamed to Negro dialers. Stanza starts Saturday (5) at 9:30-10 a.m.

It will be handled by Lorenzo Fuller, who left the role of Sportin' Life in "Porgy and Bess" in Dallas to take on the assignment. Stanza will include kidisks, interviews and remotes from the Harlem Y.

'Hike Rates'

- Continued from page 25 g

sent a copy of the resolution for their signatures. Five points of the resolution

(1) That CBS immediately launch

a program of sound qualitative re-search, establishing radio's real value;

(2) That the network and affiliates take the initiative to strengthen the standards and practices of good broadcasting;

(3) That CBS should abandon its efforts to set rates unilaterally for the affiliates;

for the affiliates;

(4) That a concerted effort of certain advertisers for further rate cuts should be firmly and finally rejected and that the July (51) rate cut should be rescinded, and (5) that CBS should consider the advisability and necessity of increasing daytime rates at least 20% above the level existing before the 1951 cut.

George B. Storer, head of Storer Stations, opened the meet as chairman. However, because of his sis-

man. However, because of his sister's death Monday night (30) in Chicago, he left. John Patt, of the Goodwill Stations, then took the chair.

During the course of the session, some delegates asked: "What happens if we hold the line on rates and lose business?" A chorus of voices shouted: "Lose business."

ANTA

Continued from page 25 🚃

dio" on TV and DuMont's "Cos-morbilitan Theatre." Designation of the network to carry the show will depend on which bankroller buys it. But

only four (or fewer) branches accept the plan, the whole thing would fall through.

If that split eventuates, it's likely that AFRA and TVA would take steps to effect a two-way merger.

Another change made from the first draft proposal of the professors is that the board of the proposed integrated union would be cut from 200 to 100 members. Representation would be on the basis of one delegate for each 200 members, with a total membership-ingood-standing of 20,000 performers envisaged.

Dues Scale Sciup

It was also decided to drop the dues scale as proposed by the Cornell-UCLA team in favor of permitting the convention to determine the specifics. It was recommended that dues, when set up, be keyed to the individual's income, with a floor and ceiling set.

The professors drew up a ballot for the referendum, with the members of the various unions to vote on this specific plan, as is and without qualifications. It is this ballot which AFRA is voting on and which the other unions may also send out.

Technically, TVA wasn't asked to poll its membership on the plan. However, since TVA will be sending delegates, the live video union will probably get its membership to vote on the blueprint.

AFRA' and TVA memberships voted overwhelmingly last March to have a two-party blending by July 1 if a five-branch consolidation wasn't affected. While no action was taken on that wedding, the two groups would probably get fogether if the profs' plan doesn't get accepted all around.

PRO GRID ANTI-TRUST HEARING POSTPONED

Philadelphia, July 1.

The Government's anti-trust suit against the National Football League, slated for June in the U. S. District Court here, has been set back until October. The postponement means that a decision on the pro grid league's broadcasting and TV blackouts will not come until after the end of the season.

The case has wide interest to the

after the end of the season.

The case has wide interest to the sporting world and television industry, since a decision would affect not only pro football but the college game, prize fights and other sports events which now restrict radio or TV broadcasts to certain cities and localities.

Judge Allan K. Grim, who announced the postponement, said he had scheduled the case for June because of its importance, but was

he had scheduled the case for June because of its importance, but was unable to hold the pre-trial con-ferences having been tied up in a five-week civil suit. Judge Grim and the attorneys involved have slated a pre-trial conference for Aug. 6, and all interested parties have been notified.

Mutual All-Star Preview

Mutual will air a special broad-cast previewing the All-Star Base-ball Game on Monday (7) at 8-8:30 p.m. Gillette is bankrolling the actual ballcast the following

the actual balicast the following afternoon.

Taking part on the preview will be MBS exec v.p. William H. Fine-shriber, 7r., baseball commissioner Ford Frick, team managers Leo k, team managers Leo and Casey Stengel and Durocher some of the stars.

Jack McCoy to Coast

Jack McCoy, emcee of "Live Like a Millionaire," has informed Masterson-Reddy-Nelson, packagers of the NBC show, that he's leaving the show in order to return to the

He'll bow out as soon as replacement is found. McCoy has been emceeing stanza since it started on the Coast two years ago.

Houston—Tim Osborne has been upped from chief announcer to program director for KTHT here.



4 Reasons Why

The feremost national and local advertisers use WEVD year after year to reach the vast

Jewish Market of Metropolitan New York

 Top adult programming
 Strong audience impact
 Inharent listener loyalty
 A. Potential buying power Sand for a conv of

WHO'S WHO ON WEVD' Henry Greenfield, Man. Dir. WEVD, 117-119 West 46th St New York 36

RADIO-MUSIC QUIZ:

Who does the music for "DREAM HARBOR" — Heard Mon., Tues., Wed., on ABC? See Page 38

APT, FOR RENT 48TH ST. EAST

2 rooms, kitchenette, furnished. \$135 month. Lease.

MRS. DETMOLD, EL 5-1927

HY GARDNER says: it had to happen TV Commercials S.A.*

*Scientific appeal. Prof. J. Karas, Box VR-7152, Variety, 154 W. 46th St., N. Y. 36

Sales opportunity Wilmington, Del. ROBERT MEEKER ASSOCIATES

Inside Stuff—Television

Warwick & Legler, Hollywood, got the Sweepstakes Trophy for the best overall entry in the television awards at the 49th annual convention of the Advertising Assn. of the West here last week. Award was for filmed commercials for Pabst Beer, produced by Five-Star Productions, Hollywood. Pabst commercials also got the award in the National Advertisers category.

There was no award given for commercial radio programs in cities of over 100,000, but KOPO, Tueson, garnered a first award for commercial programs in cities under 100,000. Radio trophy for best overall entry went to KERO, Bakersfield, Calif., for station's Golden Crust Rakery program; program also got first award for commercial snote in

entry went to ALENO, DEKERSHEIG, Calif., for station's Golden Crust Bakery program; program also got first award for commercial spots in cities under 100,000.

Two Chicago tele programs—"Studs' Place" and "Kukla, Fran and Ollie"—were among the winners in the annual audio-visual communications awards made by the Illinois Institute of Technology last week. Burr Tillstrom accepted for KFO; Studs Terkel accepted the award for Television Airshows, packager of "Studs' Place." Other citations went to Crawley Films, Walt Disney Productions, Florez, Inc., and United

Standards for shared station identification spots, proposed by the National Assn. of Radio & TV Station Representatives after meetings with leading advertising agencies, have been approved by a sufficient number of tele stations to put them into effect. Group of eight NECTV outlets and a large number of other stations have voiced their approval of the standards for the 10-second spots.

As one answer to the difficulties encountered in keeping fresh a half-hour local video show cross-the-board, Margaret Arlen will start a new weekly film featurette series on her program today (Wed.) via WCBS-TV, flagship station of the CBS video web in N. Y. She's lensing the films herself and, for the duration of the summer, is basing them on how N. Y. viewers can entertain themselves inexpensively. Thus, the preem stanza features The Cloisters, Manhattan museum. Idea is based on the success Miss Arlen had with the film she lensed for her show during her recent junket to Europe.

ABC-TV's 'Don't Freeze Us Out'

Continued from pare 31 :

ing and the times that they are | ened."

aired.

The missive riled a few operators, who rankled at the word
"monopoly," although ABC is emphasizing that the "monopoly or "monopoly," although ABC is emphasizing that the "monopoly or duopoly is not of the station's own choice or creation." One station answered that he had carried a large number of ABC-TV shows, but that these had been cancelled off the web. To this the chain answers that while this particular station may have taken the programs, it was the overall lack of clearances that brought about the demise of the programs.

What angers ABC-TV exempli-

demise of the programs.

What angers ABC-TV exemplified by the fact that it has an order for one time period in which another web has just received a cancellation. Although it has been querying multi-affiliated stations, some are apparently holding open the slot until the other skein gets a client for it, "We don't mind competing with the other nets," an ABC spokesman told Vaniery this week, "but we are sore at not getting a fair shake." this week, "but we are sore at not getting a fair shake."

'Only Hurting Yourselves'

ABC feels that stations "freezing out" the network are hurting themselves in the long run, since "to the extent that there are fewer networks the stations' trading position vis-a-vis the networks is weak-

FOR SALE

Immediate possession, former home Immediate possession, former home noted American actress. Compact Colonial 10 yrs. old. Living room, dining room, panelled library, screened terrace, lavatory, kitchen, pantry, laundry, 5 bedrooms, 3 baths, 3 fireplaces, two-car garage. Located on 3 high level acres. Round Hill section, Greenwich, Conn. Near Parkway, 50 minutes. N. Y. High first mortgage guaranteed Reasonable terms. Asking \$50,000. Owner, Box V-884, Variety, 154 W. 46th St., New York 36, N. Y.

RIDGEFIELD, CONNECTICUT 37 ACRE ESTATE

Beautifully furnished colonial house, Modern soulpment, Terraces overlooking distant hills. Rievation 1000 feet. Large swimming pool, Tennis court. Cuest, studio, caretaker's cotteges, Touthouse. Greenhouse. Small laker, Chower, vegelable gardens, Fruit chower, vegelable gardens, Fruit court, with the same to be appreciated, roke must be seen to be appreciated, roke with the court of the seen to be appreciated, and the seen to be appreciated to the seen to th

APTS, FOR RENT

11/2-21/2 rooms. Pirst occupancy, modern, quiet neighborhood. From \$110. Supt. or Regent 7-9400,

12-RAST 92ND SYREET New York **** ******* ******* ened." It's argued further that should the number of networks be cut, it would not help sponsors.

cut, it would not help sponsors.

Typical of the replies to the ABC letter was one from a one-station city which answered that it carries all of the 20 top-rated programs. To this 'ABC replies that the ratings really reflect only the coverage they get, that programs which get clearances get ratings. So if the programs which get the ratings get clearances, this attitude seems to be freezing ABC out in a vicious circle, ABC feels.

The some station noted that in

circle, ABC feels.

The same station noted that in the past year the time it had cleared for NBC-TV had dropped 30% and the time it had cleared for CBS-TV had increased 25%. But, ABC-TV wants to know, how much time are you clearing for us? Additionally, ABC wants the time in desirable periods, since delayed broadcasts in off-periods don't get big audiences. big audiences.

big audlences.

Many of the outlets said they made their choices, not on the basis of which network originated a show, but on their concept of the public's desire and of the public interest. Then why weren't more stations cleared for "Celanese Theatre?" a web topper wonders

ders.

Chain's letter to stations asked merely for a "reasonable assignment" of time and for what slots it might get. However, it's understood, majority of stations would not commit themselves and answered only that they would give ABC-TV fair consideration. "However, that's all we want," the ABC exec told Variert, "a square deal so that we have a chance to grow."

Hyde

= Continued from page 31 =

station application would have involved so many applicants in so many cities that a "mammoth" hearing would be required before an examiner "undoubtedly endowed with the wisdom of Solomon."

ed with the wisdom of Solomon."
Assuming this examiner was able to come up "with some kind of proposed decision," Hyde said, the result would be an assignment for a large part of the United States for a band of channels. This decision, he continued, would be subject to exceptions from each of the many applications, oral arguments before the Commission, and a final decision which could be thrown into litigation lasting a final decision which c thrown into litigation "years." lasting

The assignment plan, Hyde de-clared, should "conduce to efficient handling of hearing cases and to just determinations... The issues just determinations. The issues will be simplified, usually to comparative examination of applicants for the same channel in the same city. The number of participants will be limited and the costs in time and money vastly reduced from what would otherwise be expected."

Parsonnet

= Continued from page 23 -

he has spent considerable time on the Coast and that he expects to add facilities there also, says that add facilities there also, says that contrary to accepted belief there is no shortage of technicians in the east, although there are fewer top men than in Hollywood. Good cameramen, soundmen and gripes are available, although there aren't enough assistant electricians.

enough assistant electricians.

Major difficulty, from the point
of view of specialists, is the problem of maintaining continuous production so that the crew can be
kept going. However, he now has
a steady sked and has guaranteed
his crew six months of work (in
which period he can lay them off
for a total of six weeks).

A minor obtsale to mice page.

for a total of six weeks).

A minor obstacle is union regulations on overtime work after 5:30 p.m., which makes location shooting after dark expensive when compared to lensing in L. A., Parsonnet feels. He adds that if the unions revised some of their rules, more production would take place in the east.

The Personnet studies were server.

The Parsonnet studios were com-The Parsonnet studios were com-pleted in February, 1951, in a sep-arate building at the Pepsi-Cola plant in Long Island City, across the East River from midtown Man-hattan. Pepsi site was chosen be-cause Parsonnet was making a seraise Parsonnet was making a series of 40 quarter-hour vidplx for the soft drink, starring Faye Emer-son. Studio has two large stages, full carpenter and scene building facilities and a big set dock. It's equipment is said to be the most modern in the east.

Separate corporations were organized covering the studio and the production outfit. Thus, on deals in which the production firm is partnered with another company, the studio gets its usual rental fees.

Parsonnet joined with MOT for "American Wit," which stars Thomas Mitchell as narrator in half-hour vidfilms dramatizing yawns from humorists such as Mark Twain and Josh Billings. which were budgeted at which were budgeted at around \$16,000 apiece, go into release in

\$16,000 apiece, go into release in August.

As part of his expansion, Parsonnet has recently added Henry Morgenthau, 3d, former producer of the Eleanor Roosevelt show on NBC-TV and "Vanity Fair" on CBS-TV, as executive assistant. He'll co-produce the Arlene Francis entry, of which a pilot film has just been completed, and is at present concentrating on "Doctor."

Web's 'Who, Us?'

- Continued from page 31 works to clear stations and to dom-

works to clear stations and to dominate the prime time periods. Further, it's the indies' contention, as the webs get into film production and syndication they will also move for domination of vidpix as well as live. They also raise the question of whether it's in the best interests of the industry for the same organizations to be producers and distributors—the concept which brought about the divorcement moves in the film business.

Breakdown on Control Breakdown on Control on 217
The breakdown of control on 217
shows, both commercial and sustaining, reveals that NBG-TV leads
CBS-TV. DuMont and ABC-TV, in
that order, in number of web-pro-

duced programs:

Lumping all the chains together, 42% of programs were web-controlled, 46% were independently controlled. Considering commercial shows only, 34% were under network aegis, 49% built by indipendently with agency's wing.

Since there is a complexity of network-agency-neckager-talent restroyer.

Since there is a complexity of network-agency-packager-talent relationships in video, the Ross roundup admits, it's a "touchy proposition" to determine actual control. In many cases there is overlapping, However, the criterion used in the study was: who controls the idea, who hires and pays talent and supervises production details, and could the show be moved to another network?

Cleveland—Don Yarnell is leaving WHK for Leech Advertising Agency. Yarnell will continue his television program however at WXEL.

A Happy Fourth of July IT'S "INDEPENDENT'S" DAY

When in the course of human events it becomes nev sary for one method of communication to change and adapt itself to the influence of other methods, it behooves us to ask where is Radio acina?

We hold these truths to be self evident.

Radio is losing its network strength. Network programs are going to television and so are network listeners. (If you can see Jack Benny or Tallulah, or Milton Berle, you'd rather see them than merely hear them.)

But radio is endowed with certain unalienable rights and to secure these rights we submit that It lay its foundation on these principles.

Recognize that radio has left the living room, more than half of all U. S. radio listening (including non-TV homes) is done outside the living room, most of it in the kitchen. In TY homes 77% of radio listening takes place on secondary sets, and even in radio-only homes 51% of radio listening is done outside the living room. (Source: American Research Bureau Survey jointly sponsored by CBS and NRC1.

Recognize that in leaving the living room radio is becoming a companion, a sort of audible wrist watch (CBS says that there are 41 million secondary sets in homes, 23 million in cars, but only 36 million living room sets, and that 100,000 clock radios are sold every month).

Which means that people want to know the time, and want radio to give it to them.

WCCC, an independent, in Central Connecticut (where the ORIGINAL DOCUMENT that formed the basis of the Declaration of Independence was first written and has long since been forgotten) gives them the time, news, and weather every fifteen minutes all day, every day. This feature which we call TNT (time, news, temperature) is building station loyalty, instead of program loyalty. We feel program loyalty is staying right in the living room with that monster. TNT also helped WCCC win last April's Yariety plaque award for Small Station Showmanship.

But not only TNT is building WCCC. Good old fashioned Yankee stubbornness is building it too. We made up our minds that we "love that format". We keep it the same, so as not to confuse the growing number of persons who tell us they turn on WCCC in the morning, and leave it on, because "you can always get music."

Again, since radio is leaving the living room it is becoming "companionate"—an accompanying element to other things....the kitchen, the car, the bedroom, the bar.

What do you tune for when you are doing other things? A background. What makes the best background? MUSIC.

WCCC's music is chosen by a musical director; who is a musician, who can program music in a way mat keeps vou tuned all day.

So Mr. Advertiser, if you want to know what happened to radio, just look outside the living room, and—justlisten to the music!

It's true in Hartford, and in many other markets, large and small. This Fourth of July finds independents stronger than ever, with more, new methods of increasing our audience still further.

And for the support of this Declaration Mr. Advertiser, if you want to reach the audience that is still with radio, use the little music and news firecracker in your city. You'll find that today and every day is independents day.

WCCC, Hartford "There's TNT en CCC"

IN NEW YORK, CALL INDIE SALES IN BOSTON, CALL KETTELL-CARTER

Radio Reviews

pace and liveliness, plus good Informal-style script linking up the acts.

First guest was Cliff Gordon, comedian, who offered a skittish trailer tilting at stars entertaining the troops in medieval style. He gagged about the disconcerting things that happen in show business, singing a number called "We're Going to Have Some Trouble with the Band." Emcee them introduced Charlie Chester, English comic, whom he described as "the champ of bad gags." He did commendable humor chores.

Program was closed by George Mitchell Glee Club, singing tunes made famous by Henry Hall's BBC Dapte Orch two decades back. Choral group gave fine rendering of the traditional Scottish odile "Loch Lomond" and also sang a new song "Lady Love," ending with their own arrangement of bandmaestro's signature tune "Here's.

FRANK & JACKSON With Frank Harden and Jackson Weaver Director: Bill Brown 30 Mins.; Sat., 2:30 p.m.

Director: Bill Brown
30 Mins; Sat., 2:36 p.m.
Sustaining
ABC, from Washington
Latest entry in the comedydisk lockey sweepstakes is Frank
& Jackson (Frank Harden and
Jackson Weaver). According to an
ABC handout they began their
joint careers on Washington's
WMAL only six weeks ago, and in
that short time have become the
"most popular show" on the station. But in preeming on the ABC
net Saturday (28) their humor was
more strained than of the relaxed,
spontaneous variety.
Half-hour stanza had the team
turntabling such tunes as a Don
Cornell version of "I'll Be Seeing
You" and Leroy Anderson's "Belle
of the Ball." Betwixt platters they
"tongue-in-cheeked the Washington scene" with a briefie soap
opera and served up a variety of
imaginary characters designed to
promote a spirit of levity. Show
would be more effective with a
less hectic, harum-scarum approach.

MIDNIGHT RENDEZVOIS.

MIDNIGHT RENDEZVOUS
With Bill Hastings, Jerry Romano,
Rick Williams, Bob Austin
60 Mins; Sat., 12 (Midnight)
TOWPATH INN
WPTR, Albany
Live entertainers at Jerry Romano's Towpath Inn, Albany-Troy
Road, take origination from there
out of the class of the recorded
programs, with which the area is
saturated. Bob Austin, WPTR announcer, does spin platters, but it
is the organ playing by Bill Hastings, the warbling of Romano, and
the occasional planoing by Rick
Williams that give the show distinction.

tained, artists not being announced beforehand. Program had much pace and liveliness, plus good informal-style script linking up the acts.

First guest was Cliff Gordon, of the learned in a duo with Williams of The gagged about the disconcerting things that happen in show business; singing a number called the formal control with the Band." Emcee them introduced Charlie Chester, English comic, whom he described as "the champ of bad gags." However the champ of bad gags. The champ of bad gags the champ of bad gags. The champ of bad gags the champ of bad gags. The champ of bad gags the champ of bad gags. The champ of bad gags the champ of bad gags the champ of bad gags. The champ of bad gags the champ of bad gags the champ of bad gags the champ of bad gags. The champ of bad gags the champ of bad gags the champ of bad gags the champ of bad gags. The champ of bad gags the champ

Vidpix Chatter

Continued from page 24 == Douglas back from N. Y. where he narrated 56 one-reel telefilms for Electric Industry . . . Lee Rosecrans of Jerry Fairbanks Productions skied to Cleveland on biz
... L. A. manufacturer Phillip
Sockett is prexy of Wilshire Television Productions, but won't participate in operations beyond investment of \$20,000, exec producer-v.p. David X. Miller to be
in charge ... Derwin Abrams and
Tommy Carr to direct 26 "Hopalong Cassidy" telepix rolling Aug.
4 at Newhall by William Boyd
Productions, for NBC-TV. Harrison Jacobs and Sherman Lowe
are scripting, Glen Cook is production manager, and Bob Stabler
associate producer ... Shooting began this week at General Service
studios on new fall telefilm series
of George Burns and Graele Allen,
with initial release set for October,
Carnation Co. and B. F. Goodrich
Co. sponsoring, Ralph Levy producer-director ... Telepix producer-director ... Telepix producer-director ... Telepix producer Jack Wrather and wife,
Bonita Granville, to Tulsa, where
he has bought channel KOTV. ...
Gotham video producers and writers John Kuller and Sherry Allison due in this week to be association producers from elead in
"Babe," Screen Televideo telepic
rolling at Eagle-Lion studios
Sol Dolgin and Lou Weiner of
Cisco Kid Products in from Omaha,
after arranging personals for
Duncan Renaldo ... Ellis Dungan ductions skied to Cleveland on hiz . L. A. manufacturer Phillip Road, take origination from there out of the class of the recorded programs, with which the area is saturated. Bob Austin, WPTR announcer, does spin platters, but it is the organ playing by Bill Hastings, the warbling of Romano, and the occasional planoing by Rick Williams that give the show distinction.

Hastings, who has been appearing in Capital District night spots for two years, manipulates the Hammond with unusual style and

tempo heightened at Hal Roach lot, with seven "Mystery Theatre" vidpix beginning, also "Amos 'n' Andy" resuming and group of six "My Little Margie" telepix... Adrian Weiss cutting and dubbing 13 "Craig Kennedy, Criminologist" series, starring Donald Weeds... Edgar Bergen producing 13 half-hour vidpix at Denver, using Pike's Peak as background. He's producer-director, and his wife is in the series.

Pike's Peak as background. He's producer-director, and his wife is in the series.

Charles Gibbs drew the featured role in "Condemned Man," next in Apex' Lone Ranger telefilm's exists. Jaok Daly will play the top comedy lead in "Hollywood 6116," new vidpic series which Joan Harrison will produce.

Naney Hale, a member of Paramount's "Golden Circle" until recently, was signed for the femme lead opposite Ross Ford in "Jeferson Davis," fourth in the series of DuPont "Cavalcade of Americo" vidpix which Screen Gems is producing. James Dunn and Eleanor Donohue will play a father and daughter team in "I Want to Be a Star," which Artists Ltd., will produce for the freme Dunne-Ed Lewis Schiltz Playhouse. Katherine and Dale Eunson are scripting the new series. Harry Ellerbe signed for "Homecoming," with Leif Erickson and Helen Westeet in the Schiltz Playhouseseries. Gene Lockhart will star in "A Matter of Circumstance," one of Pennant's "Date With Destiny" series.

P & G

Continued from page 23

with the account when P&R de-

with the account when P&R decided to exit the agency biz.
Medico role is being handled by Warner Anderson, former Metro contract player. Directors include Bob Aldrich, who was associate director on Charles Chaplin's last two films, and Rodney Amakeau. John Cromwell, another Hollywood director, also megged one of the first shows.

Pix are being lensed on a sked of one day's rehearsal and two or three days' shooting. Emphasis is being placed on the scripting, rather than on stars, on the theory that the life of a strong yarn is longer than the life of a marquee name.

NBC-TV-NCAA

Continued from page 26 :

to line up several bankrollers on a participating deal.

Package price breaks down as follows: NBC's Class A rate for the network is \$54,000. Figuring each game at two hours, that would make the rights about \$100,000 per game or, on a 12-game schedule, about \$1,400,000. Another \$1,500,000 would be charged for time, and another \$500,000-\$750,000 for promotion, agency commission, etc.

another \$500,000-\$750,000 for promotion, agency commission, etc.
Once it has the sponsors lined up, NBC must then go out and dicker individually with each college whose game it wants to televise. Final schedule, as a result, will not be known for some time.

Sharpe

Continued from page 23

Singer Sewing Machines and is set for CBS-TV in the fall. Series, originally done on radio, will rotate Charles Boyer, Joel McCrea, Dick Powell, and possibly Rosalind Russell, with other stars also set. Other Sharpe shows set with Official include the Robert Cummings situation comedy, "My Hero"; "Terry and the Pirates," based on the comic strip (this one has already been sold, but client is being kept under wraps), and a dramatic series called "Impulse," currently being peddled to prospective bankrollers.

rollers.

Sharpe is exclusive representative for Desilu Productions, which produces the top-rated "I Love Lucy" vidpix series on CBS-TV (he rates the bows for conceiving it), and also negotiated the deal for the "Our Miss Brooks" transition into TV films. Latter has been bought by Congrel Foods. bought by General Foods, also for CBS.

Meanwhile, Sharpe is still playing the bigtime circuit in AM with his "Dangerous Assignment," "Texas Rangers," "Nightbeat," "Defense Attorney," "Silent Men" and Dick Powell's "Richard Diamond."

Houston—Ritz Zenzen, of Chicago, has been named to the post of promotion director for KXYZ here.

Shift Probe to N.Y.

Washington, July I.
House Interstate Commerce subcommittee investigating radio and TV for immoral and ratio and 1'v for immoral and offensive programs is planning to hold its next heavings in New York City, probably in September, VARIETY learned today, It's understood the Committee intends to go further into crime programming and shows criticized for "bad

taste."
Hearings will probably wind up in Washington with sessions on educational programs or lack of same, with testimony by the FCC and the Joint Committee on Educational Television. Committee is required to make its report to Congress by January.

'Keep Hands Off'

- Continued from mare 27 :

feature films would run a TV sta-tion for a little over a month and a half. I cite that as an example of the complications in program planning."

planning."
To develop the variety of programs required for TV, said Fetzer, "is an endless job that demands scores of hours of rehearsal for every hour that was required to produce the same effect in radio, Admittedly, TV programs range from Grade A presentations to the mediocre and sometimes downright had."

Fellows Testifies

The industry's position was also supported by Harold E. Fellows, prexy of NARTE, who told the committee that some of the protests regarding TV programs results from pressure campaigns. Some petitions reaching Congress, he said, follow a stereotyped form "and tend to rise and fall in volume as the campaign pressure is "and tend to rise and tail in vol-ume as the campaign pressure is turned on and off from national headquarters."

Fellows said that he has heard that postcards sent out by organiz-ers for mailing to Congress have

been filled in by some people with the name of the TV show "Kukla, Fran and Ollie," an NBC puppet program.

Regarding the issue of offensive

program.

Regarding the issue of offensive shows, Fellows pointed to the recent Supreme Court decision in the "Miracle" film case. The definition of "offensive," he declared, "may and usually does vary from community to community depending on a wide variety of factors."

Fellows said he was in agreement that there are limits of good taste in programming but he emphasized that station owners are keenly aware "that every receiving set is equipped with the convenient means of turning their program offerings in or out" and are making a sincere effort to meet the problem through self-regulation.

Rep. J. Edgar Chenoweth (R-Colo.), a member of the committed chisagreed with Fellows regarding pressure on Congress in connection with the inquiry. "There are serious, substantial, well-founded objections on the part of reasonable

with the inquiry. "There are serious, substantial, well-founded objections on the part of reasonable American citizens," he said.

And Rep. Joseph P. O'Hara (R. Minn.) joined in to say, "unless there is some improvement of programs and ads, there is going to be something done legislativewise."

But Rep. Arthur G. Klein (D. N.Y.), whose solution to unacceptable programs is to "turn the dthing off," came to Fellows' support. The committee has received "thousands" of letters, he said, from the "lunatic fringe."

Southwest TV

Continued from page 31

the only outlet with a coaxial con-

the only outlet with a coaxial connection from Dallas, which is the hub for the TV system.

At Fort Worth, a crew of technicians installed a 6 x 8 foot reflector screen approximately 275 feet above the ground on the outlet's 502-foot antenna. The screen will pick up the signal from the Southwestern Bell Telephone Co.'s, Haskell Exchange Bidg., in Dallas, and bounce it to an eight-foot parabolic antenna some 12 feet above the ground located just to the west side of the building. It will channel the signal into WBAP-TV transmitting equipment.

As is the case in several other installations, this is a temporary arrangement. At WBAP-TV, the permanent microwave tower will be located southeast of the building on WBAP-TV property.

100G Offer Nixed For AM-TV Rights On Gavilan-Turner

Philadelphia, July 1. Offers of \$100,000 for the television and radio rights to the Kid Gavilan-Gil Turner welterweight championship bout have been nixed by promoter Herman Taylor, who says he wants to see what the match will draw at the gate on its merits, when the scrappers meet at the Municipal Stadium here. July 7.

Bout is being staged in association with the Philadelphia Inquirer Charities, Inc. Taylor also

tion with the Philadelphia Inquirer Charities, Inc. Taylor also announced he had thumbsed-down a bid to channel the fight into 70 theatres, via TV. "There will be no home or theatre television, nor any radio broadcast of the fight; said the Philly promoter, announcing his decision was final.

Taylor told interviewers he "was not against progress," but he believed his: fight ("the greatest of the year") will draw more money without the revenue from outside sources. Taylor expects a crowd of more than 40,000 at the Stadium, due to the enormous popularity here of challenger Gil Turner, a local boy. Promoter Taylor wouldn't say how much his blanket refusal of air coverage was due to the ingenious locals, who managed to bring in the telecast of the Walcott-Charles bout in the N. Y. channels when that match was blacked out here early last month.

CBS 0&0's

projected combine must sell, since ABC now owns WXYZ-TV, Chi. Thus, the St. Loo station, if okayed, would constitute a sixth operation.

would constitute a sixth operation. Web to date has optioned some property in the southern part of the city for construction of a transmitter, but has not actually filed its application. Web spokesmen said that it has not been determined yet which channel they will seek but that it will undoubtedly be a VHF, rather than a UHF. That means that CBS will have a fight on its hands, since there are presently seven other applications in the hopper for the two commercial VHF channels assigned to St. Loo when the freeze was lifted.

Clai Viff channels assigned to St. Loo when the freeze was lifted.

Merle Jones, veepee of CBS-TV o.co. operations, incidentally, was formerly general manager of KMOX, the CBS Radio-owned station in St. Loo.



Saturday's 8-9 p.m., EDST

Mgf.: William Morris Agency

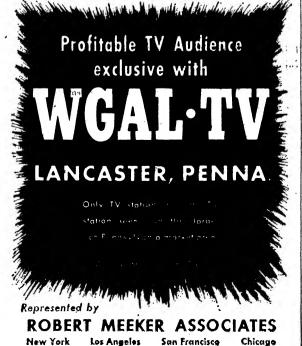
RADIO-MUSIC QUIZ: MURRAY ROSS

directs the music for "DREAM HARBOR" on NBC-10:15 p.m.

B'way (Nr. Columbia) Elevator, 1½-2½, Free Gas and Electric Frivate bath and kitchen. Frofessional and business people only. Rent \$140 and up. Available November. Bex 807, 1474 B'way.

HARPO MARX

NBC-TV **RCA-VICTOR** Mgt.: GUMMO MARX



ASCAP WRITERS' NEW PAYOFF

Kapp Solid at Victor Despite Exit Rumors; 'To Give 'Em What They Want'

Dave Kapp, ex-Decca Recordsveepee and now recording chief for RCA Victor, has a firm contract for two years and the erroneous rumors about him exiting the company have become something of a Tin Pan Alley mystery on both coasts, since the false reports have originated from both the Lindy's and Brown Derby belts. As a matter of record, RCA Victor's chief of artists & repertoire, George Marek, and RCA veepee Manle Sacks, who brought Kapp into the organization, point to his currently releasing and soon-due output as evidence to the contrary.

It is axiomatic in the record busi-

evidence to the contrary.

It is axiomatic in the record business, as with the picture business, for example, that if it's a best seller the distribution organization (along with everybody else) takes bow for merchandising. If it's a flop, it's the "fault" of the producer. In the record business, of course, it reverts to the recording chief. g chief. The RCA Victor pop product, in

The RCA Victor pop product, in recent months, has been under unusual spotlight, in between the exit of Charles Grean and Kapp's advent, because the company traditionally has shied away from "mickey mouse" records—cracking whips, echo chambers, handslapping, walling singers and the like.

mapping, waiting singers and the like.

Realistically, of late, Sacks has proffered the idea that "if that's what the public wants, let's give 'em mule cries and holy-roller stuff," but at the same time the entire RCA org adheres to the more orthodox style of diskery, although it also has been producing some of the freak forms of poprecordings which has been so much the vogue of late.

Kapp's experimentation with

the vogue of late.

Kapp's experimentation with the Perry Como-Eddie Eisher duet on "Maybe" and "Watermeion Weather," while only a slight departure from the oldline, conventional etchings, has been paying off with over 300,000 disks sold in the last five weeks. A better tipoff on the prevailing wind was, however, Kapp's inking of Lily Ann Carol, ex-Louis Prima vocalist, who is definitely in the "noisy" (Continued on page 46)

Jones New Cap Pop Head in East

In a resnuffle of Capitol Records New York division last week, Dick Jones, eastern artists and reper-tory topper, took over the pop a. & r. post held by Dave Cavanaugh. Cavanaugh was shifted to Cap's Coast branch where he'll take over the kiddle division reporting to Francis Scott:

Move is in line with Cap's current buildup of it's kidisk department. It's undetermined yet as to whether anyone will be brought into the N. Y. headquarters to relieve Jones of the pop. a. & r. duties.

VAUGHAN, COLE, KENTON SET FOR FALL PACKAGE

Prepping for a Sept. 19 kickoff, the fall edition of "The Biggest Show of 1952" already has lined up Sarah Vaughan, Nat (King) Cole and Stan Kenton as topliners. Four supporting acts are yet to be set. Package, which was produced by Tim Gale and Cress Courtney, skedded for a 10-week tour with 60% of the dates already set. Unit is being booked on a co-op basis between the Gale Agency and General Artists Corp. "Biggest Show" package idea was launched in 1951 with Duke Ellington, Cole and Miss Yughan. The spring '52 edition featured Frankie Laine, Patti Page and the Billy May orch. The two units racked up more than \$2,000,000. The current edition will play seven evenings and four matinees a week.

Comic Jackie Gleason As Maestro on Cap Set

Comedian Jackie Gleason will head up an orch for a series of albums to be released by Capitol Records. Diskery inked the comic

Records. Diskery inked the comic to a three-year pact last week.
Albums, which'll be tagged "Jackle Gleason Presents," will feature Gleason batoning a 40-piece orch. Initial release is due in September. Gleason plans to plug the albums and the tunes he records on his CBS-TV series beginning in the fall.

Field Narrowed In Quest For **U.S. Army Song**

Execs of the major disk companies and a music biz committee, which have been searching for an "official" U.S. Army song, have currently narrowed down the field to five or six entries which will be "tested in the field." Although Guy Lombardo and his band vocalist, Kenny Gardner, volunteered to cut the demonstration disks, the industry committee feels it would be psychologically better if either Vic Damone or Eddie Fisher, both now serving in the Army, made the demos.

Vie Damone or Eddie Fisher, both now serving in the Army, made the demos.

Search for any Army song is being made at the behest of Frank Pace, Jr., Under-Secretary of the Army, who contacted the top six disk companies along with Otto A. Harbach, American Society of Composers, Authors & Publishers prexy; Carl Haverlin, Broadcast Music, Inc., prex, and Irving Caesar, writer and publisher: Pace contended that although other wings of the armed services developed songs into official service themes, the U. S. Army has not come up with one in its 177 years of existence.

Pace pointed to "The Marine Hymn" for the Marines (also "The Caissons Go Rolling Along"); "Anchors Aweigh" for the Navy and the "Air Force Song" for the Air Force. Pace, incidentally, did not mention "Sound Off" which was used widely as an Army marching song in World War II in the category of an "official" song.

Present plans call for circulating the five or six songs under consideration among the troops and if the latter "take" to one number, it will be designated as "official."

Freed Troupe in Ohio Tour Cleanup in Bid To Bring Back Dancing

Cleveland, July 1.

Extending his campaign to "bring back dancing" in this area, Alan Freed, WJW disk jockey, went on troupe last week and played to healthy crowds in three northern Ohio ballrooms. Freed, one of the promoters of the sellout "Moondog tour with his "Moondog House" Coronation Ball" in Cleveland a couple of months ago, did a 30-minute deejay session from each of the ballrooms.

Freed's troupe comprised The Swallows, vocal quintet; Edna McGriff, vocalist, and Buddy Lucas orch. Over 800 customers were at the Crystal Beach Ballroom, Lorain; 2,350, at Summit Beach Ballroom, Akron; and 1,500 at the new Avon Oaks Ballroom, Girard.

George Avakian, Columbia Records artists and repertoire topper for pop albums, heads for the Coast this week for recording sessions.

AVAILABILITY

discussion, the writers classifica-tion committee of the American Society of Composers, Authors & Society of Composers, Authors & Publishers has finally come up with a modification of the coin distribution plan which has been in operation since October, 1950. Plan has already been greenlighted by the Department of Justice, under a "we do not disapprove" formula, and is expected to be ratified by the full writers committee at a meeting today (Wed.) in New York.

Plan was devised by Stanley

in New York.

Plan was devised by Stanley Adams, chairman of the committee, and Mack David with suggestions by Hans Lengsfelder, Pinky Herman, Johnny Redmond, Maurice Barron, Mickey Stoner and other writers incorporated. Although details of the new plan are being kept under wraps until it is okayed by the committee, it is known that the new plan reestablished an "availability" category in the payoff breakdown.

The revival of the availability

off breakdown.

The revival of the availability factor, which was dropped in the 1950 system in favor of an 80% performance and 20% seniority basis, is expected to help the older writers who suffered most under the performance accent. Availability will give weight to the age of tunes still played.

Proponents of the play at the Proponents of the play at the play a

tunes still played.

Proponents of the plan state that it will improve the coin status of 90% of the ASCAP writers. Under the 1950 system, over 75% of the writers suffered decreases in income, some of them being extremely severe among the older writers who were unable to keep up the modernday plugging pace.

The year plan will be broken in

up the modernday plugging pace.

The new plan will be broken in on the ASCAP writers via membership meetings during the next couple of weeks. L. Wolfe Gilbert, Coast ASCAP rep, is currently in N. Y. to study the plan and will report back to the Coast writers at a July 16 meeting.

Victor to Push **Catalog in Britain**

In line with RCA Victor's new plans to release the British Grampophone Co.'s His Master's Voice disks in the U. S. on a regular distribution basis, Victor has arranged for heavier distribution of its catalog in Britain. The Gramphone Co. is a part of the Electrical & Musical Industries (EMI) combine with which Victor has a reciprocal deal.

EMI, meantime, is planning to enter the slow speed field for the first time this fall. Victor releases will be marketed on the conventional 78 rpm sheliacs together with the 45 rpm and 33 rpm disks. British Decca was the first English label to switch to the long play platters which have been gaining acceptance rapidly despite the relatively high cost of British LP players.

GUY MITCHELL INTO PALLADIUM IN JULY

Further pointing up the role of disks as star makers, Guy Mitchell has been booked. Into the London Palladium for two weeks starting July 21. Peter Lind Hayes and his wife, Mary Healy, are scheduled to wind up their Palladium stand, on that date, but they may be held to ver together with Mitchell.

Mitchell broke through on wax early last year with a succession of such hits as "My Heart Cries For You," "The Roving Kind" and "My Truly Truly Fair." Most of the tunes were published by Santly-Joy, since Mitchell is hooked up to the music firm via his personal manager, Eddie Joy.

Petrillo's Crackdown of Foreign Disking 1st Salvo in Showdown War

Hope Joins Crosby, Lee In 'Bali' Score Waxer

In Bali Score Waxer

Hollywood, July 1.

Bob Hope, under an exclusive wax pact to Capitol Records, has been loaned to Decca to team with Bing Crosby and Peggy Lee on's six-sided album from Paramount's "Road to Ball." Decca made no effort to get Dorothy Lamour, costarred in film, since it's building Miss Lee. Chirp switched from Capitol recently and now has "Lover" riding high.

Last Crosby-Hope album paring was decade ago on "Road to Morocco" and was Crosby's best selling filmtune album. Hope will duet with either Crosby or Lee on at least four sides.

'Out-of-Town' Mob **Bombs Juke Firm** In Midwest War

Minneapolis, July I.

Unable to find any clues to the perpetrators, local police advanced the theory that "out-of-town rack-eteers" were responsible for a bomb being set off in the entryway of the Lieberman Music Co., local distributors of jukeboxes and other coin-operated machines.

Detective Inspector Charles Wetherille told newspapers that "conflicts in distributing the coin-operated machines in other cities, perhaps Chicago, may be the cause." He said there is no known friction among local distributors.

The bomb was left in the entryway about midnight by two men who drove away in an automobile, according to witnesses. It blew out the glass front of the pinball and jukebox firm, shattered five large plate glass windows and left a hole in the sidewalk about three feet across and several feet deep. Police said it apparently was dynamite. Pieces of the door frame were blown across the street and pinball machines were damaged or destroyed, but nobody was hurt. Officials of the firm could advance no reason for the bombing. However, it was the second time within a month that a violent attack on the firm had been reported. On the other occasion .45 revolver slugs were shot through all of the windows.

Lou Levy Launches 500G Suit Vs. Andrews Sisters In Corporation Wrangle

In Corporation Wrangle'

Hollywood, July 1.

Lou Levy filed a \$500,000 damage suit against the Andrews Sisters as individuals, in Los Angeles Superior Court, seeking protection of his interests as 25% owner with the Andrews Sisters in the Eightto-the-Bar Ranch, Inc. Levy is asking for a complete accounting of monies allegedly diverted since January and an injunction to restrain them from rendering their services to any employer but the corporation.

This action is separate from his legal move a few weeks ago in which he asked they be removed as directors of the corporation and that the corporation be placed in receivership. New suit charges they diverted substantial earnings which belong to corporation. Levy asked the court to set aside recent default judgment of \$157,630 is against the corporation in favor of sisters as individuals. The judgment was granted by default when the corporation, declined to answer action they brought as individuals.

Crackdown by the American Federation of Musicians last week on the making of foreign recordings Artur Rodzinski on the making or foreign recordings by massive Artur Rodzinski brought into the open a long-brewing fight by AFM prexy James C. Petrillo to protect American musicians from the inroads of overseas disks. Move against Rodzinski ig.

reamo to protect American musicians from the inroads of overseas disks. Move against Rodsinski is seen as the opening gun in a new showdown war against wax imports, whether 'AFM members are conducting or not.

The ban on Rodzinski, who under contract to Remington Records, simply extended the AFM prohibition applied to several other batonists in the last year, including Artie Shaw, Tutti Camarata, Andre Kostelanetz and H. Arthur Brown, conductor of the Tulsa Philhannonic. Motive behind the ban is the fact that European musicians swork at scales far below the U. S. rates and that AFM members have been losing jobs as a result of the competition with lower-paid musicians.

In the past, the AFM put up no objections to U. S. maestros who cut masters abroad. It was part of the union's international cultural exchange program and played an insignificant part in the total American market. The advent of long play records, however, saw a mass influx of European recordings in the U. S. market, particularly in the longhair field, which have cut seriously into sales of domestic recordings.

As the initial step, Petrillo is using his authority to prevent AFM

As the initial step, Petrillo is using his authority to prevent AFM members from going abroad to conduct foreign-staffed orchestras. members from going aproad to conduct foreign-staffed orchestize. This ban has been effective up to now with all previous prohibitions being adhered to. Disk companies have not been willing to buck the AFM ruling since it would mean (Continued on page 43)

Coast AFM Bans Foreign Tracks

Hollywood, July 1.
Musicians Local 47 exec board, in anticipated crackdown on telepix producers and nets, has adopted motion nixing members of union producers and nets, has adopted motion nixing members of union from in any way taking part in work on foreign tracks, bridges and cues. At Santa Harbara recent, ly, American Federation of Musicians took up resolution asking member of Congress to intro bill to prohibit importation of such tracks, and AFM's board is now studying resolution.

Tunesters have been considerably worried for some time because telepix producers are using foreign tracks instead of live musicians, and this way behind move of Local 47 to get and to rescind fixed 5% format far. W, but prexy James C. Petrillo niced that drive. Board also prevents members from cutting music sound track into telefilm; acting in advisory capacity on such tracks; working in stations and selecting recorded incidental music for live AM or TV shows.

PUBS BID FOR RIGHTS TO 'CALLAHAN' THEME

London, July 1.
A group of American publishers, including Bourne, Southern and Leeds Music, are currently hidding for the rights to the theme music

for the rights to the theme music of the Peter Cheney legit detecting the and an "Meet Mr. Callahan."

Tune, written by Eric Spear, is being touted as the successor to the "Harry Lime Theme" in the pic, "The Third Man."

It's understood that Leeds has the inside track on acquiring the tune's U. S. rights. Tune is being published in Britain by Dave Toff. It's Toff's first since exiting as head of Southern Music's office in this country.

Col Package Plan, Victor Ad Drive, RIAA Project to Spark Disk Biz

The move to buck the anticipated summer slowdown, major diskers have initiated heavy promotional campaigns and giveaway deals to maintain sales at a steady level. Special merchandising schemes have been utilized successfully for the past couple of years and retailers have been using the hot weather period to pick up bargains on standard merchandise.

Columbia Records has come up with a special merchandise packaging program for its dealers. Under its new plan, retailers will be able to buy selected groups of single platters in both the longhair and pop-hillbilly fields of a "two-for-three" basis. The packages have been preselected by Columbia, and will comprise standard selections. Other diskeries, including Mercury and M-G-M Records, are also using similar deals for sales bait.

RCA Victor has already pencilled in its history for a third-quarter period. Campaign will cover Victor's full line, including video, radio and disks, and will blanket the national mags and radio-Tymedia.

The whole disk industry, mean-

media.

The whole disk industry, mean-The whole disk industry, meantime, is setting up a cooperative advertising and publicity campaign to be launched in September. Project has been mapped by the industry promotion committee of the recently-formed Record Industry Assn. of America to sell disks to the public. Campaign will be financed through members of the association setting aside a certain percentage of their advertising budgets.

Brit. Tooters Defy Ban On Jazz Concert After Union Nixes U.S. Musicians

London, July 1.

A group of union musicians defied a Musicians Union ban when they appeared with American music men at a jazz concert Saturday (28) at Festival Hall. Union members who went on despite ban were Ronnie Simpson's orch and blues singer George Melly. They appeared with the George Webb combo which comprises union and

appeared with the George Webb combo which comprises union and non-union musicians. Singer Neva Raphaello, who holds a Variety Artists Federation card, also participated.

While a similar situation was developing last year, the National Federation of Jazz Organizations, who sponsored the concerts, withdrew the foreign artists and made it an all British show. This year they stood firm and went ahead with the engagement of pianist Ralph Sutton and singing-guitarist Lonnie Johnson. Two British bands maestroed by Humphrey Littleton and Keith Christie had been booked to appear with the Americans.

Littleton and Keith Christie had been booked to appear with the Americans.

Apart from their consistent attitude towards American musicians because of the refusal of the American Federation of Musicians to agree to reciprocity, the main beef of the MU is that both the NFJO and Ministry of Labour fixed up the permits over their heads and there was no opportunity for prior consultation. Hardie Ratclige; the MU general secretary told. TARKET last weekend that the first communication received from the NFJO came to him last Wednesday. He wrote on Friday (27) confirming the bar on his members working with foreign musicians, and advised the organization that if the two Americans worked on Saturday, none of the British musicians would be organization that it the two Americans worked on Saturday, none of the British musicians would be allowed to appear in the second concert on the Monday (30) irrespective of whether or not any foreign artists were used.

Philly Orch Ends Season With \$20,300 Deficit

With \$20,300 Deficit

Philadelphia, July 1.

The Philadelphia Orchestra ended its 19521-52 season with a deficit of \$20,300, Orville H. Bullitt, president of the Orchestra Assn., reported at the group's annual meeting.

Bullitt told the association members that the orchestra last season had conducted no public appeal for sustaining funds, although a few friends had come forward with generous gifts.

Ray's Other 'Cry'

party for Johnnie Ray was not the musical type when the Cleveland Phonograph Merchants and Columbia Records honored the singer at the swanky Beechmont Country

Ciub.

The sobs began when Ray-failed to mingle with the assembled guests, including disk jockeys, etc. They grew louder when the public address system konked out, leaving such vocalists as Harry Belafonte, Billy Shepard, the Four Lads, Paul White, Buddy Greco and Lee Sullivan without an audience, and they reached a crescendo when Bill Randle was introduced as the "greatest disk jockey in the city."

Ray was subsequently becomed as

Ray was subsequently honored as "King of the Records" and given a plaque for putting new life in the record business.

Dubonnet-ASCAP Hearing Date Set

Petition by Perry Alexander, Dubonnet Music head, for amending the American Society of Composers, Authors and Publishers antitrust decree has been set for hearings on Oct. 21 by Federal Judge Henry Goddard. Alexander is asking the court to amend the ASCAP decree to block the pix company music subside from exercising any control in ASCAP mat-

case was referred to Goddard because of the latter's participation in the original antitrust hearings against ASCAP. Goddard said that his adjournment of the hearings on Alexander's petition to October did not imply any recognition by the court that Dubonnet has any place in a case involving amendment of the ASCAP decree.

Previous court rulings have indi-

Previous court rulings have indi-cated that individuals cannot ap-peal for modification of the decree. Such amendments can only be pro-posed through the channel of the Department of Justice which orig-inally brought the action against ASCAP.

Best British Sheet Sellers

(Week ending June 21)
London, June 23,
Auf Wiedersch'n. Maurice
Blacksmith Blues. Chappell
Never. P.D.&H.
Ay-round The Corner. Dash
Won't Live in Castle Connelly
Tell Me Why. Morris
There's Pawnshop. Cinephonic
Wheel of Forume 2. Victoria
Blue Tango. Mills
Cry. F.D.&H.
Be Anything. Cinephonic
Unforgettable Bourne

Second 12

Kiss of Fire	
At Last	
Be Life's Companion	Morris
Gandy Dancers' Ball	
A Guy Is a Guy	Leeds
Anytime	. Victoria
Slow Coach	
Dance Me Loose	Magna
Saturday Rag	
Homing Waltz	Reine
Mistakes	
Please Mister Sun	

Decca's New Longhair Series to Buck Inroads Of Indie Long-Play

In a move to buck the inroads being made by the indie label combeing made by the indie label companies in the long-play classical
disk field, Decca Records is launching a new series of longhair recordings. Series, which'll be devoted to the shorter classical
pieces, will be placed in the diskery's Gold Label catalog.
Initial release includes waxings
made in the U.S. of works of Beethoven played' by Joseph Fuchs
and the Little Orchestra Society;
selections of Puccini, Verdi, Char-

Kern-Hammerstein Night
The first Kern-Hammerstein
Night in Stadium Concerts' history
lis skedded for July 12 at Lewisohn
Stadium, N. Y. Frederick Dvonch,
pit conductor of the legit musical,
"King and I," will lead the orch,
Jane Pickens, Carol Bruce, David
Poleri and William Warfield will
be guest soloists.

A concert version of "Show Boat"
will be given on the second half of
the program.

Iman Leyden's orch. "Take My
Heart" is in the big ballad genre,
and Damone is again in top vocal
form with an appropriately
schmaltzy rendition.

Don Cherry: "Pretty Girl"-"My
Name Is Morgan but It Ain't J. P."
Doccai. "Pretty Girl" is a cute
piece of material, in the Calypso
to piece of material, in the Calypso
piece of material, in the Calypso
to piece o

and the Little Orchestra Society; selections of Puccini, Verdi, Chargentier and Bizet played by Camarata and his orch.

Decca has also tied up with Deutsche Gramaphone, German diskery, to release its etching in the new series. Included in the preem release will be waxings made by the Berlin Philharmonic and the Bavarian Symphony Orchestra of selections by Mendelssohn, Weber, Strauss, Rossini and Liszt. Decca is prepping a big promotional and exploitation push on the series.

Kern-Hammerstein Night

Jocks, Jukes and Disks

Bell Sisters-Henri. Bene Orchi:
"Hang Out the Stars" "Wise Littie Echo" (Victor): Bell Sisters, Victor's juve duo, are solid estimation in the "mew sounds" swe purging, more than suchtly noisy sides whether the swe purging, more than suchtly noisy sides whether the swe purging, more than suchtly noisy sides whether the swe purging, more than suchtly noisy sides whether the swe purging in the "member effects whether the swe purging is a particularly tricky on this side. Reverse is a change-of-pace slow-tempoed item which serves as a pleasant pretent for the use of echo chamber effects.

Fram Warren: "Whate Is This Thing Called Love". "Wish You Were Here" (M.G-M.) This work over of the Cole Porter standard, "What Is This Thing Called Love"." "Wish You were Here" (M.G-M.) This work over of the Cole Porter standard, "What Is This Thing Called Love"." "Is a big mistake. It's in the Peggy Lee "Love" genre but this side is even more pretentiously artificial with little genuine excitement to compensate for the butchering of the melodid line. Fran Warren "Whate Is This Thing Called Love". "Wish You Were Here."

Sunny Gale: "I Laughed at Love" and the present with side lack of the responsible of the melodid line. Fran Warren registers much better on the reverse with a sensitive rendition of the title song of the legit musical, "Wish You Were Here" ("Victor). Sunny Gale, who broke through with "Wheel of Fortune" on the Edward hat so wide present the perby label, gets excellent showcasing on this initial disk for Victor. "Laughed at Love" is a standout on this mittal disk for Victor. "Laughed at Love" is a standout on this mittal disk for Victor. "Laughed at Love" is a standout on this mittal disk for Victor. "Laughed at Love" is a standout on this mittal disk for Victor. "Laughed at Love" is a standout on the rick of the wind and present the perby label, gets excellent skyle bear is standout on in specialized juke situations, but has little appeal for the straight pop spins.

We Damone: "Rosanne" "Take My Heart" (Mercury)

again Belts in arresting style.
Ralph Burns orch accomps.
Kay Starr: "Fool, Fool, Fool""Kay's Lament" (Capitol), "Fool"s a routine rhythm and blues entry which Kay Starr rides with her usual stylistic attack. It's an okay rendition but this side lacks the necessary novelty to make any noise. "Kay's Lament" is. in a similar groove and might catch on in specialized juke situations, but has little appeal for the straight pop spins.
Vic Damone: "Rosanne"-"Take My Heart" (Mercury). "Rosanne" is a lovely ballad which gets its top chances with this Vic Damone cut. Dumone pipes it with an unusual lyric quality and gets rich backing from a chorus and Norman Leyden's orch. "Take My Heart" is in the big ballad genre, and Damone is again in top vocal form with an appropriately schmaltzy rendition.

Don Cherry: "Pretty Girl"-"My Name Is Morgrap hut If Ain't J.D'

Tommy Edwards has a strong side in "The Greatest Sinner of Them All" (Mc-G-M). Junie Keegan gets only fair results out of "Walk Away With a Smile" (Decca). Another excellent slice of "High Noon" by Billy Keith for King. The Orioles, blues and rhythm combo, click on "Getting Tired, Tired, Tired, Tor Jubilee ... Bernice Parks has an okay cut of "Walking My Baby Back Home" (Seger). .. Bill Kenny saddled with a mediocre tune in "Sorry You Said Goodbye" (Decca) ... Jan Garber has a neat slice of "So Madly in "Love," Roy Cordell vocalling (Capitol) ... Billy Bowen has a clever tune in "Diamond Mine in Madagascar" (M-G-M). Atlantic Records has packaged two, firstrate jazz albums in "Sidney Bechet and Muggsy Spanier Duets" and "Yancey Special," both making collector's items available to the general market. Three RCA Victor folk artists, Eddy Arnold, Pee Wee King and Hank Snow, are each showcased in listenable "Country Classics" sets ... Mary Small has an okay side in "Immediately" for King ... Helen O'Connell is saddled with a mediocre item in "One, for the Wonder of Your Kisses" (Capitol) ... Bob Anthony arti the Laurie Sisters have a good side in "I can't Control It" (Derby) ... Bud Brees, a Philadelphia disk jockey, impresses nicely with his bouncy workover of "Remember Me" (Deger) ... Laurie Payne has a good version of the folk-styled tune, "Chiminey Smoke" (London) ... Cliff Steward and the San Francisco Boys give afiother of their rousing vocals on "Mandy" (Coral) ... Tommy Dorsey orch has a smartly tailored side in "Deep in the Blue," Frances Irvin vocalling (Decca) ... Another okay cut of "Watermelon Weather" by the Lawrence Welk orch for Coral ... Dinah Washington has one of her better sides in "Mad About the Boy" (Mercury). Standout folk, western, religious, blues, rhythm, etc.: The Pincous, blues, rhythm, et

VARIETY 10 Best Sellers on Coin-Machines Week of June 28

•	******	*********
1.	HERE IN MY HEART (6) (Mellin)	Al MartinoBBS Tony BennettColumbia
2.	KISS OF FIRE (9) (Duchess)	Georgia Gibbs Mercury Billy Eckstine MGM
3.	DELICADO (5) (Witmark)	Percy Faith Columbia
5.	HALF AS MUCH (3) (Acust-R)	Johnnie RayColumbia Rosemary ClooneyColumbia
6.	AUF WIEDERSEHN SWEETHEART (2) (Hill-R)	Vera Lynn London
7.	LOVER (2) (Famous)	Peggy Lee-G Jenkins Doorg
8.	I'M YOURS (8) (Algonquin)	Don Cornell
9.	I'LL WALK ALONE (10) (Mayfair)	Don Cornell Coral
10.	MAYBE (1) (Robbins)	P. Como-E. FisherVictor
	Second Group	
	·	

• .	
BLUE TANGO (18) (Mills)	Leroy Anderson Decca
WATERMELON WEATHER (Morris)	P Como F Fisher Wisher
BE ANYTHING (6) (Shapiro-B)	Eddy Howard Mercury Champ Butler Columbia
A GUY IS A GUY (9) (Ludlow)	Doris Day
WHEEL OF FORTUNE (17) (Laurel)	Kay Starr Capitol
BLACKSMITH BLUES (11) (Hill-R)	Ella Mae Morse Canital
CARIOCA (T. B. Harms)	Les Paul
SMOKE RINGS (Amer-Acad)	Les Paul-Mary Ford Capitol
YOU (Republic)	Sammy KayeColumbia
SUGARBUSH (Schirmer)	Frankie Laine-D. Day Columbia
PITTSBURGH, PENNSYLVANIA (6) (Oxford)	Guy Mitchell-M. Miller Columbia
FORGIVE ME (7) (Advanced)	Eddie Fisher Victor
ME TOO (Shapiro-B)	Kay StarrCapitol
ANYTIME (14) (Hill-R)	

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VARIETY Scoreboard

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

WEEK ENDING JUNE 28 =

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is NOTE: The current comparative sales strength of the Artists and Tunes used nevender is arrived at under a statistical system coversing 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

Thi	SITIONS s Last k. week	ARTIST AND LABEL	TUNE
1	2	PERCY FAITH (Columbia)	Delicado
2	1	AL MARTINO (BBS)	Here in My Heart
3	3	JOHNNIE RAY (Columbia)	Walkin' My Baby Home
4	7	ROSEMARY CLOONEY (Columbia)	(Half as Much) Botch-A-Me
5	5	GEORGIA GIBBS (Mercury)	Kiss of Fire
6	8	VERA LYNN (London)	
7	3	DON CORNELL (Coral)	(I'll Walk Alone
8	••	PECCY LEE-G JENKINS (Decca)	Lover
9	••	PERRY COMO-EDDIE FISHER (Victor).	(Maybe) Watermelon Weather
10	. 4	LEROY ANDERSON (Decca)	Blue Tango

THINES

		101125	
POST	TIONS	•	
	Last		PUBLISHER
week.	week.	TUNE	
1	1	KISS OF FIRE	Duchess
2 '	2	HERE IN MY HEART	Mellin
3	4	DELICADO	
4	5	I'M YOURS	Algonquin
5	3	BLUE TANGO	Mills
6		AUF WIEDERSEHN SWEETHEART	Hill-R
7	7	WALKIN' MY BABY BACK HOME	DeSylva-B-H
8	6	HALF AS MUCH.	Acuff-R
9	9	I'LL WALK ALONE	
10	8.	BE ANYTHING	Shapiro-B
	٠.	ment amail a manager of the state of the sta	•

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.

R	ional ting Last wk.	Week Ending June 28	New York, M.D.S	Chicago, Oarl Fis	Los Angeles, Mors	Boston, H. N. Hon	Detroit, Grinnell	Seattle, Capitol Mi	Rochester, Neisne	San Antonio, Ala	Minneapolis, Schi	Omaha, A. Hospe	St. Louis, St. Lou	Philadelphia, Du	L POINTS
1	1	"Kiss of Fire" (Duchess)	2	1	1	1	1	2	7	2	2	1	1	1	110
1	$\frac{1}{2}$	"Blue Tango" (Mills)	- 4	5	2	3	3	1	3	3	1	6	4	3	94
3	4	"I'm Yours" (Algonquin)	3	2	4	10	2		4	4		7	6	4	64
4	5	"Here in My Heart" (Mellin)	6	3	7	• • •	6	10	2	1	6	8	2	8	62
5	-6	"Delicado" (Remick)	5	7	10		10	6	6	6	4	3,	10	5	49
6	3	"Be Anything" (Shapiro-B)		4	6	4	9	8	•••	5	8		5	2	48
7	11	"Auf Wiedersehn" (Hill-R)	1	6		2	• • •	٠	1		5	10	•••	6	46
8	4	"I'll Walk Alone" (Mayfair)	10	··	3		•••	3	10	7	7	2	3	10	44
9	7	"Half As Much" (Acuff-R)	7	8	· .			5	5	8	3	4	••	• •	37
10	8	"A Guy Is a Guy" (Ludlow)	9	9	9	5	5	• •		10		••	8	• •	22
11A	12	"Walkin' My Baby Home" (D.B.H.)	8		5		7	• •	8	••	••	••	• •	••	16
11B	9	"Blacksmith Blues" . (Hill-R)	• •	10		6	• • •		9	9		9	7		16
12	10	"Forgive Me" (Advanced)	• •	•••	•••	8	8				• • •	5	••	••	12
13	12	"Anytime" (Hill-R)	•••	•••	•••	9	4	9		•••	• •		••	• •	11
14	13	"Pittsburgh Penn" (Oxford)	••	••	•••	••	• •	4	••	• •	••	••-	9	• •	5

Music Execs Again Look to Latin Music To Bail Them Out of Business Slump

It's F&R Music

In order not to cause confusion with the Big.Three, combine (Robbins, Feist & Miller), Jack Robbins, and Leonard Feist will call their new partnership venture, F&R Music. The full names of the partners, however, will be printed on the sheet music. Leonard Feist is the son of the Leo Feist, founder of the Big Three firm which bears his name.

of the Big this name.

The F&R firm is planning to concentrate on educational music along with showtune scores with activity in the pop field in the

Bandleaders Eye Indie Activity As Best Bet on Wax

Despite the big orch push being prepped by the record companies. some name bandleaders are attempting to veer away from disk-ing pacts so that they can cut their

tempting to veer away from disking pacts so that they can cut their own etchings and distribute the platters via an indie label. These bandleaders claim that orchs are still the stepchildren of the disk companies and it's to their advantage to push for themselves.

One bandleader pointed out that an orch pactee still has to shell out his own loot to hypo a platter. Top example of a bandleader digging into his own pocket for disk exploitation-promotion is Ray Anthony's recent drive on "At Last." Anthony kicked in with almost \$10,000. The bandleaders feel that if it costs that much coin to plug a platter etched on a major label, they're better off in business for themselves.

Spearheading the move to 'indie orch waxings is Woody Herman. Herman, whose pact with M-G-M Records recently expired, has been holding out on renewing with M-G-M or ankling to another diskery. Meantime, he's been cutting some sides on his own and if the initial run-off, platters make any noise in the market, he'll distribute them on his own label. Orch men on the loose or between pacts are eyeing the outcome of the Herman try. His first platter 'is expected to be out within the next couple of weeks.

Disk company execs, however, claim that the drive to indie waxime.

to be out within the next couple of weeks.

Disk company execs, however, claim that the drive to indle waxing will be limited to name leaders only. Orchs that've yet to hit the bigtime are dependent on diskers backing and distribution. Only flaw here is that the majors are signing few of the young name leaders. In some cases the newcomers have shelled out their own loot to wax masters on a gamble that the masters and the orch will be picked up by a record company. One such gamble that paid off recently was Tony Aquaviva's who shelled out a hefty sum to wax a couple of masters. Last week M.G.M. Records bought the Aquaviva sides and inked him to a long-term pact. Diskery is also preping a big drive on the initial sides which'll be released next month.

Schwann Infringement

Schwann Intringement

Suit Vs. Goody Settled

W. Schwann, publisher of a long playing record catalog, wrapped up his copyright infringement suit against Sam Goody, N. Y. record retailer, last week in N. Y. Federal Court when Goody agreed to settle the action by agreeing to pay damages and counsel fees. Action, stemming from Goody's distribution of a disk catalog similar to that of Schwann's, was due to come up for trial in October.

Federal Judge Vincent L. Liebell also granted a permanent injunction against Goody, barring the defendant from advertising or distributing his catalog. Although Goody denied pirating Schwann's catalog, the N. Y. retailer discontinued selling his catalog when the suit was initially filed late last year.

Surpra was recorded by Stat Fregas as agg disk for Capitol after Johnnie Ray's click on Columbia Records with "Cry."

Cugat Troupe Set For

1st European Junket

Xavier Cugat has been pacted by French promoter Jules Borkon february, 1953. Pact, which was inked in New York recently, calls for a 15-week trek at a guarantee against percentage. Although the defendant from advertising or distributing his catalog. Although Goody denied pirating Schwann's catalog, the N. Y. retailer discontinued selling his catalog when the suit was initially filed late last year.

execs are looking to Latin-American styled tunes to carry the bix through the summer. In the past through the summer. In the past the opbeat in Latino numbers has developed when the U. S. pop output was at a low ebb and they've managed to instill life into the music industry until the big hit came along. Music men cite the resurgence of south-of-the-border items during the Broadcast Music, inc. - American Society of Composers, Authors and Publishers war more than a decade ago as a top example of Latino numbers keeping the music industry moging. It was then that "Frenes!" and "Besame Mucho" broke out.

During the past few months the chile numbers again have been dominating the market. Such: Latino - flavored tunes as "Kiss of Fire," "Delicado," "MI Capital," "Polnciana" and "More Than Love" have been getting a big push on both pub and disker levels. Many of the Latino standardive this summer. E. B. Marks Music, for instance, set new disks on the fave "Peanut Vendor" and are prepping a big campaign. Tune was cut by Dean Martin for Capitol Records and Ralph Marterie's orch on the Mercury label.

Pubs are also getting plenty of play on their Latino catalog in the European market. The chile rhythms are steady clicks in England and the Continent and have been riding high for the past 10 years. In France, for example, "Voyage a Cuba" (French tag for Irving Fields' Miami Beach Rhumba) has been covered by 27 different waxings.

In the drive to get more Latino songs on the U. S. market, pubs are digging into Brazil for Baiaostyled tunes. It's a new Brazilian rhythm with a syncopated quality that fits easily into current pop tastes. Although "Blue Tango" is the work of American composer, Leroy Anderson, it, too, follows the Latino pattern, and has been a solid click for the past four months. The Decca etching of "Blue Tango" recently passed the 1,000,000 mark.

Technicality Results the upbeat in Latino numbers has developed when the U.S. pop out-

Technicality Results In Dismissal of Mellow 'Try' Infringement Suit

Try' Infringement Suit

Through a technicality, the suit of Mellow Mubic against Central Songs and Capitol Records alleging that the tune, "Try," infringed on "Cry," was dismissed in N. Y. Federal Court last week. Action was dismissed on the ground that Mellow Music, operated by Perry Alexander, failed to annex copies of the sheet music of both songs to the complaint.

With no recent case invloving this point having occurred recently, music industry lawyers were particularly interested to leasn whether the rule—that sheet music in infringement cases must be attached to the complaint—still prevailed in Federal-Court. Federal Judge Thomas F. Murphy gave no opinion in the case but gave a memorandum ruling: that the motion by Capitol to dismiss the complaint for failure to attach the sheet music was granted. Alexander can bring the suit again by amending the complaint by attaching copies of both songs.

"Try" was recorded by Stan Freberg as a gag disk for Capitol after Johnnie Ray's click on Columbia Records with "Cry."

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OP RECORD TALEADING U. S. DISK JOCKEYS

			·			EAST			2005	-	MON	EST	FAR WEST	بنما
11.		TUT TANT	No TIVIT ON	N.Y. Phil. Rome	D.C. mere ford	Urice City Rech	ch. Nes. Wer. Were lee hue c's'ir Mess.	hany St. L.	Ver'il K.C. 7	A NO.	Ci. Gere K'nes	3	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	**
7	CILIT WE	EN ENUI	MARKITI WEEN ENDING JUNE 20	z		.			<u></u> -		α	ж		H C
This c as twell as for a No.	ompilation is designed those on top. Ratin I mention. 9 for a R	to indicate those rings are computed. Yo. 2 and so on do	This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the dais of 10 points for a No. 1 mention. 9 for a No. 2 and so on down to one point. Cities	PEN	HLIM—	-Med	ntow-	atw-i	OWO	MIMIC	NIW—	WIEK	KV KVIT	r PHC NG
and jocker all sectors	is will vary week to 1 of the coantry reginal	week to present a lly.	comprehensive picture of	[AA—4:	-surs(—usm	uszen)¥—z	—£ou	1. Ipin	—poo	1—X-0	-
Pos. Pos. No. this last weeks wk. wk. is log	ks Artist	Label	and of	Vince V	iivy iide I Tabbu? I Tabbu?	an Fus red Ha;	on Gér Ando	kfi lus bori lai	ohn Wr im Land at Chau	ob Wate	m Lour	ndy Ja	ry Perk Ryne C	THOUGHT
2	1 1	1:1	Here in My Heart		I	x :	7 00 1 00	Z co	r	- -	it c	α.	M.	cr Cr
1		Mercury	Kiss of Fire.		1 3 2			:	-	1 67	2 2	•		7 141
4	-	Columbia	Percy FaithColumbiaDelicado		. 2 7	2	:	9	3 2	63	: :	: :	7 10	1 173
4 N	Very Trees	Tondon	Made FisherVictor	٠,	: 60	:	:			:	:		. -	E TT
9	Leroy Anderson	Deces	Doce Rine Teres	art 4 1.	: 9 ::		- 1	-	10 10	:	. 3	:	9	: :
	Don Cornell	Coral	Cornell Cors Pre Voirs			5	6		1	9		:	4 1 3	2 72
	Johnnie Ray	Columbia	Walkin, My Baby Home		3 10			. u	: 2	1	5 1	7		4 59
8B 10 18	Doris Day	Columbia	Doris Day Columbia A Guy Is a Guy		1	8					1	6		5 55
8	Peggy Lee-G. Jenk	kins Decca	Peggy Lee-G. Jenkins. Deccar. Lover		6 :	10		10 2	2	. 4			7 5	. S.
2	Rosemary Clooney	Columbia	Half as Much	7	10 1	9			:			*		9 2
12 11 17	Don Cornell	Coral	Don Cornell		8		4 3	:	8	:	:		. 6	0 23
:	Tony Martin	Victor	Kiss of Fire						4		:		6 8 5	10 43
23 1	Eddie Fisher	Victor							:		5	2	:	30
15	P. Como-E. Fisher. Victor Maybe	Victor	Maybe	01		7 8	10		:				:	29
:	Eddy Howard Mercury	Mercury	Auf Wiedersehn Sweetheart		7			6		1				28
17B 28 2	Rosemary ClooneyColumbia Botch-a-Me	Columbia	Botch-a-Me	:	10	1				ءا: ا				
:	Nat (King) Cole	Capitol	Nat (King) ColeCapitol Walkin' My Baby Home				4 4		4	: :	:	6		21
:	Les Paul-Mary Ford	dCapitol	I'm Confessin'			7	ı	:		8				.: 21
21R 46 9	Les Paul-Mary Ford	Victor	Hugo Winternaiter Victor Vanessa		2	. 5		 - 	:	6	:	80		1
24	Ray Anthony	Capitol	:1:	: 00				8			8 :		5	:
42 2	Ella Mae Morse	Capitol	Ella Mae Morse Capitol Blacksmith Blues.		'		10			:				16
	Tony Bennett	Columbia	Tony Bennett Columbia Here in My Heart	:	:	:			2		0 4		9 6	16
26A 31 2	Patti Page	Mercury		·		: : : :	:				*		8	9 :
	Don Cornell Coral	Coral	Don Cornell Coral This Is Beginning of End.		:	10		9	:	:		2	*	1 2
	Jane Froman	Canifol	Til Well: Aloca		:		7	:	:		:			71
30A 39 6	.12	Capitol	Somewhere Along the Way		:			: 1	6		9 :		**	14
30B 3	Perry Lee-G. Jenkins Decca	1 1	Be Anything											:
37	Owen Bradley	Coral	Owen Bradley	1						4				: 13
8 32 2	Kay Starr	Capitol	Kay StarrCapitolWheel of Fortune.		10	:								
4 4 4 4 4 4 4 4	Stan KentonCapitol	Capitol	Capitol Delicado		4			:	:	:::::::::::::::::::::::::::::::::::::::			3 10	9 12
35B 13 2	Les Paul-Mary Ford	Conitol	Les Paul-Mary Ford Conitol In Good Old Summedia-				1	:	:	:	:			:
: :	Eddie FisherVictor.	Victor	That's the Chance You Take						1		:			1
	Al MartinoCapitol	1_:	I Never Cared						:		: : : : : : : : : : : : : : : : : : : :		:	1 :
	Les Baxter		Les BaxterCapitolBlue Tango	4			6							10
42		Capitol	Farewell	. 2	:	:							:	6)
33C 28 6	Johnnie Kay	Columbia	KayColumbiaAll of Me:	2	:	:	:	:						:
12	Three Suns Violor Dish Plant Dish Plant Dish	Vietor	Dink Plant Dink		:				2	:				55 0
	Ralph Flansgan	Flanagan Victor South	South	- 1	:			:	:	:	:	:	2	
48	Four AcesDecca	: :	I Understand				4				:			
29 1	Guy Mitchell-M. Miller. Columbia.	Her. Columbia	Pittsburgh, Pennsylvania.		: :						:	7		500
1 1	Georgia Gibbs	Mercury	GibbsMercurySo Madly in Love		6	: :		: 8						
-	Helen O'ConnellCapitol	Capitol	Be Anything.		:	:		:	8		10			:
2 :	Ray Anthony	Capitol	At Fast		6				:		•	_10		* -
32	P. Como-E. Fisher.	Victor	P. Como-E. Fisher Victor Watermelon Weather							10	:			
							: :	:	: : :	:	6	UL.		

On the Upbeat

Songs With Largest Radio Audience

The top 30 songs of week Imore 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.

Survey Week of June 20-26

Survey Week of June 20-26

A Girl A Fella and A Beach Umbrella Valando

Am I In Love—"Son of Paleface" Famous

Anytime Hill & R

Be Anything (But Be Mine) Shapiro-B

Blue Tango Mill's

Delicado Remick

For the Very Frist Time Berlin

Forgive Me Advanced

From the Time You Say Goodbye Pickwick

Glorita Life

Here In My Heart Mellin

How Close Life

Glorita
Here In My Heart.
Here In My Heart.
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 Confessin'.
Bourne
I'm Yours.
Algonquin
It's a Sin To Tell a Lie
BYC
Just a Little Lovin'
Hill & R
Just For You
Kiss of Fire
Lover.
Framous
Robbins

 Lover
 Famous

 Maybe
 Robbins

 So Madly In Love
 Shapiro-B

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—+"Robin Hood" Disney Why Did You Leave Me Roncom

A Guy Is a Guy Ludlow
Blacksmith Blues Hill & R
Busybody Alame
Easy Street Johnstone

asy Street Alamo
Don't Mind Johnstone-M

New York

George Shearing into Birdland, N. Y. July 3 for three weeks... Nat (King) Cole opens at the Tiffany Room, Los. Angeles, July 3 for three weeks... Billy May orch into the Steel Pier, Atlantic City, July 11. Jed Southern begins a two-week engagement at the Willows Room, Rochester, N. Y., July 7. Johnny Jarvis, singing accordionist, at the President Hotel, Atlantic City, for the summer ... Sammy Kaye orch booked to play for the Republican's convention eve celebration at the Conrad Hit on Hotel, Chicago, July 6.

Symphony Sid's All Stars into the Ebony Club, Cleveland, June 30 for one week... Elliot Lawrence orch, currently at the Hotel Statler, N. Y., opens at the Hotel Statler, N. Y., opens at the Paramount Theatre, N. Y., July 23.

Sol Yaged's Jazz Trio hack at the Aquarium Restaurant, N. Y. Alian Dean into the Ranch House, R. I., for one week beginning June 29. Erroll Garner opened a three-week engagement at the Embers, N. Y., June 30.

Chicago

Disk jockey show finally made it at the Chicago when Frankie Laine pulled out of July 18 date.

Howard Miller, Marty Hogan, Jim Lounsberry, and Frank Reynolds will emcee lineup of Toni Arden, Erroll Garner, and Bobby Wayne... Ray. Cura has been set at the Turninn, Sioux City, Friday (4), for two weeks... Mary Maye chirps at the St. Anthony Hotel, San A

Aussie Bestsellers

Sydney, June 25.

Ken Taylor, in charge of McDowells Record Centre here, major wax sellers, lists the 10 top tunes currently favored in the ter-

"Cry," Johnnie Ray; "Little White Cloud," Ray; "Turn Back Hands of Time," Eddie Fisher; "Black and White Rag," Winifred Atwell; "Any Time," Fisher; "La: Ronde," Jan Rosol; "Bröken Hearted," Ray; "Tullps and Heather," Perry Como; "Please, Mr. Sun," Ray,

Petrillo

Continued from page 39

that the union would block all domestic recordings as well.

domestic recordings as well.

Petrillo's next move is expected to be in the direction of trying to halt the virtually free importation of foreign recordings. Since these are handled mostly by indie labels who do little or no recordings in the U. S., the AFM will have to make a pitch for Congressional, legislation to block such imports, except under special circumstances.

What the AFM wants to eliminate is the practice of recording expensive symphonies and complete operas through airchecks of European broadcasts. It's known that some platters have been able to buy complete longhair works, running up to two and three hours in length, for as little as \$200. All that's involved is paying a radio producer of, longhair program a sum of money for the rights to the broadcast sum of mone the broadcast.

In the Rodzinski instance, the union slapped the ban on his re-cording in Europe last February but the maestro went ahead with but the maestro went ahead with his conducting in a Vienna longhair group despite the prohibition. If the AFM lifts Rodzinski's card and prevents him from conducting the Seattle Symphony next March, it's expected that a court fight will

ensue.

Remington Records, meantime, is claiming that the AFM is discriminating against them since it has permitted conductors associated with other labels to wax abroad. Remington pointed out that, like the major labels, it also does extensive recording in this country and pays its 5% to the Music Performance Trust Fund.

Philly Orch Backs AFM Philadelphia, July 1.

Philadelphia, July 1.

Harl McDonald, manager of the Philadelphia Orchestra, has lined up solidly behind Musicians Union president James C. Petrillo in the attempt to curtail making of records abroad by American conquertors and musicians. The Philadelphia manager also revealed he was responsible for instigating this latest Petrillo move.

est Petrillo move.

McDonald said he didn't favor prohibiting foreign recordings, but that "he wanted to see American symphony musicians protected." His concern stemmed from a visit

His concern stemmed from a visit to a music shop in which he saw works that the Philadelphia Orch had recorded being offered on foreign waxings that were "dirt cheap."

The imports were made abroad at reduced rates, "McDonald at Cour minimum scale for at two-hour recording," session, "is \$38.50," he said. "Topflight conductors have been going to Vienna and Paris where the musicians are paid \$6 for a half-day session."

McDonald took his squawk to

McDonald took his squawk to Petrillo, pointing out that it might cost the Philly Orch \$8,000 to make a recording, which a foreign band taking as much time could do for \$2,000.

Vet Hula Maestro Back in AFM Fold

Back in AFM Fold

Honolulu, June 24.

Andy Cummings, one of Hawaii's veteran maestros, has been reinstated by the musician's union. He's resumed as leader of Royal Hawaiian Hotel band.

Cummings was a victim of a strike called by the Hotel and Restaurant Workers Union against Matson's three beach hotels. Cummings was leading Reyal Hawaiian Hotel orchestra—until he declined to cross a cullinary workers' picket line. American Federation of Musicians prexy James C. Petrillo personally ordered the suspension and the reinstatement came after three months.

Two Names Are Better Than One— So Diskers Push Duet Platters

Krupa's Nip Kick

Along with etching several U. S. standards during his tour here last month, Gene Krupa and his trio cut two originals, "Stompin' On the Ginza" and "The Badgers' Party Under the Moon," plus a treatment a two traditional Japanese tunes, "Moon Over Ruined Castle" and "Tokyo Express." Krupa waxed the sides for the Victor Recording Co. of Japan in its Tokyo studies. Sides will be released both in Japan and in the U. S.

Billy May Sees Wax as Factor In **Band Buildups**

Although the recording field remains dominated by vocalists. there's still plenty of opportunity for an orch to break through on disks-according to Billy May, Capitol Records orch pactee. The re-cordings, May said, was definitely part of the combination of factors that brought about his current that brought about his current prominence in the danceband pic-ture.

ture.

May, who headed out on a three-month one-nighter and location trek last week, said that the impact made by his initial Cap waxings about a year ago convinced him that there's still a big dancing market around the country. He pointed out that there are more bands working this summer than in the past five or six years and that the majority of the orchs have wax clicks to their credit. "I don't expect the band hiz to come back wax elleks to their credit. "I don't expect the band biz to come back with the force it had in the 1930s," he added, "but it's healthier this year than it has been in a long time and it's mostly due to the concentrated effort made by the diskeries to build orch properties."

Most of the record companies are

diskeries to build orch properties."

Most of the record companies are now working tie-ins with the band agencies to promote the band's one-niter and location engagements via a hefty plugging attack on the disk jockey, distributor and record retailer level. May believes that his b.o. power has developed strongly through this plugging technique and that a bandleader has to get around to the jockeys and distributors to spark the drive. Another strong promotional out-Another strong promotional out-let, May added, is TV. "I don't be-lieve that a band should take a permanent slot on TV." he said, "but an occasional one-shot has solid promotional values."

Because disks are so important in stimulating interest in a traveling orch, May added the bandleaders should avoid making gimmicked or echo-chamber effect etchings. "It may make an exciting record," he said, "but the orch will be heading for lots of trouble on the road when the public asks for a rendition like the one on the record."

May also pointed to growing crop of new young sidemen as an important factor in revitalizing the band picture. "There are plenty of kids around the country," he added, "who have strong potential to develop into top sidemen." Most of them are off the exhibitionist, undisciplined kick and willing to apprentice and learn. "I've deen a lot of them work," he added, "and it wouldn't surprise me if the majority of them will be out with majority of them will be out with bands of their own in a few years.

Coral's Sumac Album

Voral S Jumac Album
Yma Sumac, Peruvian thrush
whose four-octave range has been
showcased in a couple of click
Capitol Records albums, is now
having her earliest platters packaged in a set by Coral Records.
Early Sumac etchings, made in Argentina several years ago, was
made available to Coral via the
latter's deal with the Latin American Odeon Records label.
Córal is projecting a big promotion for the Sumac album on basis
of initial orders from distribs and
retailers.

nies are veering to the old show biz makim that two names are bet ter than one. In an attempt to pull the disk business out of its spiral, the diskers are steadily coupling their top names for stronger sales impact.

Recent success of the RCA Victor tandem, Ferry Como and Eddie Fisher, on "Maybe" and "Watermelon Weather" is spearheading a further push on the two-name policy. Columbia plans to get Mariene Dietrich, a recent pactee off to a fast start by teaming her with Rosemary Clooney for her Col disk preem. Along the same lines Decca paired Bing Crosby with Peggy Lee shortly after Miss Lee ankled Capitol for a Decca pact. Col is also prepping, a big splash for its new male vocalist Jan Anden, by etching him with his sister, Toni Arden.

The dual name platters give the Recent success of the RCA Vic

his sister, Toni Arden.

The dual name platters give the diskers plenty of opportunity for promotion and there's plenty of demand from the companies' distribs for the two-name stress. Although some of the "duo-disks" haven't been outstanding entries on the retail level, the diskers feel that the platter gets more action than if it were etched by a single artist.

artist.

Some of the disk matings being readied for additional sessions are Frankle Laine-Doris Day; Laine-Jo Stafford; Guy Mitchell-Doris Day (Columbia); Tony Martin-Dinah Shore (Victor); Bing Crosby-Jane Wyman; Crosby-Janerews Sisters; Dick Haymes-Andrews Sisters (Decca); and Alan Dale-Connie Haines for Coral.

Clear Sailing On SPA-MPPA Pact

Agreement last week between the Songwriters Protective Assn. and the Music Publishers Protective Assn. on a formula to cover disputed royalty payments is now expected to pave a clear way for SPA's audit of the publishers' books. Although initiated last year, the SPA checkup was partially stymied by squawks from several pubs which led to the SPA-MPPA negotiations.

General opinion among pubs and

General opinion among pubs and writers is that the SPA-MPPA formula, which covers five disputed years before the new SPA contract went into effect in 1947, is fair and went but the second of the second opinion of the second opinion opinion. went into effect in 1947, is fair and workable in apportioning the writers' share on song mag publicaditors, Ed Traubner and Dave tion royalties. It's understood that pubs who objected to the SPA authous will now waive their objections.

4 Bazookas Make Music For 'Slugging Comic' As Bands Refuse to Play

· Philadelphia, July 1.

Comedian Guy Marks is learning that any roughhouse routine institution the musicians union isn't likely to be too funny. Marks and bandleader Howard Reynolds had an altercation during the last night of his engagement at Palumbo's

Palumbo's.

Conflicting reports on the scuffle backstage had Marks claiming he merely pushed the maestro, while Reynolds said the comic 'threw an unfunny haymaker at him. Dispute started when the band played. Marks' finale music to get him offstage, «Marks said he was on only 12 minutes; Reynolds averred the comedian had been on 45 minutes.

Reynolds took the complaints to

been on 45 minutes.

Reynolds took the complaints to Local 77, AFM, and when Marks opened at Ciro's last week, Ned Brill's band refused to play for him. Marks is doing his comedy and impressions to the backing of four bazooka players, all friends who came to his aid. Although caught in the middle, Ciro's is honoring contracts of both the comedian and the tooters. Band plays for the dancers when Marks is off.

Easy Street Johnstone-M I Don't Mind Duchess I May Hate Myself In the Morning Laurel In the Good Old Summer Time Marks Lady Love—'t"Sound Off" Cromwell More Or Less Cosmic Once In a While Miller Padam Padam Leeds Singin' In the Rain—'t"Singin' In the Rain" Robbins Sleepy Little Cowboy Beacon Somewhere Along the Way United That's the Chance You Take Paxton There's Doubt In My Mind Broadcast Vanessa Morris West Of the Mountains Goday Wheel of Fortune Laurel Where Did the Night Go Chappell You'll Never Walk Alone Williamson Top 10 Songs On TV

A Guy Is a Guy

Be Anything (But Be Mine)

Blue Tango.

Gandy Dancers' Ball

Here In My Heart

Here In My Heart

Hart

Mellin

If You Go

Pickwick

Fill Walk Alone

Mayfair

I'm Yours

Kiss Of Fire

Duchess

Lover

Famous

A Wonderful Guy	Chappell
Dye Bye Rines	ROUTTR
detting to Know Von	. Williamson
June Is Bustin' Out All Over	Harms
Star Dust.	. Mills

[†] Filmusical. * Legit musical.

Inside Orchestras—Music

Although a flock of Nat (King) Cole's Capitol records currently on release gives co-billing to the Billy May orch, orch leader doesn't come in for any share of the royalty take. Platters were cut almost a year ago before May, who then did the orch backings for the Cap artists, broke out as an important band entity. Diskery, however, is cashing in on his recent upsurge, by giving him the co-billing. Most recent Cole-May release is "Walkin' My Baby Back Home" backed by "Funny." Pic. Vic Damone, who recently returned from Germany to wax some recruiting disks for the Army, is moving out fast on the first Mercury Records platter etched since his return. Damone cut "Take My Heart" and "Rosanne" for the diskery and the platter topped 45,000 sales in its first three days on the market.

Opening of the Warner Bros. "Where's Charley?" pic at the Music Hall, N. Y., last week has cued Decca's revival of a tune from the original legit score, "Once In Love With Amy." Ray Bolger, star of both of the legit and pic versions of "Where's Charley?," waxed the tune. At the same time, E. H. Morris, publisher of the legit score, is planning another drive on the "Where's Charley?" tunes, including "My Darling, My Darling," the original plug ballad.

Decca is also reissuing an etching of "Wait "Til the Sun Shines, Nellie." by Bing Crosby and Mary Martin in conjunction with the 20th-fox pic at the same time. Number was sliced by Crosby-Martin in 1942.

Major Diskers Covering Femme Air Force Tune

Record companies are going all out on "The Girls Are Marching," tune which is currently being used in the drive to recruit women into the U. S. Air Force, Song was etched initially for the Air Force by Pfc. Vic Damone who was brought back from Germany a couple of weeks ago for the session.

sion.

Since then Damone has cut it for Mercury and the rival diskers have hopped on with covering platters. Already lined up for release on the song are The Mariers for Columbia; Hugo Winterhalter for RCA Victor; and LeRoy Holmes for the M-G-M label; Tune was penned by Jule Styne, Betty Comden and Adolph Green.

Buddy Laine Into Rice Hotel

Houston, July 1.

Buddy Laine and his orch, a newcomer to the area, opened on Thursday (26) at the Empire Room of the Rice Hotel here.

Elaine Foreman is vocalist with the hand

Stellman Wants 'Sugar Blues' for U.K.

London, June 24. Marcel Stellman is due in N. Y.

Marcel Stellman is due in N. Y.
Friday (4) to negotiate the sale
of U. S. rights to "Sugar Blues,"
a British gimmick disk waxed by
Frank Ross (& La Pierre).

Disk, which is released in Britain
on an indie label Melodisc, is
Ross's first recording in about 30
years in show biz. A 12-piece band
does the backgrounding. Clarence
Williams wrote and published the
tune in the U. S.

Monroe's Summer Tour

Following a month's vacation rough June, Vaughn Monroe hits through June. through June, Vaughn Monroe hits the road again with his band to-morrow (Thurs.). Monroe is booked through July, with August dates still being pencilled in. The trek will take him through New Eng-land, Canada, Michigan and some eastern states.

Monroe will return to N. Y. in September, when he goes into the Starlight Roof of the Waldorf-Astoria Hotel for the entire month,



Disk Companies' Best Sellers HM-G-M TO PACKAGE CAPITOL

TAKE MY HEART
I NEVER CARED

4		IN THE GOOD OLD SUMMERTIME Les Paul-Mary Ford SMOKE RINGS
1		SMOKE RINGS FM CONFESSIN' Les Paul-Mary Ford CABOOCA
3		WALKIN' MY BABY BACK HOME Nat (King) Cole FUNNY
4	5.	WHEEL OF FORTUNE
4		DLUMBIA
3	1.	BOTCH-A-ME
3	2.	HALF AS MUCH
3	3,	GIVE ME TIME
3	4.	FESTIVAL
3	5.	HIGH NOON
1	C	DRAL

1.	THIS IS THE BEGINNING OF THE END Don Cornel I CAN'T CRY ANYMORE
	I CAN'T CRY ANYMORE AUF WIEDERSEHN, SWEETHEART Ames Brother BREAK BANDS THAT BIND ME
3.	I'M YOURS
4,	RHODE ISLAND REDHEADTeresa Brewe EN-THUZ-E-UZ-E-AS-MEileen Barton
ь.	CRAZY CAUSE I LOVE YOUAmes Bros

DECCA

	BUCK
1.	BLUE TANGOLeroy Anderson BELLE OF THE BALL
2.	LOVERPeggy Lee-G. Jenkin: YOU GO TO MY MEAD
	GOD'S LITTLE CANDLE Red Foley-Anita Kerr Singer SOMEBODY BIGGER THAN YOU AND I
•	BLUE TANGO
5.	I'M YOURS

I UNDERSTAND	
MERCURY	
1. KISS OF FIRE A LASTING THING	
2. BE ANYTHING	
3. ONCE IN A WHILE	Patti Page
4. AUF WIEDERSEHN SWEETHEAR I DON'T WANT TO TAKE A CH	ANCE
5. TAKE MY HEART	Vic Damone
M-G-M	
1. HOLD ME CLOSE TO YOU IF THEY ASK ME	Billy Eckstine
2. WHAT IS THIS THING CALLED WISH YOU WERE HERE	LOVE Fran Warren

3.	KISS OF FIRE
4.	SATURDAY RAG Jack Fina and Orch. SOUTH
ď,	HARLEM NOCTURNE David Rose and Orch ON A LITTLE COUNTRY ROAD IN SWITZERLAND
R	CA VICTOR
-	MAYBE
	LADY'S MAN :
3.	I'M YOURS Eddie Fisher JUST A LITTLE LOVIN'
	SLOW POISON Johnnie & Jack
5.	VANESSA

British Musicians Union Sets Dinner for Davis

Meyer Davis will be tendered a dinner by the British Musicians Union in London next Wednesday (9). Maestro, who will have three orchs on the superliner United States regularly, is making the round-trip for the ship's malden voyage, leaving tomorrow (Thurs.), and will conduct aboard.

He's also to be guest of legit producer Jack Hylton during the two days (8-9) in London before the return trip.

Dallas Dates

Dallas, July 1. Ballas, July 1.

Baker Hotel has signed Jan August for its Mural Room, July 7-19, succeeding the current Andrews Sisters. Bob Cross orch is being ball average.

Nick Lucas has a fortnight, July 21-Aug. 2, with songstress Betty Reilly set for Aug. 4-16. Ted Lewis orch and revue are dated for Nov. 20-29.

Ray's Coast Dates on %

Hollywood, July 1. Johnnie Ray will play a series of percentage dates on the Coast. Singer has been pacted for the Fox, San Francisco, week of Nov. 26 on a straight 50-50 split. House rec-ord of \$104,000 is held by Martin & Lewis.

Ray has also been set for one nighters at Mission Beach, San Diego, Oct. 17, and Balboa Ballroom, the following night, both at \$3,000 against 60%, with house furishing a scale band.

Johnnie's Sopt. Jaunt Dallas, July 1.

Dallas, July 1.

Johnnie Ray will be presented on a double bill with the Ray Ant thony orch at the Sky Club here, Sept. 26-28. The show will also play San Antonio, Sept. 22; Houston, Sept. 23; Shreveport, Sept. 24, and Oklahoma City, Sept. 25.

Dale Belmont will emcee the local show.

'46 HERMAN CONCERT

in line with the current upbeat around the country, M-G-M is hopping on the bandwagon with a forthcoming release of Woody Herman's 1946 Carnegie Hall, N. C.; Concert. It'll be issued in two allumes

Al Martino

Herman's 1946 Carnegie Hall, N. C.; Concert. It'll be issued in two albums.

Besides Herman, albums will feature such top jazz exponents as Red Norvo, Chubby Jackson, Flip Phillips, Bill Harris, Pete Candoli and Sonny Berman.

Doris Day, Crosby, Cole **Top Nip Disk Lists**

Top Nip Disk Lists

Tokyo, June 24.

"Goodnight Irene," which people back in the U. S. buried 19 months ago after four months of juke box and radio spins, is still a big hit in Japan record sales. Doris Day, meantime, holds the top slot in waxed vocal sales, followed closely by Bing Crosby and Nat ("King") Cole.

Hits last longer here than in the U. S. "Chattanooga Shoeshine Boy," now virtually forgotten by most Americans, is still holding its own in the top brackets of the hit parade. "If," a ballad which came out about a year ago, also is maintaining steady sales pace here.

Greenberg Sues H&R On 'Wiedersehn' Copyright

'Wiedersehn' Copyright
Abner Greenberg, head of Manhattan Music and a music industry
lawyer, filed suit in N. Y. Federal
Court this week against Hill &
Range Music and a flock of diskeries, charging that the current
hit, "Auf, Wiedersehn, Sweetheart,"
infringes on his copyright. Greenberg contended that he wrote a
song titled "Auf Wiedersehn, We'll
Meet Again" in 1928.
Greenberg is asking for an injunction, an accounting of the
profits and damages.

American premiere of the Puc-cini Mass taking place in Grant Park, Chicago, July 12-13. Prin-cipals are Gabor Carelli, Louis Sudler and Wellington Ezekial.

MERCURY ARTIST

PALLI PAG

Introducing her

New TV Show

July 8-7:45-8 p.m. EDT

for

CHLORODENT

ON CB5-TV

Tuesdays and

Thursdays

Current Hit

Two Gree MR. DYNAMITE himse



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MO





RCA VICTOR RECORDS

Kapp Solid

46

Continued from page 39

genre which has been selling recently.

Another in the same groove is Sunny Gale, the metallic-voiced thrush who clicked with "Wheel of Fortune" for the indie Derby label. Miss Gale is another "new sounds" entry. The Bell Sisters, who were inked before Kapp's entry into inked before kapp's entry into Victor, are again scheduled for a big play and their latest etching using an echo chamber on one side, "Wise Little Echo," and a hopped orchestral background on the other, "Hang Out the Stars." Victor is understood readying a big promotional splash on this coupling.

pling.

(The fact that it is commercial is, of course, attested to by Jim Conkilng, prez of Columbia Records, where business is up, and where recording chief Mitch Miller has been so successful with his unorthodox style of waxing. Same is true with Capitol Records and, in a lesser degree, at Mercury in recent

Marek, unofficially, has discussed matters with the top music publishers, expressing wonderment as to "where will the 'standards' come 10 years hence?", on the theory that the more recent pops have been freaks of no particular durability.

durability.

Martin Block, of late, has played disks such as Sammy Kaye's "You" (based on a "La Boheme" theme) (Columbia) and expressed surprise, "why isn't this 'way up-there; the public surely doesn't want it all to be whipcracks and echo chambers."



TOPPING ALL LISTS



AUDITION RECORDS

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GMS Recording Studios 11 WEST 19th STREET New York 11, N. Y. OR 5-2317

RETAIL DISK BEST SELLERS

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(Boston

Hospe

(Grinnell

-(Denel's Mus. Music

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 National

Rat	ing	June 28	r You	Chicago	Ang	Boston-	Omaha-	Minneap	Louis	Detroit	Ante	Kansas	Denver	Philadel	N
	Last wk.	Artist, Label, Title	New	CFF	3	No.	O	¥.	#	Det	San	Kar	Den	PH	8
1	1	PERCY FAITH (Columbia) "Delicado"—39708	· 1	2	3	4	2	7	2	10	5	•	1	4	80
2	2	"Here in My Heart"—101	7	4	2	2	9	2	6	1	2		7	8	71
3	4	JOHNNIE RAY (Columbia) "Walking My Baby Home"—39750	2	8	9		3	3	8	_5_	<u>.:</u>	2		5	54
4	5	"Auf Wiedersehn"—1227	•••	1		1	•	1	<u>.:</u>	2	9		<u></u>	1	51
5	6	GEORGIA GIBBS (Mercury) "Kiss of Fire"—5823	·	6			••	4	••	6	1	4	4	<u></u>	41
6	· 3	LEROY ANDERSON (Decca) "Blue Tango"—40220	9.		4	8	8		3	•••	.4	••	3	<u>:.</u>	38
7	8	ROSEMARY CLOONEY (Col) "Half As Much"—39710	6	5	10		. 4	6		••	٠.	3	8	· <u>·</u>	35
8	8-	DON CORNELL (Coral) "I'm Yours"—60659	10	3		10	5	9'	•	4	3	٠.	••	••	33
9A	11 ·	DORIS DAY (Columbia) "A Guy Is a Guy"—39673	••		8	٠.	10	•	10		7	1	6	••	24
9B	9	TONY MARTIN (Victor) "Kiss of Fire"—20-4671		••		••	1	•.	1	7	••	••	••.	••	24
10	10	EDDIE FISHER (Victor) "I'm Yours"—20-4680		•••	5		••	••		8	••	6	2		23
11	.,	ROSEMARY CLOONEY (Col) "Botch-a-Me"—39767	4	••	1		• •	5		3		••		••	21
12	13	PEGGY LEE-G. JENKINS (Decca) "Lover"—28215	3	7	. 7	9	••		9			••	•••		20
13	13	P. COMO-E, FISHER (Victor) "Maybe"—20-4744	8			3		• • •	••	••		•		8	19
14	16	EDDY HOWARD (Mercury) "Be Anything"—5815		9	···		7			••	8	••	5		15
15	14	ELLA MAE MORSE (Capitol) "Blacksmith Blues"—1922	, · ·	٠.			6		4		10		10		14

"I'm Sorry"—5819.....

DON CORNELL (Coral)
""I'll Walk Alone"—60659 FIVE TOP

ALBUMS

Upbeat Continued from page 43

the Skyway Club, Cleveland, July
21... Charles Chaney into the Circle Club, Dubuque yesterday for
14 days... Duke Ellington does a
theatre stand at the Seville, Montreal, Aug. 21 and follows with
another one at the Casino, Toronto
... Betty McGuire and her Belletones contracted for at the Warren
Air Base, Wyoming Sept. 5 for two
frames... Terry Gibbs up north to
the Colonial Hotel, Toronto, Sept.
25 for two weeks.

the Colonial fluid 25 for two weeks.

17B 15

18 . 15

WITH A SONG IN Jane Froman Capitol BDN-309 KDF-309 L-309

TONI ARDEN (Columbia)
"Kiss of Fire"—39737....

TONI ARDEN (Columbia)

"Kiss of Fire"—39737....

JANE FROMAN (Capitol)

"Il Walk Alone"—2044...

BOBBY WAYNE (Mercury)

JOHNNIE RAY ALBUM Columbia CQ-6199 C2-88

SINGIN' IN THE RAIN Hollywood Cust M-G-M M-G-M-113 K-113 E-113

BIG BAND BASH Billy May Capitol KCF-329 DCN-329 L-329

AMERICAN IN Hollywood Cast M-G-M, E-93 K-93 M-93

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Williams

phis -(A.

frames . . . Dolores Hawkins does two weeks at Eddys', Kansas City July 18 . . Bobby Wayne follows Beachcombers into Park Lane Aug. 29 . . Benny Goodman into Blue Note Aug. 15 for two stanzas . . Cuban Village switches policy and will be known as Le Bon Chance. Boston

Jack Edwards orch reopened Shelton Roof . . . Ruby Newman returned to Terrace Room, Hotel Statler, for summer . . . Dave Lester set to baton at Frolics, Lester set to baton at Frolics, Salisbury, Beach . . . Saxist Tommy Vitale band returned to Hugo's Lighthouse, Cohasset, June 21 for third season . Felix Catino returned to Lobster Pot, Provincetown, June 28, marking his seventh season there . . Although Gunther Fritz band remains at Hub's Bavarian Rathskeller for summer, fiddler George Marshall received leave of absence to lead group at Marshall House, York Harbor, Me., and saxist Bob McKay ditto to join Tony Bruno crew at Capt. Peterson's Cape Codder Hotel, Falmouth.

son's Cape Codder Hotel, Falmouth.

Trumpetman Sylvio Scaff and his trio installed at Colonial Room, Manomet, for summer . Al Navarro opened at Maplewood, N. H., June 27. Spot is operated by management of Mayflower, Palm Beach, Fla., where Navarro's six-piece band spent the winter . . Harry Marshard with 15 men off on two-week tour of deb parties in Washington, Wilmington, Pittsburgh, Buffalo, Cleveland, Cincinnati, Detroit, New York and Greenwich. . . Al Vega Trio slated to remain at Hi-Hat this summer . . Marshard office has set Adrian Zing as maestro at Poland Spring Hotel, Tommy Girard at Nantucket Yacht Club, Bob Taylor at Moby Dick's, Nantucket . . . Don & Miguel move into Hub Room, Shepaton Plaza, where they'll alternate with Paul Clement Trio . . . Allen Smith takes

over keyboard in Sheraton-Plaza's Merry-Go-Round, replacing Neil Phillips, who has opened a new spot in the White Mountains.

Kansas City

Johnny Pineapple orch and revue holding currently in the Terrace Grill of Hotel Muchlebach. race Grill of Hotel Muehlebach. It's a repeat date, the crew having been here for the first time last summer . . . Jimmy Nelson and his dummies return to Eddys' July 4, second time in the club. Betty Norman will chirp on the same bill ... Tommy Reed orch moved from Jung Hotel, New Orleans, to Sheppard Air Force Base, Wichita Falls, Texas, June 29, and back south to Pleasure Pier, Galveston, July 11 for two weeks.

Dallas

Andrews Sisters opened two frames last week (25) in Baker Hotel's Mural Room. Acts due here are Nick Lucas, July 21-Aug. 2; Betty Reilly, songstress, Aug. 4-16, Betty Reilly, songstress, Aug. 4-16, and Ted Lewis orch and revue, Nov. 20-29 · . . Sky Club's Johnnic Ray dates, Sept. 26-28, will have Ray Anthony's orch backing. Joe Bonds, Sky Club owner, has set Ray for auditorium shots in San Antonio, Sept. 22; Houston, Sept. 23; Shreveport, Sept. 24 and Oklahoma City, Sept. 25 · . . Woody Herman orch set for one-niter Aug. 29 at Sky Club.

COAST NEGRO TOOTERS PITCH MERGER AGAIN

Hollywood, July 1.

Hollywood, July 1.

Negro Local 767 has made another pitch to musicians Local 47 for a merger, and 47 board is now weighing the proposition, but it's hardly likely anything will come of the pitch, judging from record of all those made in the past. Negro local has tossed many a plan at 47, but they've all been stymied, usually by technicalities, or just plain chill.

ally by technicalities, or just plain chill.

Benny Carter heads 767 committee, and Marl Young presented details of newest plan to 47. Under the proposal, 767 would turn all its assets over to local 47, realizing that problems are "in the main financial," the committee said.

Weston Grabs 18 Tunes On European Junket

Hollywood, July 1.

Total of 18 published tunes and four 'manuscripts were brought back from Europe by Paul Weston who is planning early publication here. Italy contributed 10 ballads, including one which is currently a hit in both Italy and France. Seven songs and the manuscripts came from England and in France Weston acquired the rights to an instrumental novelty he'll record shortly.

shortly.

Yank tunes are currently enjoying unprecedented popularity in Europe, he reported. In West Germany, American tunes with German lyrics are topping native selections.

Hub, AFM Sponsor Concerts

Boston, July 1.

Deal has been set by musicians local 9 toppers and Hub's Mayor John B. Hynes for a nine-week series of two-hour concerts at man Bandstand in Boston

City will underwrite four weeks of the series, which got underway yesterday (30) with the Music Per-formance Trust fund paying for the

It's Music by

JESSE GREER Program Today Yesterday's

KITTY FROM **KANSAS CITY**

FEIST



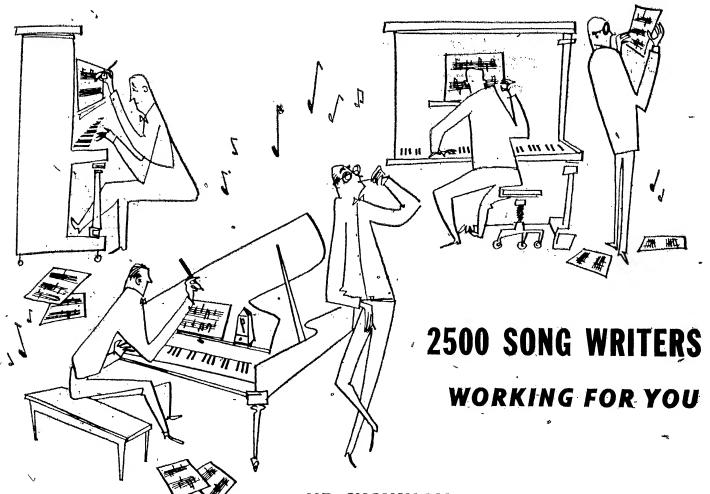
Great Novelty Song "THERE'LL BE NO NEW TUNES ON THIS OLD PIANO" (This Old Piano of Mine)

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An ASCAP license is the biggest bargain in entertainment!

This is the second of a series of advertisements telling the story of ASCAP



AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

575 MADISON AVENUE, NEW YORK 22, NEW YORK

A. C. Ritz Sold For \$3,750,000

The 17-story beachfront Ritz-Carlton Hotel More was sold last week (26) after months of negotiations by the J. Myer Schine interests for a reported \$3,750,000.

Purchasers, who will take posses sion tomorrow (Wed.), are Harry L. Katz and Edward Margolin, owners of the nearby Ambassador, and Albert P. Orleans, a Philadelphia builder and contractor. They plan extensive renovations including the building of a swimming pool and a cabana club. All personnel will be retained.

Katz is co-owner hatz is co-owner with nis brother, Emanuel, of the fire-dam-aged St. Charles Hotel here and the Fleetwood Hotel in Miami Beach. Margolin is owner and builder of large apartment develop-ments in the Philadelphia area.

Schine interests bought the hotel in 1946, price tag at that time being a reported \$2,250,000. Deal also includes adjacent property on walk known as Ritz-Gardens, once operated as a nitery.

NICK **LUCAS**

San Diego County Fair Del Mar, Calif. July 3 thru July 6

HOLLYWOOD THEATRICAL AGENCY Hollywood

FOSTER AGENCY, LONDON,



Now Appearing
CASINO TRAVEMUNDE Germany.

American Rep. WM. MORRIS AGENCY
TAVEL-MAROUANI AGENCY, PARIS

JACK DENTON WORLD'S GREATEST COMEDIAN

But Means Nothing

N.Y. State Sets Third Hearing on 'Aerial' Law

Albany, July 1. The State Board of Standards and Appeals, which held its second hearing here last week on a pro-

hearing here, last week on a proposed code to supplement the new Ten Eyck Law requiring safety devices for aerialists working more than 20 feet, will conduct a third hearing July 16. The statute becomes effective today (Thes.).

Industrial Commissioner Edward Corsi can immediately proceed with its enforcement, but there is doubt he will do so. The Labor Dept., according to a statement made at the first hearing, lacks the trained personnel to move at once in this field. There is also sure to be a strong movement by outdoor representatives to have the law repealed at the 1953 session of the Legislature.

WILDWOOD, N. J., BANS 'PEEP SHOW' AS TENTER

Frank Sennes' attempt at being a tent impresario in Wildwood, N. J., faces some serious obstacles which may ultimately force him to abandon the project. Sennes, a Cleveland booker, wants to set up "Peep Show" in a tent, but the city has refused to grant him a license because it might create a "carnival atmosphere." Feeling is that opposition of nitery owners caused the ban on the show.

Sennes is parinered with Dave

caused the ban on the snow.

Sennes is partnered with Dave
Lodge, a Philadelphia billboard
advertising man, in the project.
Some months ago Sennes leased
the "Peep" title from Mike Todd
and formed a unit which played
cates under that label.

cafes under that label.

Booker's immediate problem is to get enough dates to keep the show together until late August, when he'll put the unit back on the nitery circuits. Otherwise, he'll have to break up temporarily. He enlarged this display for the outdoor stand.

Acts in the layout include the Albins, Valdes & Lucille, and Linda Bishop.

Niteries Near St. Loo Warned on Stag Stuff St. Louis, July 1.

St. Louis, July 1.

St. Clair County Excise Commissioner Ben F. Day, Belleville, Ill., last week warned owners of niteries and taverns in the area the they would be jeopardizing their licenses if they permitted the staging of stag shows. Warning came after beefs had been made that Charles F. Norton, Jr., owner of the Shamrock Club in East St. Louis, had permitted scantily clad dancers to perform.

Norton escaped punishment on

Norton escaped punishment on claim that a group of East St. Louisans had rented his place but failed to tell him the nature of the entertainment they planned to pre-

Current in the Emerald Room of the Shamrock Hotel, Houston, are singer Carol Bruce and comedian Jack Durant, with Nat Brandwynne orch.

RANDY BROWN

"THE TEXAS HUMORIST"

currently appearing

ZODIAC ROOM, CHASE HOTEL, ST. LOUIS



Thanks to Mr. Harold Koplar and J. J. (Bookle) Levin of the Mutual Entertainment Agency, Chicago

San Diego, July 1.
Benny's Spaghetti House, a popular eatery on this city's Broadway, has added entertainment in ts Florentine Room.
Don Howard, singing disk jocken KSDO here, is emcee and ocalist with the

on KSDO here, is emcee and vocalist with Juan Panelle, piano, and Frank Watts, bass, rounding

Kefauver Quivers Shake Ky. Clubs. Lookout House Folds, Blames Heat

Cincinnati, July 1.

Cincinnati, July 1.

Kefauver quivers, which have toppled casino and bookie activities in the Cincy area during recent months, are extending to the nitery belt on the Kentucky side of the Ohio River.

Lookout House, Covington's ace plush cafe, closed temporarily Sunday night (29). Jimmy Brink, head man, announced that the folding was due to slowing patronage and a community water service shortage which hampered the spot's cooling system.

and a community water service shortage which hampered the spot's cooling system.

Lookout House's latest bill was a three-week engagement of the Frank Sennes Latin-American revue starring Diosa Costello. Northern Kentucky's oldest class nitery, it has presented top names for many years.

Continuing in operation on the outskirts of Newport is Beverly Hills, another swank layout, which is currently presenting a show with

Hills, another swank layout, which is currently presenting a show with deArco & Gee, Tanya & Biagi, Tong Bros., the 3 Lucky Girls, emcee Art Craig Mathues and Gardner Benedict's orch.

Smaller Kentucky niteries with noor-shows have dwindled since the national anti-gambling crusade took root

HOPE'S CANDIDACY AS AGVA PREXY OFFICIAL

Bob Hope has been certified as candidate for the presidency of the American Guild of Variety Artists. He'll run against incumbent Georgie Price.

Georgie Price.

Hope's nominating petitions were received last week by the union. There were 250 signatures with only 200 required. Ballots will go out about Aug. 1, thus giving the union time to query all candidates on their acceptance of office in case they're elected and also to check the validity of signatures.

Deadline for receipt of ballots will be about 30 days thereafter. Honest Ballot Assn. will again supervise the elections.

Sam Shayon Returns To N.Y., as Act Agent

Sam Shayon; former Fanchon & Marco exec who has been practicing law on the Coast for several years, has returned to New York permanently and will open a talent agency. Shayon, after leaving F&M, was the Coast office manager of the William Morris Agency. After passing the California bar exams, he rapped theatrical cilents. Shayon decided to return east to be near his daughter, who is about to become a mother.

Saranac Lake

By Shirley Houff

Ry Shirley Houff

Saranac Lake, N. Y., July 1.

Bob Harris and wife in to chat with Bob Hall who is showing marked improvement.

Edwin E. Rowland received the green light and is off to spend the summer in New Hampshire. Ditto Eddie Stott who has returned to his home in N. Y.

Morris Dworski, bacteriologist at Will Rogers, has returned to work after several weeks' illness.

Johnny Long orch did a onenghter at Saranac Lake Hotel ballroom.

Birthday greetings to Dr. Wil-

ballroom.

Birthday greetings to Dr. William K. Stern.

Those skedded for surgery in the near future are Ray Van Buren and Ken Derby. Showing splendid improvement are Eleanor Audley, Helene Baugh, Jack Wasserman.

This column's regular, Happy Benway, is expected to return next week after a much-needed rest. Write to those who are ill.

Rolly Rolls, who winds up at the Chicago Theatre tomorrow (Thurs.), will plane out immediately in order to make a July 7 date at the Palladium, London.

Diego's Spaghetti Talent | Chi Empire Room's Switch To Slip in Los Chavales

Chicago, July 1.

In order to bring Los Chavales de Espana group into the Palmer House's Empire Room here Sept. House's Empire Room here Sept.

4 for their only other engagement
in this country, Merriel Abbott is
switching her summer bookings.
Singers, currently at the N.Y. Waldorf-Astoria, will end six-month stay here.

stay here.

In effect, Miss Abbott is eliminating one of her revues by pushing current show for five weeks, instead of four, and also doing the same with the next revue. She's also doing a very rare thing (for her) via extending an act into the next bill, Mata & Hari. Latter are headlining currently and go into the new show with Noonan & Marshall, Estelle Loring, and George Prentice, July 31.

MINSKY BURLEY IN FALL SET FOR ADAMS, NWK.

The Adams Theatre, Newark, formerly an important vaude centre and now on a straight pix policy, will return to stageshows in September. It will be a modernized burlesque with production by Harold Minsky. It's reported that Newark city fathers are willing to license the new production. Newark already has the Empire on a strip policy. strip policy.

Opening of the Adams Theatre Opening of the Adams Theatre to burlesque will mark the first Minsky label on a marquee in the New York area since the late N. Y. Mayor Fiorello H. LaGuardia drove out that form of entertainment by refusing to license theatres for burlesque.

refusing to hereby the areas of the burlesque.

Harold Minsky instituted a modified form of burley some years ago when he operated the Carnival, in the Hotel Capitol, N. Y., for a brief

Presently, the second burley-house within easy reach of New York City is the Hudson, Union City, N. J.

Wittereid Sets U.S. Line For Palm Beach, Cannes

Jim Wittereid, U. S. impresario who has been operating in France for more than a decade, has signed a line of eight American girls to open at the Palm Beach Casino, Cannes, July 12.

He posted \$3,500 with the American Guild of Variety Artists to cover salary and transportation.

Ice Capades' Pacts 3 🥌 World Title Winners

World Title Winners
New edition of the Arena Managers Assn.'s "Ice Capades," which goes into rehearsal next month in Atlantic City, will have the 1.2.3 world champ skaters in its lineup for the first time.

The three major prizewinners at the world title meet held in Paris last March have been cornered for this show. Latest to sign is Sonya Klopfer, who was runner-up to Jacqueline duBief. Virginia Baxter, in third position at that competition, also turned pro recently to join "Ice Capades."

Talent Downbeat In Twin Cities

Minneapolis, July 1
Except for theatre bars and a
few minor spots, the Twin Cities,
with a population of around 1,
000,000, will be without any bistros
playing acts the rest of the summer.

playing acts the rest of the summer.

As per custom the past 14 years, the Hotel Nicollet Minnesota Terrace is housing the Dorothy Lewis ice show for a summer run Following a policy adopted last summer, the Hotel Radisson Flame Room is eliminating its floor-show for the heated period, but will have the Ramon Noval band, temporarily at least. The latter, a seven-piece novelty and dance combos, opened last week and was favorably received. Noval is also a singer.

One of the town's most popular 'eating and entertainment places, Schiek's, has been offering capsuled musicomedies with a cast of six singers the past three years. The city's largest nitery, the Minneapolis Flame, presents 'musical capsules' with a large orch and four singers, each show being devoted to a particular composer.



WHITE GUARDS dian A. Circuit, Fairs

:550 Brusy New York NY

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NOW TO MASTER THE CEREMONIES
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GIANT CLASSIFIED ENCYCLOPEDIA
OF GASS, \$300, Worth over a thousand
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Complete air-conditioned night club Seating 800. Heart of Broadway Newly completely decorated. Cost \$500,000 to duplicate. Very reasonable for competent party. Box VV

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JUST CONCLUDED — 4 months in Brazil; Dominican Republic and Cuba; The American Musical Club, Pittsburgh; Copacabana, Montreal.

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MUNICIPAL ARENAS' SAD STATE

See Custom-Built Bills as New Lure For Niteries in Headliner Scarcity

with the scarcity of headliners, cafemen must bank on individualized, custom-built operations, according to several showmen. Day of buying acts on a hit-or-miss basis with a talk-over rehearsal is over, say bonifaces and talent agency men. Since the star attractions are not easily obtainable for nightclubs, operators feel that every act should be built up in importance so that featured turns can get the benefits of better production trappings.

Talent agency men declare that unless these steps are taken immediately by owners all over the country, the nitery business may be lost by default.

According to Tony Cabot, of Cabot & Michlin, bookers of the Schine hotel chain, the bistros must compete with the superior production seen on television. Audiences are more critical than ever, and unless the operator can come up with new presentation gimmicks

Heat Beats Big Top

... 2 on a Match

San Antonio, July 1
The 1952 edition of Dr. Neff's
"Madhouse of Mystery" has
been booked for the Majestic
Theatre on two successive midnights, July 4-5. There will
also be a spook film, "The
Spider Woman Strikes Back."
Show has been booked for
other key Interstate circuit
houses throughout Texas.

Loew's State, Warner Bid For B'way Presentation Of Fall 'Folies Bergere'

Schime hotel chain, the bistros must compete with the superior production seen on television. Audiences are more critical than ever, and unless the operator can come up with new presentation gimmicks (Continued on page 83)

Heat Beats Big Top

In New Haven Stand

New Haven, July 1.

Playing its annual stand here last Friday (27), Ringling-Barnum Circus ran into the year's most brutal heat, result being a light matinee and only a three-quarter tentful at night.

Show came in this year under sponsorship of West Haven Firemen's Assn., a new wrinkle for the big top hereabouts. It's a procedure which the outfit has been following pretty generally under canvas for several seasons and according to reports, with favorable results.

Of Fall 'Folies Bergere'

Loew's State and the Warner Theatree, both Broadway houses, are bidding for the "Folies Bergere" which will be brought to the U. S. in the fall by its product, Paul Derval, prior to his departure for France last week, inspected the facilities of the theatres, but made no decision as to which he'll move into. Loew's State and the Warner Theatree, both Broadway houses, are bidding for the "Folies Bergere".

Theatre, both Broadway houses, are bidding for the "Folies Bergere".

Theatre, both Broadway houses, are bidding for the "Folies Bergere'.

Theatre, both Broadway houses, are bidding for the "Folies Bergere". Which will be brought to the U. S. in the fall by its product, Paul Derval, prior to his departure for France last week, inspected the facilities of the U. S. in the fall by its product, Paul Derval, prior to his departure for France last week, inspected the facilities of the U. S. in the fall by its product, Paul Derval, Derval, prior to his departure for France last week, inspected the facilities of the U. S. in the fall by its product, Paul Derval, Derval, prior to his departure for France last week, inspected the facilities of the U. S. in the fall by its product, Paul Derval, Derval, prior to his departure for France last week, inspected the facilities of

TO AID SMALLIES

Arenas and auditoriums throughout the country are going through an extremely tough period. A series of crises in many showspots has come about for several reasons, including the severe competition of television, lack of suitable attractions and a deepening depression in many fields of sports.

The large arenas for a time had

in many fields of sports.

The large arenas for a time became prosperous early in the television days. Video made roller derbies, wrestling and minor prizefights popular. These activities provided several nights a week at high rentals. However, these sports have declined in popularity, and hockey hasn't been paying off as it should. Basketball scandals of the past two years have also cut into the gate of that sport, with the result that arena ops had to turn to show business events increasingly. However, the major shows can only hit a limited number of cities with the result that many auditoriums in smaller towns hit a paucity of rentals.

This state of affairs has been a costly matter to taxpayers in many (Continued on page 63)

(Continued on page 63)

La Vie, N. Y., Closes

In a surprise move, Monte Proser's La Vie en Rose, N. Y., decided to shutter last night (Tues.). Decision was made to forestall any losses resulting from the July 4 weekend when most of their regulars will be going out of town, and many will stay away for the better part of the summer. Spot is set to reopen Sept. 4.

Adman Milton Blackstone is Pro-

SCOUT SHOWMEN AGVA Okays Merger Blueprint **Despite Opposition to Local Setup**

Under Name Policy

Hollywood, July 1.

Hollywood, July 1.

In the third booking under new policy of playing stageshows when top names are available, the Los Angeles Paramount has set Nat "King" Cole, Peggy Lee and Don Rice starting Aug. 22. The house will furnish the band to backstop this General Artists Corp. package.

Other bookings previously set are Xavier Cugat, who tees off the policy July 18, and Lionel Hampton, Sept. 22.

Ohio Sets 60-Day Freeze On Liquor Licenses To Study New Legislation

Columbus, July 1.

Ohio Liquor Board last week (27) slapped a new 60-day freeze on beer and wine permits for carryouts and by-the-glass sales in the state. Board acted under "state of emergency" declared by Gov. Frank J. Lausche on its request. Officials indicated action was necessary because flood of permits issued recently would set a record, if continued.

Board said it would

losses resulting from the July 4
weekend when most of their regulars will be going out of town, and
many will stay away for the better
part of the summer. Spot is set to
reopen Sept. 4.

Adman Milton Blackstone is Proser's backer and dominant owner.

Executive Board of the American Gulld of Variety Artists this week voted to go along with the current one-card blueprint with certain reservations. Vaude union is opposed to the scheme on several counts in the overall merger plan. One major objection by AGVA would be the establishment of locals, which means that organizations in each city could act autonomously. AGVA fayors the branch system whereby all policy matters are controlled by the parent organization. However, AGVA will forego its objections until the merger is discussed in convention.

To further the amalgamation, AGVA at the July 17 meet of the Associated Actors and Artistes of America, parent org of the performer unions, will ask that meetings explaining the merger to the memberships of all 4A branchea, be held in various cities. This series of round-robin confabs were passed upon several months ago, but were never carried out. AGVA will ask that these circuit spiel sessions start as soon as possible.

AGVA prexy Georgie Price appointed himself, Manny Tyler, Dewy Barto, and one of the union counsel to comprise the committee to talk at these meets. Spokesmen for the other 4A branches are still to be appointed.

D'allas' New Icer

Dallas' New Icer

Dallas New Icer
Dallas, July 1.
New ice show opening Thursday,
(3) in the Century Room of the
Adolphus Hotel is "Shipwreck,"
replacing "Summer in Texas."
Dorothy Franco is producer and
cast includes Peter Killam, Jack
Strand, Julie Jacks, Marilyn Scarborough, Patty Greenup.

AM PLEASED TO TAKE THIS OPPORTUNITY TO THANK

JANE MORGAN

FOR PROVING ONE OF THE BIGGEST SUCCESSES IN THE

COLONY RESTAURANT and ASTOR CLUB-

It's a Pleasure to Prolong Your Engagement to Six Weeks

My Thanks Also to:-

BARRON POLAN (Jane Morgan's Personal Manager)

MAURICE WINNICK, JULIE OLIPHANT (Publicity)

HARRY MORRIS

Night Club Reviews

Ambassador Hotel, L. A.
(COCOANUT GROVE)
Los Angeles, June 28.
Carmen Torres, Eddie Bergen
Orch (15) with Bob Lido; \$1.50 Orch (15) was \$2 vover.

The short booking of Carmen Torres, sultry singer of Continental songs, should give this plush room a breather between the just closed record stand of Frankle Laine and the upcoming dance beats of Freddy Martin and his crew.

Not that Miss Torres hasn't the voice and looks to sell a number, but this almost-sedate room needs better-known talent to generate the excitement necessary to lure younger cafegoers into its confines.

excitement necessary to nure younger cafegoers into its confines.

Miss Torres' ample voice and feminine charms were well displayed at Thursday's (26) teeoff. An attack of laryngitis, which laid her low for the Friday-Saturday shows (27-28), failed to diminish her power and range to any appreciable degree, her voice filling the large room to the far corners and pleasing the too-few payees that turned out to look and listent Unfortunately, she won't be in the Grove long enough to build any sizable following.

Her clear coloratura soprang gives dramatic rendition to six songs during her 28 minutes under the spotlights. She opens with "Te Fuiste" and preceding her closing "La Vie En Rose" are such numbers as "La Mer," "Toda La numbers as "La Mer," "Toda La



HELENE and HOWARD Opening July 11 (2 weeks)
LAST FRONTIER HOTEL
Las Vegas, Nev.
Dir.: M.C.A.
Per. Mgs: TOM SHEILS

JAY MARSHALL



A STANDARD ACT WITH LOEW STANDARDS LOEW'S

CAPITOL Washington, D. C.

Management: MARK LEDDY .

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WHERE SHOWBUSINESS MEETS TALENT CONTEST '

MONDAY NIGHTS Prixe: Professional Engagement Suplicate Prizes Awarded, in the Case of Ties

RANCROFT HOTEL

THANK YOU:

Vida" and "Reviens A Moi." Tunes are all on the love-lament side, and with her voice and appearance, both extremely favorable, she should break up the stint with something livelier, happier and more familiar. Nearest to this was "The Man T Love" in English.

Despite only a short rehearsal time, Eddie Bergman orch gives Miss Torres first-rate backstopping on difficult arrangements, and manages to lure most of the table-holders onto the floor for dance sets.

Broa.

Spivy's East Side, Paris
Paris, June 25.
Spivy, Michael Rayhill, Peter
Howard, Ed Stein; \$1 minimum.

Spivy, Michael Rayhill, Peter Howard, Ed Stein; \$1 minimum.

Spivy, who left her Spivy's Roof in N. Y., has gone underground here in her downstairs nitery off the Champs Elysees on Rue Quentin-Nauchart. Word-of-mouth and relaxed atmosphere have fast made this the after-hours mecca for the American show biz crowd here. Drinks are reasonable and snacks of hamburgers and chile con carne are in evidence. Spivy gladhands with verve and table-filts to give all and sundry a warm welcome. Tourists and regular French clientele are in abundance.

Peter Howard and Ed Stein have a limitless repertoire on the double planos that makes for good listening, Michael Rayhill, young U. S. warbler, is a regular here now after stinting at the Drap d'Or. He has fine presence, looks and a romantico voice in the musicomedy vein. Lad creates a good impression with "Bewitched." "There's Nothing Like A Dame" and "Too Marvelous."

Spivy floats into the limelight to give out with her suggestive lyrics. Her charming, top presentation and gurgling good humor sock over the material for a begoff. She chant's the "Madame's Lament," about a gal who never got upstairs. "The Bearded Lady and the Surrealist" is a solid yockery about the very sad love affair of this weird duo. She pounds out "Satire on Harpers" and "Why Don't You" to general hiliarity. Room is well decorated and lit and was SRO when caught. On walls are a group of paintings done by illustrator Woop depicting the ancestors of Spivy, ranging from a harridan royal madame to a stern Grenadier. Spotlighting them at intervals is good for laughs. Spot is open all night every night.

Mosk.

Top's, Sam Diego. June 25.

Top's, San Diego
San Diego, June 25.
The Show Timers, with Park
Matz; Jimmy Turner, Bob Hull,
Jack Nye Orch; \$2, \$2.50 mini

After six months of preparation, the Show Timers made their nitery debut in A. J. Kahn's class spot, result being a solid click. Often disappointed with previous breakins brought to this city, ringsiders keep returning to witness a rare and exciting show biz event—the birth of a topflight act.

Attractive group comprises Dolores Bouche, Loren Welch and

Attractive group comprises
Dolores Bouche, Loren Welch and
Johnny Perri, with Pete Matz, a
top musician, on 88 (see New
Acts). Difficult backing is cut well
by him and Jack Nye's first-rate
house band which also plays for
terpers.

house band which also plays for terpers.

Jimmy Turner opens the show with his two dummies, Chester and Gwendolyn, in ventriloquial turn, then for encore makes curious switch, singing "September Song" solo in pleasant style.

Bob Hull plays organ in lulls.

The Bleakout Par Botte Hull Lune.

solo in pleasant style.

Bob Hull plays organ in lulls.

In Blackout Bar, Betty Hall Jones continues her good-humored, crowd-pulling banter and keyboarding.

Don.

Palmer House, Chi

(EMPIRE ROOM)

Chicago, June 26.
Mata & Hari with Lothar Perl,
Bill Bradley and George Tomal;
Rudy Cardenas, Helen Wood, Felix
Knight, Eddie O'Neal Orch (12);
\$3.50 minimum, \$1 cover.

Merriel Abbott has abandoned her regular standard names for the summer, along with her line, filling in with a vaude-type bill for the city's visitors and delegates to the national political conventions. With the exception of the Mata & Hari group, there's nothing top-drawer, but it should satisfy the conventioneers and might pull in some of the steadles, who will want to see the sock mining of Mata & Hari.

Team vacationing from the

Harl.

Team, vacationing from the teevee "Show of Shows," work through the bill and have the tough task of teeing off. Assisted by Bill Bradley and George Tomal, they come out equipped with jerseys and football helmets and run the gamut of the various sports as depicted by the newsreels. Satire is broad and gets them a big hand. They come back at end of show with a new number here, a bit of Indian dance hokery with femme showing off some amazing control work, Bradley and Tomal relieve the pair with a short terp which gets some laughs.

Mata & Hari return for their from the work

gets some laughs.

Mata & Hari return for their almost classic "Carnegie Hall" routine alternately imitating the various members of the orch, the conductor and audience. Stint gets them off with hefty applause. A special nod is rated by Lothar Perl, who not only conducts the band during their number but wrote most of the music.

Budy Cardenas is one of the

most of the music.

Rudy Cardenas is one of the most adept jugglers and works at a breathless pace. There's no letup or buildup with the lad rushing into one trick after another. While he works with the ordinary sticks, wands and balls, his dextertly is way above the average. He does running flips to pick up ball with a mouth stick and exhibits some amazing body control to flip the spheres on his anatomy without using his hands. His human pool table with string pockets around his body is a smash.

Helen Wood is a refreshing miss

his body is a smash.

Helen Wood is a refreshing miss making her first supper room appearance here. Miss Wood, recently in "Pal Joey," is a vivacious charmer but has to work hard to overcome an initial defect—she starts her turn with a blasting vocal of "Got to Dance," which is best left unsung. However, the redhaired youngster registers in the terp department. Her sexy interpetation of "St. Louis Blues" is tops, complete with bumps and terpetation of "St. Louis Blues" is tops, complete with bumps and grinds that captivate seatholders.

grinds that captivate seatholders.
Felix Knight is the lure for the older set and the delegates, Handsome singer belts out several operatic standards, but he's best with "September Song" and "Song of Songs." His comedy attempts are feeble and inappropriate and his political parody on "Clancy Lowered the Boom" will probably be better received when the convention hordes invade the city.
Eddie, C'Neal is calchering his

Eddie O'Neal is celebrating his third anni with this show. Orch leader has built up a sizable following with his excellent library, besides doing a fine job on backing the shows.

Zabe.

Flamingo, Las Vegas Las Vegas, June 26.

Las Vegas, June 26.
Olsen & Johnson Revue with
Marty May, June Johnson, J. C.
Olsen, Chickie Johnson, Pitchmen
(3); Nina Varela, Leonard Sues,
Martha King, Norma Miller Dancers (10), Billy Young, George Day,
Barbara Young, Maurice Millard,
Billy Kaye, Jean Olsen, Charles
Senna, John Ciampa, Stewart Rose,
Flamingo Starlets (8), Matty Malneck Orch (10); no cover or minimum.

Flamingo frolics for three frames with the Olsen & Johnson madantics, for solld insurance of capacity biz. Tops in this brand of low comedy, O. & J. string their bits, sketches, solo spots and slapstickery into a 75-minute session. Yocks are peppered all the way, and overall reaction is sock.

and overall reaction is sock.

Forepart of the bake is intro of quickie routines, slam-bang nonsense and plenty of noise. J. C. Olsen opens with his very funny "Cry," using spray spectacles, and Leonard Sues goes on deck trumpeting a hot "Hallelujah." Flamingo Starlets, actually excess dressing this show because of Norma Miller group, boogie low-down "Sixty Minute Man," with warbling by Stewart Rose. Followup razzle-dazzle moves so rapidly, tablers are kept swinging heads in all directions. Features June Johnson, Chickie Johnson, Billy Young, George Day, Maurice Hillard, Billy Kaye, Barbara

Young, Jean Olsen and Charles Senna, with, of course, the head men, Ole Olsen and Chic Johnson. Norma Miller Dancers heat up premises with cavalcade of period terps to terrif mitts. Sketch with O. & J., Marty May and June Johnson is standby of judge, prisoner, and swish cop. Gruesome hokumatakes over, topped by John Clampa's overhead swinging on long bar togged as gorilla. Screams from distaffers accompany this cutie.

long bar togged as gorilla. Screams from distaffers accompany this cutie.

Pitchmen fill their alloted time capably with screwball kazzoing. Martha, King takes far too long in her song spot, hitting some off-key notes the while. June & Chic Johnson reprise their slot machine, and gambling dialog from last appearance here. Tag is different, having Chic open suit of armor alongside of stage to extract bottle of coke.

Marty May builds into good laughs with his easygoing monology, mimicry of radio singers, and fidding. Norma Miller zooms on with her gang to wow with a West Indies killer-diller terp fling. Impossibly riotous "Flower Song," deadpanned by Marty May and Chic Johnson, is returned this time around for a peak score.

Nina Varela booms out in attempted song while Chic snatches off bits of her skirt, with payoff windowshade sight gag. Cle Olsen takes over to intro Flamingo. Starlets partner grabbing from house and melee onstage. This segues into pair's customary "door prize" collection of giveaways, and curtain speech.

Desert Inn, Las Vegas

Jackie, Miles, Mitzi Green, Johnson & Owen, Bill Johnson, Arden-Fletcher Dancers (8), Carlton Hayes Orch (11); no cover or minimum.

Combination of Mitzi Green and Jackie Miles, having been a successful teaming at the N. Y. Copa, works out much the same in this oasis. Gauging any sort of biz barometer from marquee, strength would be difficult these days when tourist travel is filling up all spots. But the Desert Inn stanza will receive its capacity share for certain with such well-knowns as comeons.

win such well-knowns as comeons.

Miles works with his insinuating whispers, wending through his masterful pattern of funny stories and situations. His standby is the track tout arrowing into dissertation on comic strips and taxes, and he hits peaks with warble of "Can't Give You Anything But Love." Second set is the Milestone racebettor and prayer, sequeled by the hilarious Yiddishisms in his classic Autry-sketch. Big yocks dot his turn all the way, with neat ovation capping the works.

Either Miss Green was off form at show caught, or audience gave only moderate enthusiasm to her parodies and impressions to make the deuce spot in the show lack sparkle.

The Green standard opener.

sparkle.

The Green standard opener, "Lady Is a Tramp," moves into her Berle ribbing which encases Richman, Garbo, Cantor and Sophie Tucker. Parody on "Whifenpoof" is intro to "I Married an All-American," containing a clever idea. Impresh of Joe E. Lewis doesn't raise the laugh quotient as it should. Hokum windup is tribute to the Palace in "Two-a-day," with parade of Helen Morgan, Eddie Leonard, Fanny Brice, Jolson, and echo of Garland.

Johnson & Owen steam up open-

echo of Garland.

Johnson & Owen steam up opening segment with some neat calisthenies on horizontal bars. Injection of comedy gives lift to their bag of tricks. Bill Johnson, no relation to the gymnast, weaves in and out as fair emcee, striking up vocals during Arden-Fletcher line rounds. These are well executed, particularly the Latin gadabout featuring Fluff Charlton. Will.

Clever Club, Miami

Miami Beach, July 1.
Phil Spitalay & All-Girl "Hour of Charm" with Evelyn, Maria Marine; "A Night in Havana" (20), produced and staged by Carlyle; Tony Lopez Orch; \$2, \$4 minimum.

Jack Goldman has gone all out Jack Goldman has gone all out in his current presentation of a double feature in units; either one could easily be considered a full production for any club in the area (with certain additions) summer, or winter. It's chance-taking and may not pay off, but he'll all ways be able to point out that his Clover Club presented that double feature for first time hereabouts. For the name value there's the Phil Spitamy group. It's an eye-and ear-filling production the vet batoneer has set up, with the all-femme instrumentalists, vocalists and soloists handling the careful linding of musical ideas for full impact.

and soloists nandling the careful blending of musical ideas for full impact.

Interweaving of the solo spots with the choral work is intelligently achieved and displays showman-ship throughout. Femmes are tastefully and colorfully costumed for the eye appeal. Working in confined space their tier arrangement is equally effective in focusing attention.

High spots in the hour-long show are Maria (Caruso), new to the group and a solid hit via her sopranolong; the zingy drum work of Viola; brass section's "Old Kentucky Home" atrangement; and Louise on the Steinway, who almost stole the first half of the show with her top technique and shadings.

Maxine adds build with revival

with ner top ings.

Maxine adds build with revival (Continued on page 51)



Milbourne Christopher

The only magician featured at both the 1952 Society of American Magi-cians' Convention in Boston and The cians' Convention, Hotel Jefferson, St. Louis, July 2-5.

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ELAINE CARVEL

Jimmy Durante

Night Club Reviews

Clover Club, Minmi

of "Ghost Riders In. The Sky"

of white choir. Topper in the
backed by the choir. Topper in the
back of Ben Cruz and foursome givling highly rhythmic sounds to
lining. She's an able bow artist
lining. She's an able bow artist
listeners for mounting mitts. Unit
listeners for Ben Cruz and foursome glevalightly rhythmic sounds to for low lightly rhythmic
listeners for Ben Cruz and foursome feroners for Ben Cruz and foursome lightly
lightly rhythm

peak.
After brief intermission for change of setup, tableholders find a complete switch in tempo and ideas with the Carlyle-staged "A Night In Havana" (see Unit Reviews) that keeps them intrigued all the way.

Lary.

El Rancho, Las Vegas

Las Vegas, June 25.

Hoagy Carmichael, Condos & Brundow, Bill Skipper Dancers (4), El Rancho Gris (5), Bob Morgan, Ted Fio Rito Orch (10); no cover or minimum.

Name value of Hoagy Carmichael is potent enough to insure packed rooms for duration of this shebang. Condos & Brandow contribute a fair share in making the whole deal highly diverting.

Carmichael has cleffed enough times to keep him going for a full hour or more. During his 25-minute stint here, he trots out the top faves for surefire reaction. Manner of presentation, however, seems contrived. Wants to impress with his down-to-earth, cornpone on the Wabash gab, but only succeeds in slowing down the show. Drawls in one mike and lazily ankles back to Steinway for his exhibitions. Should remain at the keyboard for everything. Garbincludes a shapeless linen fedora, a prop which seems to get in his way at times when decision to leave it on or take it off consumes effort.

Once started on the keyboard, and backed by small combo for orch plus his own guitarist, Bob Morgan, he makes up for lost time. Big salvos greet every tune, "Buttermilk Sky," "Huggin' and Chalkini," "Rockin' Chair," "Georgia On My Mind," "Little Old Lady," "Lazybones," "Cool Cool Cool of the Evening," "Wouldn't You Like To Be a Whale?," "Hong Kong Blues," and whopping mitrs for "Stardust" at windup.

Condos & Brandow display their usual versatility for top reaction. Casual gab style, contrasted by speedy tapterps, gets duo underway after "Dance Your Cares Away" warble. Condos filicks the parquet with his neat soft-shoe turn, Brandow's lightning miniature stair legmania.

Bill Skipper's foursome augments house line in some interesting modern choreo. Two males, two femmes leap into "Manhattan' theme for starter and bring down curtain with vivid and frantic "Trinidad" stomps. Group should work on ideas in slower tempos within routines to provide more contrast. Otherwise, you and abilities carry them over nicely. Will.

Last Frontier, Las Vegas
Las Vegas, June 27.
Lorraine Cugat Orch (10), with
Van Alexander conducting, Continentals (4), Estelle Sloan, The
Leonards (2), Jean Devlyn Girl
Revue (11), Ivan MacIntyre, Don
Baker; no couer or minimum.

Capitalizing upon success of Xavier Cugat at this same nitery in March, bonifaces booked his exwife Lorraine Allen three months later. Name attracts the curious but at show caught, Miss Allen merely wandered on and off in role of femcee. She didn't even front her orch, that chore being capably handled by Van Alexander. Revisions are currently underway, wherein she will receive Latin fanfare buildup and chirp more so as to establish her presence in the layout. Thus given a reason to be around, comply femme will use her nicely modulated voice and sal, to guide table-sitters through the zippy 60 min. stanza.

Continentals' click here is due to hard work and neat array of times. Four lads clip off numbers at great rate, highlighting "Boutonniere," western medley with Jay Moffet's hopster "Old Cowhand," "Flight of the Bumblebee," calling for Bob Garsen's expert whistling. Second set has rousing comedy with Gar-

Biltmere Hotel, L. A.
BILTMORE BOWL
Los Angeles, June 24.
Irene Ryan, Tippy & Cobina, Los
Gatos (3), Dorothy Dorben's Adorables (12), Hal Derwin Orch (12),
Gene Bart Trio (3), Irene King;
\$1.\$1.50 cover.

Boniface Joe Faber must've figured here that if you don't give them too much in the first show they'll stick around for the second and the bar trade will get more mileage out of the tray jugglers. Whether it works out like that is too early to tell for this layout is anchored for six weeks.

Despite the brevity of the acts, it's a well-packed and rounded show, with a diversity of entertainment that should satisfy all moods and tastes. Headlining is Irene Ryan, who has been around show biz a good many years and has a knack for making her mimicry pay off. From an opening note of simulated sadness she segues into rollicking song and buffoonery. She came off to a good round of pawpounding and took three, encores at show caught. Her impressions of young singers is her sock-intrade and she balances these with a run-through of oldies.

Tippy & Cobina, a brace of educated chimns are taken through Estelles Sloan gives exhibit of superb terps during her deuce. Chirps "Batelles Sloan gives exhibit of superb terps during her deuce. Chirps "Ballin' the Jack" to begin, then demonstrates. Doffs bouffant skirt to receive whistles as fine gams twinkle through "Cecelia, "Syncopated Clock," and an Irish jig.

Curry, Byrd & Leroy have services of a terrif plant in house to win top favor. Bumbling drunk pulls plenty yocks offstage and sund tastes. Headlining is Irene kyan who has been around show come in one as he aids Curry in tossing Miss Byrd all over the place.

Leonards are spotted within the Jean Devlyn line, grabbing orbs with their adaglo flings in opening "Jungle" spell. Dolores Frazzini doubles from terping in line tos pranoing effectively. Finale is colorful Spanish routine with Leonards doing' a bullifight choreot ("Malaguena," Flashy costuming aids production greatly.

Lorraine Cugat orch is booked for a month, with other acts holding fortnight contracts. Alexander than the season been around not routine with a munitrough of oldes.

Tippy & Cobina, a brace of education of the process by the Vieras. Even though their paces by the Vieras and arrangers from the filces in good many their paces by the Vieras. Even though their paces by the Vieras and around show of or backing of pineapple vocal and or "Ockeyed Mayor of Allored Tippy & Cobina, a brace of education of the orthology of the paces." The proceeding of the process of view of the process of view

with this clientele, brings out the hoofers on masse. Irene King doubles over from the ensemble to vocalize with Derwin and pro-jects an appealing voice. Derwin also takes a few choruses with in-gratiating purr and personality.

Hotel Muchlehach, K. C.
(TERRACE GRILL)
Kansas City, June 27.
Johnny Pincapple Orch '18 and
"South Pacific Revue" with Native
Girls (5); \$2 minimum.

fast Hawaiian cowboy tune, with overtones of Texas. Finale is a terp and rhythm number with native girls beating out the rhythm via bamboo batons and the Hawaiian gourds, ull-ull.

Show is nicely costumed throughout, Pineapple adds an unusually good yocal, and orch is accomplished at Island music, making a well-knit show in 30 minutes.

Del Mar, Cal., Fair Bows To Peak Pull; Top Acts

Del Mar, Cal., July 1.

Del Mar, Cal., July 1.

San Diego County Fair opened to record crowd Friday (27) with 14,121 persons. Event is slated for 10 days. Previous opening-day mark was 13,300 in 1949.

In addition to usual gallus-snapping events, top show biz acts will appear, including Ina Ray Hutton's band, Spade Cooley Show, Hilo Hattle, and Cynthia & Kay Strother, the teenage Bell Sisters who composed "Bermuda." Danny Topaz, San Diego organist, also included in free shows given twice daily.

Stay 20-Day Workhouse Sentence of Stripper

Minneapolis, July 1.
Although pleading that her
"exotic and character dances" are
"art" Jeanie Andrews, appearing
at Phil's nitery here, was given a
20-day workhouse sentence by
Judge Luther Sletten in municipal
court.
The judge, however, stayed the
sentence for one year on condition
that the performer "clean up her
dances."



Tyoning Living Tony Mattas R. Leven & Medic's R. Leven & Medic's Robe Baker Revule Murray Swanson Eddie Guertin Jackie Gorden Jackie Murray Seldin Ders Sans Seui Hetel The Riveros (3) Howard Brooks Medic Snyder Sacass Seui Hetel Robe Val Olman Ore Ann Hermi Robe Val Olman Ore Tano & Dee Jules DeSalvo Ore Shore Club Haven & Reid Rosalia & Carlas Michael Select Oro Shoremede

Shoremede Preacher Rollo 5

rreacner Rollo 5
Tony Pastor's
Jackie Small
Chi-Chi Laverne
Kitty O'Kelly
Jamie Lynn
Pat Pascall
Kenny Lynn

Vagabonds Club
Vagabonds Club
Vagabonds (4)
Maria Neglia
Sunnysidera
Geo Horton
Frank Linale Orc
Bobby True Trio

VARIETY BILLS

Numerals in connection with beilg below indicate spening day of show whether full as split week

Lefter in percentinence indicates circuit; (FM Penchon Marcos to): independents

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(NR) Walter Roder

Music Hall (f) 2

Step Bros
Tom & Jerry
Norman Wyatt
Corps de Ballet
Rockettes
Sym Orc
Faiace (R) 4

3 Holly Siz
Paul White
S & S Arthur
2 Arnaut
L Eleanas Circus
Benson & Mann
Yvonne Claval &
Farrar
Farrar

Benson & Mann
Yvonne Claval &
Farrar
Paramount (P) 2
Paul & Ford
Joey Bishop
Tommy Edwards ount (P) 2 iro Bros Marterie Orc

AUSTRALIA

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Wally Boak
Pan Yue Jen Tp
Lowe & Ladd
Renita Kramer
Bouna
Rey Overbury &
Suzeite
Robert Simmons
Margaret Monson
2 Show Girls

Margaret Monson
2 Show Girls
12 Adorables
MELBOURNE
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Tommy Trinder
4 Botonde
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Prof Olfo
Carl Ames
Royston MacGregor
Harry Moreny
Lloyd Martin
Toni Lamond

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ert Burdon
BLACKPOOL
ira House (i) 30
ter Ferguson
ry-Thomas Terry-Thomas Semprini Dandy Bros Semprini Dandy Bros Harry Bailey Pamela Kay Corps de Ballet Regency 8 Albert Marland Magyar Dancers 30 Tiller Girls Paice (i) 38 Carroll Levis Charla Perilli Pop White & Stagger

Carroll Levis Maria Petilli Poly Maria Petilli Poly

Frasers Harmonic Co Freddie Sales Salici Pupets Salici Pupets Faye & Tamara Marion Sanders Billy McCormack Kathleen Gray Doreen Hinton Station (1998) 12 Beau Deford Marion Salician (M) 2 Les Trois Poupee Pat Kirkwok Co

Harmonica Hot Shots Maurice Keary Vic Silver Rhoda Diane Don Stevens

Araold Shoda
Trixie
Skating Juggler
Billy Danlels
Royal (I) 4
Ruth Brown
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Myers & Walker
Dad Bascombe Orc

4 Singing Girls
4 Show Girls
4 Dancing Boys
2 Utility
12 Adorables SYDNEY

Royal (T) 38 Jimmy Hanley
Babs Mackinnon
Rosemary Miller
Peter French
June Lansell
Valerie Keast

Tiveli (T) 10 Tivell (7) 39

Paula Hinton
Walter Gore
Henry Danton
Strelsa Heckelman
Lynne Golding
Leon Kellaway

\$ Soloisis
Corps de Ballet

BRITAIN

HOINBURGH
Empirs (M) 36
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Fred Kitchen
Halen Ford
Berryl Waikley
Finsbury (M) 30
Harvey Stone
G H Zeilor
Hackford & Doyle
Allen Bros & June
De Vere Dancers
Berrike (M) 30
Bartist & Ross
Kenne Lucas
Jones & Foss
Liazeed Arabis
Les Symmetricals
Barry O'Brien
Les GMESS
Palace (I) 30
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Jackie Todd
Haynos & Gardener
Methones
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B & B Adams
Audrey Mann
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Bob Grey
Mavis & Robey
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Malcolm Mitchell 3
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Jack Benny Co
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Dennis Day
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Billy Russell
Frank Cook
Alfreros
Palladium Girls
Skyrockets Orr
MANGHESTER
Herodrome (S) 30
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Joeph Condons
Walter Niblo
Harry Benet
Les Marchislo
Frances Duncan
H & A Ross
H & Sangar

Dolaire
Forsythe & Seam
Lawman & Joy
Adelaide Hall
Clifford Stanton
Ladd Lyon
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Savoy (i) 39
Harry Shiele

SCUNTHORPE Savey (1) 30 Harry Shleis Prince Nareda Co Van Luin Vera Demonto William Greer Rex Deering SHEFFIED Empire (M) 38 Lorraine Keinways Elray & Dorothy Cingale Jimmy Elliott Elliott Doroth

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Jimmy Elliott
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Empire (\$), 28
Kitty Masters
Billy Nelson
Chuck O'Nell
Jimmy Robbins
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Roy Jefferles
Bay Morris
Bay Morris
Baba Warren
De Vere-Girls
SUNDERLAND
Empire (M) 38
Tom Moss

Tom Moss

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Armand Peren
3 Fayes
Pat Gregory
Gerd Biornstad
Chribi
Marika Sarry

Phillip Tappin
Wim de Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanlon
Guus Brox & Myrns

Betty Slade Silver Chords

Cabaret Bills

NEW YORK CITY

Garland Wilson
Copacabana
Joel Gray
Nancy Donovan
Galli Galli
Clark Bros
Peter Hanley
Betty Johnson
Madills
M Durso Ore
F Marti Ore

F Marti Oro
El Chico
Rosita Rios
Ruth, Vera
Ramonita y Leon
Los Key
Enrique Vizcano O
Eduardo Roy
Erroll Garner

Erroll Garner
Franch Casino
Ginette Wander
Harry Seguela
Jane Laste
Laura Tunisi
Havana-Madrid
Carlos Ramirez
Rene Touzet

Haven-Madrid
Carlos Rumirez
Rerlos Rumirez
Hotel Astor
Carmen Gyadlare
Michael Kent Ore
Hetel Edisen
Renty Jerome Ore
Hetel Men Yerker
Bernic Cummins O
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Hotel New Yerker
Bernic Cummins O
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Boymayne & Brent Ellmar Riflogr Joan Walden Adrian Rollini Trio Hetel Roosavelt Lenny Herman Ore Hotel St. Regis Milt Shaw Ore Horace Diaz Ore Village Barn Tedd Komman Komma

DEK CITY

Dorothy Greener Harry Belafonte
Royce Wallace
Clarence Williams
Walderf-Atteris
Chayles de Espans
Emil Coleman Ore
Mischa Borr Ore
Hetel Statler
Emil Coleman Ore
Mischa Borr Ore
Hetel Statler
Emil Coleman Ore
Mischa Borr Ore
Hetel Statler
Lawrence Og,
Vincent Lowrence Og,
Vincent Lowrence
Daratin Audit
Royal Ashtons
Danielle Lamar
Steeplechase
Willie Shore
Marilyn Hightower
Andre Philippe
Art Waner Ore
La Vile En Rose
Med. Tobbe
Med. Tobbe
Med. Tobbe
Van Smith Trio
Le Ruwan Bleu
Ronnia Grahme

Le Ruwan Bleu Ronnie Graham Janet Brace Julius Monk Norman Paris 3

Riviera Zero Mostel Georgia Gibbs Will Mastin 3 Amin Bros W Nye Orc Campo Orc

Amin Bros
W Nye Ore
Campo Ore
Lasen & Eddle's
Eddle Dayls
Sherry Britton
Elaine Sutherland
Hebby Britton
College Britton
College
Colle

MIAMI-MIAMI BEACH

Bar of Music Bill Jordan David Elliott Lee Sherwin Lon Vogle Van Kirk Beachcomber Freddie Bernard Steve Gainer The Sobeys (2) Norma Parker Kings & Their Ladies

Norma Parker
Kings & Their
Ladles
Casablanca Hotel
Sammy Walsh
Monica Boyar
Milli Roberts
Ore
Phil Spitalny Ore
Evelyn
Maxine
Carlyle Havana Rev
Tony Lippez Ore
Delmonice

Jack Almeda
Crayton & Lopez
Carlos & Melisa Orc
George Mamba
George Mamba
George Maria
Latin-American Rev
Five O'Clock
Martha Raye
Jackle Kannon
Ben Yost on Orc
Len Freilic Club
Kathle McCoy
Don Charles Orc
Lombardy
Don Charles Orc
Honry Taylor
Marthingue Hotel
Manolo & Ethel
Danny Yales Orc
Del Breece
Rose & Paul
Vincents

Device Gerie

Dev & Alvast y
Arm Banett y

Ramona Steda Red Thornton Schaw Puppets Freddie Daw Orc Galely Club Tommy Raft Olga Barrett Lori Iris Georgia Peech Olga Barrett
Lori Iris
Georgia Feech
Che-Che
Che-Che
Granty Gris
Green Hair Girl
Lans
Hose Ann
Florence Jennings
Bob Morris Ove
Francis Russell
Bobby La Marr
Danny & Doc Rev

CHICAGO

Blackhawk
Kay Coulter
Kenny Bowers
Grant Eastham
Pat Carrell
Dave LeGrant
Barbara Cook
Mariann D'Or
Carl Sands Ore
Ches Parses Chex Pare

Diana Grafton
Charles & Lucille
Cayanaugh
Dennis & Darlene
Marie McClenaghar
Yoonne Broder
Tarry Taylor
Donald Tobin
George Zak B
Boulevardears (8)
Frankie Maşters O
Regewster Beach
Xayler Cugat Orc
with Abbe Lane,
Los Barancos (2)
Duiloins, Otto Be
Illians, Otto Be
Illians of the Chex Peres
Jimmy Durante
Hollywood Cover
Girls (9)
Candy Candide,
Eddie Jackson
Jack Roth
Jules Buffán
Elaine Carver,
Johnny Martin
Chez Adorables (8)
B Farnon Orc (8) Conrad Hilton Hof's Adele Ingo Eric Waite

108 ANGELES

Ambassador Heisi
Carmen Torres
Eddle Bergman Ore
Bar of Music
Doodles & Spider
Elicen Scott
Felix Decolor
Felix Decolor
Gatos (3)
Hal Derwin Ore
Cafe Gale
Shells Barrett
Belly Barnes
Bully Barnes
Gatos Barneson

Eileen Scott Felix Decola Benno Rubinyi Eddie Bradford Orc

B Gray's Bandi Billy Gray Patti Moore Ben Lessy Pepper Sis (3) Bob Durwood Bill Howe Biltmore Hotel

> LAS VEGAS, NEVADA Desert Inn

Desert inn
Mitri Green
Jackie Miles
Johnson & Owen
Arden-Fietcher
Dancers
Carlton Hayes Orc
El Certex
Donald Novis
Martha Davis
Instrumentalists
Alice Hall Quarte;

Alice Hall Quarte;
Flaminge
Olsen & Johnson
Revue
Moro-Landis
Flamingo Starlets
Matty Malneck Ore Last Frontier
Freddy Martin Ore
Merv Griffin
Murray Arnold
Martin Men
The Leonards
Jean Devlyn Girl
Revue

El Ranche Végas Hongy Carmichael Condos & Brandov El Rancho Girls Buddy Bryan Ted Fla Rito Orc Sliver Slipper

Cire's
Peggy Lee
Stop Bros.
Dick Stabile Orc
Bobby Ramos Ore

Mecambe Mary Kaye Trio Austin Mack Eddie Oliver

Silver Silpper
Kalantan
Hank Henry
Roberto
Isabelle Dawn
Jimmy Cavanaugh
Dolly Lee Line
George Redman
Pud Brown
Dixielanders

Dixielanders
Thunderbird
Les Baxter Chorus
& Orch
Nancy Andrews
Evie & Joe Slack
Notables
Bonnie & Brooks
Johnnie O'Brien
K Duffy Dansations
Al Jahns Orch

Rodeo Cowboys Union Wins 25G Extra Purse

New Acts

DOROTHY SARNOFF Souge 15 Mins. Capitol, Washington

This is Dorothy Sarnoff's initial forzy into vaude since her concert and Broadway click (she's played top cafes for about five years). She top cares for about nee years. She is a top-drawer performer with a voice and style suitable for any stage—a class entertainer with plenty appeal for the masses.

plenty appeal for the masses.

Chantoosey wisely avoids the errors of most concert singers and sticks to the pop tunes best suited for this type audience. She makes a handsome entrance well-matched by a' full set of pipes with widerange and an appealing quality of warmth. Her experience in such shows as "Rosalinda" and the more recent "King and F" shows up in her flair for the dramatic and in her ability to bring meaning to lyrics. Wins the audience immediately and holds them throughout, a feat unusual for femme singers in this house.

Sticks to showtunes except for

stea unusual for femme singers in this house.

Sticks to showtunes except for one delightful departure into folk songs via the Scotch, "Laddie." Though not the standout of the act, latter clicks with payees. Best are "Kiss of Fire," which has never been handled more beautifully on the local scene, and her "King and I" show-stopper, "Something Wonderful." Phrasing and feeling are particularly fine in both numbers. Tees off with "So In Love" and winds up with "Something Wonderful."

Songstress adds life to perform-

derful."

Songstress adds life to performance by stepping away from mike now and then and adding a few steps and twirls to the orch accompaniment. Actually, with the volume of her pipes, she could well try one number sans mike.

This is no mere song stylist nor current disk vogue. Miss Sarnof is a live, vibrant performer with an innate dignity and a natural style of her own. Capitol stubholders give her unusually hefty reception.

THE SHOW TIMERS

Revue 35 Mins. Top's, San Diego

A blend of bright talents make this act a potent bet for the bigtime. Dolores Bouche and Johnny Perri, a former "Our Gang" young-ster, did the remembered "Psychopathic Me and Neurotic You? in "Lend an Ear," and Loren Welch sang in "On the Town" and Menot-ti's "The Medium" and "The Tele-phone"

phone. phone."
Pianist-backer Pete Matz studied
in Paris, where he accomped the
Peters Sisters, w.k. from Cab Calloway days. Music is by Arthur
("New Faces of 1952") Siegel, special material by Jeff Bailey, choreography by Roland Dupree.

ography by Roland Dupree.

Youthful act is very smart, immaculately clean, often funny, at all times entertaining. Good-looking performers complement each other neatly. They dance, sing, act, combine on broad comedy and incisive satire alike in expertly staged revue without ho-hum lulls too often found in latter type of production.

Spinning of a few actives.

Snipping of a few obvious gag-lines and less hurried intro should put well-versed unit into shape for big league. Potential is here for niterles, theatres, video. In a word, the kids have it. Don.

From N.Y. Garden Mgt.

The Championship Rodeo at Madison Square Garden, N. Y., this fall will be out an unanticipated \$25,200 before the gates open as a result of a "strike" by the cowboys on the purses for each event.

About a month ago, the Rodeo Cowboys Assn., headquartered in Tulsa, Okla, sent word to the Garden hand generated the thing of the management that the \$75,600 boodle scheduled was inadequate. Garden weepee Ned Irish and long time rodeo manager Frank Moore hustled out to the oil capital to confer with RCA prexy Bill Linderman, who's also a top contestant.

The hassle was resolved last week when the Garden agreed to add \$25,200 to the 1952 purse, making a total of \$100,800. The added figure is a compromise, since the cowboy union had held out for fixed \$29,200 extra and the Garden had offered \$16,800. The supplement to make the cowboy union had held out for fixed \$29,200 extra and the Garden had offered \$16,800. The supplement to make the cowboy union had held out for fixed \$29,200 extra and the Garden had offered \$16,800. The supplement count in so many other "Paribander French spens will be apportioned over the five major events plus the wild horse race.

Laszlo Halasz, former N. Y. City Opera Co, music director, will be guest conductor with Les Concerts Symphoniques de Montreal, July 8.

In her debut at the Palace, Gath the wild have been added. The kids have it. Don.

The hassle was resolved last week when the Garden agreed to add \$25,200 to the 1952 purse, making a total of \$100,800. The supplement of \$29,200 extra and the Garden had offered \$16,800. The supplement of \$20,000 to the supplement o

GISELLE MACKENZIE Songu 27 Mins.

27 Mins.

Cashe, Torents

Gallic saucy cuteness, plus a blend of eye-rolling wickedness, mark the new Giselle MacKennid delivery, that should make this young French-Canadian chanteuse an immediate and fast bet for ply, stage or any other medium. But stage or any other medium. But of the consulty warbler on his "Club 15," who: also has radio broadcasted with Mario Lanza, is breaking in an act here that, when caught, kept her on-stage for an enthusiastic audience stint that still had the customers begging for more. This gal is a sensation.

Pert and impudent, but with a

This gal is a sensation.

Pert'and impudent, but with a ladylike class that proves she's only warm-heartedly kidding, she immediately establishes, from her run-on entrance, why she has been such a meteoric success in recent months. With no desire for freak stylistics, she just stands up and sings, this time without her own piano-accomp. Her gowns are outstanding and she takes a girlish pride in exhibiting them.

In saucer-eyed style, Miss Mac-

pride in exhibiting them.

In saucer-eyed style, Miss Mackenzie bounces, on for her "I'm in Love with Life," complete in gorgeous golden gown, segues for tempo change into a slow "I'm Yours," then into the lliting "La Flacre", which originally identified her hoopla singing style. She pays neatly-spoken tribute to the courage of Jane Froman in a medley of that star's hits, including "With a Song in My Heart" and "I'll Walk Alone," does a hot rhythm of "Watermelon Weather" and "Silver and Gold" and begs off to her trademarked "Johnny."

In all of these, she retains her

ner trademarked "Johnny."

In all of these, she retains her reputation as a relaxed and happy personality, with an individual styling that sounds like no one else's, plus her innate showmanship.

McStay.

ANDRA McLAUGHLIN
Ice Skatlag
7 Mins.
Raxy, N. Y.
Andra McLaughlin, formerly featured in the "Hollywood Ice Revue" steps out as a smart single in the current Roxy ice layout. A looker with a physique to match, she generates plenty of eye appeal with her snappy blade capers. She's billed as a rhythm skafer and features a fast jitterbug hoofing routine, including so me Charleston licks. She carries it off at a solid pace throughout and registers as a strong specialty turn.

LAURIE-LAYTON

LAURIE-LAYTON
Songs
7 Mins.
La Vie en Rose, N. Y.
Laurie Layton, an attractive
blonde, has the start of an act that
should take her places along the
intimerle route. Miss Layton has
a good delivery of standards and
shows well-tutored tonsils. She
also shows a dramatic sense that
adds to her value in the small
rooms.

miss Layton is well coiffed and garbed and is eligible for work in other chichi spots.

Tourist Gyps

Continued from page 2 ==

study restaurant checks to note if

Murphy's 7th 'Aquashow' Goldmine Combo of H.O. And Landlubber Capers

For the seventh year, producer Elliott Murphy has been combin-ing stage and water sets into a happy and prosperous combination at the Flushing Meadows Amphitheatre, N. Y., site of the Billy Rose show at the 1939-40 N. Y.

is a lure that many succumb to.

The outlay for top talent is made possible by the large capacity of this spot. With 8,272 seats, Murphy can come out ahead (weather permitting) at admissions from 60 to \$1.25 plus tax, It's the low-price policy that's become one of the major factors in inducing family trade.

current display compare excellently, with previous Murphy efforts. The layout is well paced and has the right proportions of aquatic and landlubber acts, The

Elliott Murphy Production with Jack Carter, Borrah Minevitch Harmonica Rascals with Johnny Puleo; Di Mattiazzis (2), 5 Amandis, Basile & Martinet, Fred Culley Orch with Gordon Goodman; John ats, busite order Goodman, John McKnight, Aquadorables (24), Aquazonies (Frank Campiti, Jim Cosmoe, George Bronks, George Cronin, Lee Levin, Smiley Cannon), June Earing, Bobby Wayne, Hazel Barr, Betty Harrison, Whitey Hart, Stan Dudek, John Edwards, Marshall Wayne, Clint Osborne, Len Carney, Fitzsimmons Sisters (2); dances, Bobby Knapp. Opened June 24, '52; \$1.25 top.

divers are virtually the same who've played here the past few seasons. This contingent hasn't developed any new twists to the high-board capers, but the dives are done virtually to perfection and are always applause-winnig items on this display. The Aquazanies, a troupe of comedy divers, however, have developed a few new gimmicks to entertain the customers. The comedy falls are expert and their routines are generally well conceived.

Despite the fact that they com-

Despite the fact that they com-Despite the fact that they comprise only one element in the show, it's probable that they are one of the major attractions in the spot. The plungers present a fairly classic picture, in their descents. The lineup includes Marshall Wayne, Whitney Hart, Betty Harrison, Stan Dudek, John Edwards, Clint Osborne' and Len Canney. son, Stan Dudek, John Edwards, Clint Osborne' and Len Carney. The comedy contingent comprises Frank Campisi, Jim Cosmoe, George Cronin, George Bronks, Lee Levin and Smiley Cannon.

the Levin and Smiley Cannon. In addition, the precision swiming of the 24 Aquadorables is spectacle proportions. Routines et well designed and are run off the asmoothness that belied the customary opening-night rough

The swim squad is topped by the individual aquaterps of June Earing, who does a pleasing solo in the pool and an okay duo with assistance by Bobby Knapp. The fitzsimmons Sisters (2) make a lively splash in their spot.

lively splash in their spot.

The vaude contingent is topped by Jack Carter and the Borrah Minevitch Harmonica Rascals. Carter's spot isn't the most fortuitous. On opening night, when the show was lengthened by the presentation of former Olympic champs, Carter came on at about the time when many had their fill of show. He had to work furlously to arouse interest, but ultimately sot the mob. He did comparatively well in a spot as large as this where broad sight stuff is needed to get across.

The Minevitch Rascals have little difficulty albeit some of the sub-

The Minevitch Rascals have little ifficulty albeit some of the subcites in Johnny Puleo's panto-uning are lost. This mouth-organ hob passes muster both musically nd comedically for top results. Openers in the vaude contingent re the Five Amandis, a skilled esterboard turn who pull some xcellent stunts and hit a top mithir. The DI Mattiazzis (2) similaring. The DI Mattiazzis (2) similaring.

with the Di Mattiazzis (2) similar-ly receive a top applause quotient with their mechanical doll act. Another turn is by Basile & Mar-tinet, whose ballet serves primarily-

as an intro to the water turn by Miss. Earing and Wayne, but is sufficiently good to stand on its own. The showbacking is by Fred Culley's orch, and John McKnight does the commentary in an engaging manner.

Theme of the current show is the launching of the new liner United States and proceedings are designed along lines of a revue aboard ship.

Jose.

Music Hall, N. Y.

Music Hall, N. Y.

"Pleasure Bound," produced by Loon Leonidof, with The 4 Step Bros., Tom & Jerry, Robert Shackleton, Norman Wylatt, Choral Ensemble, Rockettes, Corps de Ballet; settings, James Stewart Morcom; costumes designed by Frank Spencer, executed by H. Rogge; lighting effects, Eugene Braun; special lyrics, Al Stillman, dances, Lussell Markert; Music Hall Symphony Orch directed by Raymond Paige; "Where's Charley?" (WB), reviewed in current issue.

"Pleasure Bound," the Music (all's new stage layout, is a topi-"Pleasure Bound," the Music Hall's new stage layout, is a topical presentation that neatly blends some seaside scenery with the rousing pageantry of colonial Williamsburg. Beach resort sequences in this Leon Leonidoff production are refreshingly executed while the historical Williamsburg scenes tie in with Friday's (4) Independence Day observance.

An old-fashioned steam train

Day observance.

An old-fashioned steam train, moving slowly across the stage with a load of holidayers, serves to get the session underway. Rockettes follow with their sock precision work in dances by Russell Markert. Also in the beach motif are the acrobatics of Tom & Jerry. Posing as lifeguards, the male team snapply contribute a flock of somersaults, lifts, etc., on a special stand for a tidy audience salvo.

"On the Boardwalk" bit cap-

stand for a tidy audience salvo.

"On the Boardwalk" bit captures the flavor of Atlantic City with beach umbrellas, bathers and posters: plus realistic wave effects in the background. For this production number Robert Shackleton creditably warbles some special lyrics that weave in excerpts from such "gir". tunes as "Margie," "Rosalie," etc. He also does a lilting "Here in My Heart" and joins with the choral ensemble in a brisk "How High the Moon."

Four Step Bros., standard Negro

a brisk "How, High the Moon."
Four Step Bros., standard Negro
hoofing turn, provide a change of
pace between the show's two
themes. Though their spirited
stepping and challenge work are
familiar to most vaude patrons, the
group manages to endow the routines with an aura of proficiency
that's invariably good for top re-

Williamsburg sequence makes for a solid finale. From the Corps de Ballet to expert lighting and realistic sets, it represents a triumph of Music Hall presentation. Ballet, in billowing red and white reversible skirts, supply a patriotic fillip as does a reprise of historical scenes behind a scrim. But the piece de resistance is some excellently simulated fireworks over the "governor's palace."

Hall Symphony Orchestra, un-

"governor's palace."

Hall Symphony Orchestra, under Raymond Paige's direction, does some listenable excerpts from Gounod's "Faust" for the overture. "Pleasure Bound" is one of the Hall's better hot weather stage offerings.

Casino, Toronto

Toronto, June 28.
Giselle MacKenize, Bobby Winters, Grace & Mickey Carroll, Joe
Laurel, Billie & Gene Lambert,
Jimmie Cameron, Archie Stone
House Orch; "Okinawa" (Col).

Gizelle MacKenzie, femme singing star of Bob Crosby's "Club 15" show and the former Mario Lanza series, is breaking in a stage routine here (New Acts) and packing in the customers for the best business in several weeks at the Casino. She is surrounded by a neat stage package which, in swiftpaced diversity, never allows a letdown.

Grace & Wickey Carroll a happy

Grace & Mickey Carroll, a happy couple of kids, open bill with a jitterbug tap, then into energetic eccentics with a wham finish to "Parade of the Wooden Soldiers" via girl's doll dance and boy's armjerking trooper.

jerking trooper.

Joe Laurel, Scots comedian, does drunken patter, a terrific takeoff on Laurel & Hardy and Charlie Chaplin. Billle & Jean Lambert show fine slow-motion acrobatics on the table, plus lots of comedy biz. Bobby Winters is a pleaser with his nonchalant gum-chewing amid juggling of clubs, tennis balls and tamborines.

As singing m.c. Jimmie Campage.

and tamborines.
As singing m.c., Jimmie Cameron admirably ekippers the bill, with all acts getting neat support from the Archie Stone house orch.
McStay.

Billy Daniels with Benny Payne Billy Daniels with Henny Payne; Pat Henning, Arnold Shoda, Andra' McLaughlin, Trixie, Jay Conley, Gae Foster Roxyettes, H. Leopold Spitalny Singers; "Wait "Til The Sun Shines, Nelle" (20th-Fox), re-viewed in Vaniery May 28, '52.

Along with resumption of the ice shows for the summer season, booker Sammy Rauch has lined up a potent bill for the Roxy's current stage attraction, It's solid all the way with plenty of speed, spectacle and production gloss to furnish first-rank variety values.

and production gloss to furnish first-rank variety values.

Topliner Billy Daniels shows his class by closing this show on a climactic peak after following one of the better ice presentations and comedian Pat Henning. Working with his planist and arranger, Bepny Payne, Daniels socks across a songalog with an impact that few modern-day vocalists can equal.

Daniels sells every second and it makes no difference whether it's a ballad, a rhythm number or an item like "My Yiddishe Mama." He delivers eight numbers, duetting with Payne on a couple, and finishing off with his smash trademark, "Old Black Magic." Latter tune is aided and abetted considerably whe production background in which the whole Roxyette line shadows the Daniels' gesturing. It's a begoff routine.

a begoff routine.

Pat Henning, who was here the last time as the between-changes comic for Josephine Baker, again hits with his patter and mimicry turn Warning. hits with his patter and mimicry turn. Henning's routine has remained intact for the last couple of years but it's the kind that doesn't grow stale with repetition. He's still working the eyebrows gag, the series of short carbons of Jimmy Cagney, Edward G. Robinson, Lionel Barrymore, etc., and his finale impression of an Irish parade.

his finale impression of an Irish parade.

The bladester performers cover the show's foresection with another well-balanced layout. In the opening spot, Andra McLaughiln essays some rhythm skating with plenty of eye appeal and liigh s.a. rating (see New Acts).

Trixie, a standard ice performer, trixie, a standard ice performer, buggling stunts. Gal tosses up six plates, juggles strawhats and balances a ball on top of a stick in several variations while moving on the ice for strong mitting throughout.

ances a Dail on the several variations while moving on the ice for strong mitting throughout.

In the ballet genre, Arnold Shoda caps this part of the show with his hoofing finesse. Coming on after a "Kiss of Fire" production number featuring Joy Conley as solo vocalist. Shoda gives a superlative demonstration of ice-stepping to a bolero number. It's a dramatic item. A dance duet by a couple of unbilled male skaters to "Walking My Baby Back Home" also hits nicely.

Overall production on the show is excellent from the costuming to the line's choreography. Opening number, "Ragtime Cowboy Joe," in which the line does a western routine, is especially effective.

Herm.

Palace, N. V.

Wong Sisters (2), The Workmans (2), Sully & Thomas, Gabi, Ross Wyse, Jr., & June Mann, Ciro Rimac & Co. (3), Eddle White, Edwards Bros. (3), Do Lombardi Orch; "Just Across The Street" (U), reviewed in Variety May 28, "32.

The Palace has come up with a lightweight bill this time out. Mowever, it's an okay eight-acter, which never hits the peaks but travels smoothly in a pleasing groove.

One of the high spots is the Ciro Rimac turn. Coming up sixth, Rimac switches pace of the show with an exciting Latino routine. He's assisted by two femme lookers and an agile male terper in a set that includes south-of-the-border dancing and singing. It's a colorful and rhythmic quarter-hour good for solid mitts. Rimac sparks the act throughout and hits big as he works through the Brazilian samba with one of the gals and a jitterbug challenge with the male aide.

Boss Wyse Ir & June Mann.

sampa with one aide.

Sampa with one aide.

Ross Wyse, Jr., & June Mann, who precede Rimac, are also clicko in their comedy acroterping bit. Each piece of business is defly executed to nab top aud response. Wyse and his pard, a king-size miss, create a ludicrous picture as they attempt to go through some of the more difficult terp patterns. The two Wong Sisters, Oriental acrodancers, tee off casily in a brisk turn. It's routine stuff but it moves fast and the gals are easy on the eyes. The Workmans, Dave and Dotty, are spotted in the deuce. Their standard novelty musicale is a surefire pleaser. Duo get some interesting sounds out of glasses,

delivery stands way above the material. Gabl, blonde chanteuse, is reviewed in New Acts.

In the next-to-closing niche, Eddie White hits mildly with vintage patter. His yarns concerning mother-in-law, family, etc., follow a well-trod path but he hits hard on each and manages to tickle aud risibilities. Also helts out "Glory of Love" and "Wait For Me, Mary" in the accepted minstred manner.

The three Edwards Bros, close neatly with some classy acro stunts. Their biz of opening with a brief piano interlude lends a surprise note to the topnotch balancing which follows. Jo Lombardi's house band backs in top-drawer style.

Capitol, Wash.

Washington, June 29.
Rudy Vallee, Dorothy Sarnoff,
Paul Gray, Mage & Karr; "Outcasts of Poker Flat" (20th).

This is a class show, and it is luring the carriage trade to the big 'F' St. showcase. Headliners Rudy Vallee and Dorothy Sarnofi (latter new acts) would rate attention in the best niteries. On Capitol stage they garner kudos with routines skillfully tailored for pop tastes.

Rudy Vallee starts a bit slowly with the bobbysoxers of today. However, he gradually wins them with his smooth and easy style and builds for a boff finish. His is certainly not the "family type" entertainment beloved of this house, particularly since he can't resist tossing in a blueish gag here and there, a la his supper-club routine. And style is definitely far more sophisticated than the usual fare here. But Vallee continues to be an entertainer of polish and grace, with a keen sense of timing and showmanship in every inch of his Esquire self.

At show caught, he falled to wear the bright red dinner jacket which set the galleries agog in earlier shows. His bright, blonder than-ever hair and his immaculate attire are well suited to the act. Warms up with his theme song, "My Time is Your Time," and goes on to a comic turn about a two-headed girl, with a nonsense recitation to music. Actually, this is low comedy contrasting effectively with his elegant air, but it falls flat with Capitol payees, who take their humor in less sublefashion. Really gets going with a sample of his virtuosity on the sax, much to delight of the mature section of the galleries.

From here on in, Vallee has the large house with him, and whips them up to top enthusiasm with elapping gimmick added, and wabks off with his cocky nonchalance to tune of much-mitt action.

Comic Paul Gray does fine with a music-hall type of routine. His gags are gently paced and mild, but they register well, and there's a constant accompaniment of audience, giggles. His act is varied with a fusion, and some sentimental tunes, plus a good bit of double talk. His closing tune, "Back in Your' Own Back Yard," has a good bound onury ring and gives him fine and of the parting and gives him fine

sendoff,
Mage & Karr make suitable pacesettors with their pleasant line of
songs and dance. Their terping is
best part of the act, and they
garner fine response for some fast
footwork.

Clasgow, June 24.
Lena Horne, Clasgow, June 24.
Lena Horne, Clayton & Ward,
Evy & Everto, Morecambe & Wise,
Jack Parnell & Music Makers, with
Jimmy Watson and Ronrie Scott;
The Song Pedlars (4), Paula
Coutts, Bill Matthew Orch; twice
nightly.

For her second week here, Lena Horne, a top favorite with Scots, has the small advantage of a slightly stronger support bill than in her first week's stint. But the acts, on the whole, are not in any top-grade class, and with Miss Horne out, the names would have little drawing power.

Best in the smaller class is a Continental turn, Evy & Everto, a boy and gal who use unicycles and bicycles of unusual design and variety. Their strangest machine is an L-shaped unicycle on which the male cycles skillfully. One unicycle stretches 14 feet high. They score solidly.

the original category. This is a fairish act which might gain with

the original category. This is a fairsh act which might gain with more experience.

Earlier half of the program is closed by a 20-minute stint from the Jack Parnell Music Makers. This is a young, noisy combo which again has the front-stall stubholders looking for ear-wool, though it may sound okay in far reaches of the house. Parnell, himself an ace drummer, does a session at the sticks, and engages in an actuel, "Take A Letter Miss Smith;" with new chirper Lorna Haven. Vocat, chores are also taken care of by the singing group, the Song Pedlars, two guys and two femmes, whose novelty number is "Cock Robin."

Robin."

Paula Coutts, young gal from Australia, proves herself fairly adept at juggling in her after-the-interval spot. Femme wears top-hat, tails and tights; and sports an unusual head of brunet curls. Clayton & Ward, show openers, are average hoofers, the distaff member's tapping easily outclassing her old-read rather headthless nather. tapping easily outclassing her old-er and rather breathless partner.

er and rather breathless partner.

Miss Horne again receives a
warm welcome in her headlining
act, in which she is beautifully
gowned and uses histrionics to
marked degree. She sways her
fans with "Beale Street Blues,"
"Jericho," "Lady Is, a Tramp" and
"Bewitched."

Unit Review

A Night in Havana (CLOVER CLUB, MIAMI)

Miami, June 29.
Mercedes & Juancito, Peggy Genders & James Viera, June Terry Genders & James Viera, June Terry Tomack, Jerry Raulos, Lygia Lora, Roberto Iglesias & Aida, Sunny Rios, Dolores Harper with Clyde Booker & Lou Smith, Nanci Darken Jack Laine, Rosemary Furhmann, Barry Del Rac, Fred Keck, Adrienne Shields, Produced and stayed by Carlyle; choreography, Peggy Genders; wardrobe, Mme. Bertha; music and lyrics, Carlyle, Charles Scheuer.

Carlyle, vet stager—locally and in Havana—has come up with a unit idea that makes for fast, furious and colorfully authentic Cubano dance and song. With somealferation, notably along the comedy line and revision of the "book" in the early portion, it should be a welcome attraction for the bigger spots looking for new faces and ideas.

ideas.

Basically, the revue features a visit to three top Havana spots, and visit to three top Havana spots, and concentrates on presenting the type of show featured in each. Theme serves to present the talent in tempo and change of pace that add to aud-interest build, plussed by the authentic air of the native song-dance versions.

dance versions.

Outstanders are easily Roberto Iglesias & Aida. Their specialty is fiamenco dancing with the male impressing as one of the best of the kind seen in these parts in years. A lithe, fiery heel and-toer, he works his ideas up to palmbringing pitch to wrap up the proceedings. Two routines are imaginative with technique on the castenets adding to overall impact. Cock fight routine, featuring Do-

tenets adding to overall impact.
Cock fight routine, featuring Dolores Harper (ex-Katherine Dunham dancer), is another highlight. She works with two lads, Clyde Booker & Lou Smith, and staging is daring and breathtaking, holding the eye and bringing the table-pounding. Rest of cast work out their assignments in fine fashion with the finale, "Sun Suffi Bg Ba Aye," an exciting lyric-dance-music invention that winds the group into high returns.

sic invention time the state of the state of

O'seas Aid

Continued from page 7 cal year, is to be allowed only about \$7,000,000.

Since Edwards' unit has been below authorized personnel strength, there will not be too much drop in personnel. However, the produc-tion and distribution of information is horisk turn. It's routine stuff but boy and gal who use uncycles and it is moves fast and the gals are easy on the eyes. The Workmans, Dave and Dotty, are spotted in the deuce is a surefire pleaser. Duo get some interesting sounds out of glasses, Swiss cowbells and a silly offbeat instrument called a thistle-whistle. Sully & Thomas follow with an average comedy set in which the

'Blessings' Count \$6,200, New Hope; 'Widow' \$21,000, Toronto; Other Barns

New Hope, Pa., July 1.

"Count Your Blessings," new hayseed comedy by Carl and Dorothy Allensworth which played a debut at Bucks County Playhouse last week, grossed a snappy \$6,200.
Compared with house 13-year record \$6,800, set the week before by Kitty Carlisle in "Lady," was promising sendoff for the comedy. However, producer Theron Bamberger and director Ezra Stone are withholding future plans pending rewrite.

are withnoising future plans pending rewrite.

Currently at the Playhouse is "Lo and Behold," John Patrick play with resident actor Ronald Telfer and Katharine Bard in top spots. Director is Robert Caldwell.

widow 21G, Toronte
Toronto, July 1.
Smash first-week opening, with a gross of \$21,000, marked teeoff of the sec on d season here of Melody Fair in midtown Dufferin Park, with arena-style tent leading off with "The Merry Widow," co-starring Irra. Petina, Robert Shafer and Lois Hunt. On the first stanza of an 11-week musical comedy schedule, this is just \$123 under the house record scored last season in the concluding week of "Show Boat."
With the second and third productions, "Kiss Me, Kate" and "The Great Waltz," already racking a 60% sale, plus some 800 season subscribers at \$3.40 to \$1.50 (including tax), it looks like a banner tenure for the 1,840-armchair tent installation.

"Happy Time' \$5.600. Oiney

tent installation.

'Happy Time' \$5,600, Olney
Olney, Md., July 1.
Samuel Taylor's dramatization of
the Robert Fontaine novel, "Happy
Time," chalked up a pleasant \$5,600 last week at the Olney Theatre.
Although that was considerably
less than Joan Blondell grossed the
previous week in "Come Back Little Sheba," its modest cost, sans
star, left a comforfable margin of
profit for the management.

Strawhat really gets into stride
with the Franklin-Danilova-Slavenska ballet package, preeming tonight (Tues.) with a healthy advance. Ballet troupe is starting a
summer circuit tour with the local
appearance.

Berkeley 10G at Tenthouse
Chicago, July 1.
Tenthouse Theatre, Highland
Park, Ill., rang up a fine \$10,000
for the third production of the
season, "Berkeley Square," which
closed June 29. season, "Berkeley Square," which closed June 29.

Theatre in the round this week features "Ladies of the Jury."

"Carmen Jones' 5G, Hub
Boston, July 1.
"Carmen Jones" in first week of
Boston Summer Theatre pulled
only \$5,000. House scaled at \$1.20
to \$2.80 is a 917 seater.
County Playhouse, Lee Falk and
AI Capp's new spot in Framing—
ham opens tonight (Tues.) with
Melvyn Douglas in a new play,
"Season with Ginger,"

'Brig.' at Gateway
Atlantic City, July 1

"Brig. at Gateway"
Atlantic City, July 1.

"Brigadoon," first musical of the current season, will be offered by the Gateway Musical Playhouse in suburban Somer's Point tomorrow might (2). Four other musicals and four straight plays are slated for the season.

Jonathan Dwight, legit-pix director-producer, has taken the old might club, Gateway Casino, and transformed it into a legit theatre seating 800. It's located midway between here and, Ocean City, to draw from both resort areas. Dwight has put out nearly \$35,000 in renovating the spot.

Assisting Dwight, who also operate's a winter theatre in Florida, are Edric Sellick, music directoristics.

Dolores Gray Upped Bid For Musical 'Pygmalion' Lead by Westport Stint

Westport, Conn., July 1.

Westport, Conn., July 1.

Dolores Gray's appearance in "Pygmalion" at the Country Playhouse here was essentially agamble by the shapely tunester for the Theatre Guild's contemplated musical version of the Bernard Shaw play. Although she knows that, Mary Martin is the Guild's first choice, because of her profitable personal following. Miss Gray asked for this chance to show them.

Consensus was that Miss Gray gave a sharp, glowing impersonation that consolidated all of the impressions that her's is a firm talent. It was her first major legit role and, directed with great care by John C. Wilson, she definitely made a strong bid for the musical a year away. Theresa Helburn, codirector of the Guild, monitored the Westport performance, and Frederick Loewe, who will do the book to Alan Jay Lerner's music, was here also.

Miss Gray's Eliza Doolittle contrasts notably with the memorable phonetic heroines of "Pygmalion" the past three decades, bringing a more romantic note to the proceedings than is generally delivered. Lynn Fontanne was more indignant than romantic, and Ruth Chatterton in the late Auriol Lee's excellent production was somewhat stagey. Gertrude Lawrence's more recent Eliza was highly competent, as was to be expected, but with no surprises.

Rummaging in the vaults, Wison came upon the script used by

Boston Summer Theatre pulled only \$5.00. House scaled at \$1.20 to \$2.80 is a \$17 seater.

County 18yhouse, Lee Falk and At Capp's new spot in Framing—ham opens tonight (Tues.) with Melyyn Douglas in a new play, "Season with Ginger."

Brooklyn 35G, Dallas Dallas, July 1.

"Brooklyn 35G, Dallas and Dallas, July 1.

"Brooklyn 35G, Dallas Sing in the vaults, Wilson came upon the script used by Salriey Booth, drew a fine \$35,000 for its first week at the State Fair Musicals, through Sunday (29).

Bus Deal for N. J. Barn New Hope, Pa., July 1.

St. About 20,000 patrons attended.

About 20,000 patrons attended of each show at his 1,520-seat Music Circus at Lambertville, N. J. across the Delaware, is advertising a day-long excursion to this area for July 4. Advertisements in Phility papers plug not only current show, "Carousel," but also other attractional New Hope of the Capping and Day-long excursion to this area for July 4. Advertisements in Phility papers plug not only current show, "Carousel," but also other attractional New Hope of the Prival in the Prival Players, at Avondale Farms, on the Baltimore, July 1.

New addition, the Pine Tree Players, at Avondale Farms, on the Baltimore, July 1.

New addition, the Pine Tree Players, at Avondale Farms, on the Baltimore - Washington Highway, one mile south of Laure, will bring the state's total of barn emporiums to four. New group, made up of selected talent from a wide assortment of college campuses, work and the musical "Hygmalion", will have made to the control of the store of Striol includes lunch, dinner and show.

Baltimore - Washington Highway, one mile south of Laure, will bring the state's total of barn emporiums to four. New group, made up of selected talent from a wide assortment of college campuses, where Marker and the profiles of the profiles of the strick of the profiles of the profiles of the strick of the profiles of the profiles of the profil

NEW 50G MELODY FAIR PREPS BOW AT DANBURY

PREPS BOW AT DANBURY

Melody Fair, opening last night
(Tues.) outside Danbury, Conn., is
capitalized at \$50,000. General
partners in the venture are James.
Westerfield, who will stage the tent
musicals, and Stephen Rose, who'll
be producer. Backers include Rose,
with a \$1,000 investment; Andrew
Geoly; of Eaves Costume, \$1,000;
singer Jim Hawthorne, \$1,000,
singer Jim Hawthorne, \$1,000,
souvenir program agent Arthur
Kilar, \$2,500.
Westerfield was stager and was
partnered with Ben Boyar two
years ago in Melody Grove, a musical tent located on the Danbury
fair grounds.
That was capitalized at \$40,000, but flopped at a
loss estimated at \$50,000. Lagt
summer a different management
offered weekend musicals at the
fair grounds.

'Moon' No. 2, 'Point' Set to Return

There were two closings last eek. Both were hit shows, both There were two closings last week. Both were hit shows, both scheduled for reopening later this summer or in early fall. One was "Point of No Return," which shuttered Saturday night (28) at the Alvin, N. Y., for a five-week hiatus. The other was the second company of "Moon Is Blue." which folded the same night at the Harris, Chicago. It's to be put on again in the fall, to tour the midwest and southwest.

"Point." Paul Osborn's dramatization of the John P. Marquand-best-seller, starring Henry Fonda, has played 29 weeks thus far, earning a profit of about \$55,000 on an investment. of \$100,000. After a brief return rum on Broadway starting Aug. 4, the Leland Hayward production will probably be sent on the road with Fonda continuing as star.

"Moon," the second company of the F. Hugh Herbert comedy, played 61 weeks in Chicago. It has thus far distributed \$155,000 profit on its \$60,000 investment, and has an estimated \$10,000 additional assets. Meanwhile, the original production, presented by Aldrich & Myers, in association with Julius Fleischmann, continues on Broadway, and a new company, starring David Niven and Diana Lynn, has

riescamann, continues on Broadway, and a new company, starting David Niven and Diana Lynn, has been formed by the Actors Co., at La Jolla, Cal., and will tour the Coast cities and the northwest.

Lincoln Shines Again In III. as 'Forever This Land' Bows Its Second Season

Show Finances

Investment	\$360 000
Distributed profit to date	100,000
Total gross for last five weeks	
Total gloss for last live weeks	258,494
Profit for last five weeks	49,141
Total profit to date	261,053
Gertrude Lawrence's share (5%, per contract)	13,053
Cash reserve	
Cash reserve	25,000
Balance available for distribution	123.000
	_
"POINT OF NO RETURN"	
(As of June 21, '52)	
Investment · · · · · · · · · · · · · · · · · · ·	£100 000
Child internet to be beginner	
Capital returned to backers	100,000
Total gross for last four weeks	93.832
Profit for last four weeks	
FIGHT TOL 1921 LOUR MCCRO	3 890
	3.890
Total profit to date	56,177
Total profit to date	56,177 15,300
Total profit to date Bonds and deposits Cash reserve	56,177
Total profit to date	56,177 15,300

"AFFAIRS OF STATE" (Closed)

"STALAG 17"

(June 17, '52) ·	
Investment	
Total profits on 59-week Broadway run	164,762
Distributed profit	72,495
Prepaid tour expense	1,869
Bonds and deposits	8,860
Additional assets	81,538
	
ALCO DESCRIPTION OF A STATE OF THE STATE OF	

	,
"ONE BRIGHT DAY"	
(Closed)	
Investment	\$75,000
Production cost	58,348
(Includes tryout loss, pre-opening expense)	
	40,440
Loss on Broadway run	9,226
(Includes closing expense)	
Advance from stock, foreign rights	1,180
Deficit	66,394
Returned to backers	8,250
Balance available	356
	·
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Legit Bits

Equity, Key to 5-Union Merger, Still Cool to Idea: Treasury Seen Factor

tion of a five-branch merger of the eastern performer unions, prospects for affirmative action on the proposal on the part of Actors Equity are figured increasingly re-mote. Despite voic on several oc-casions by the Equity council in favor of such a tieup, the legit union's governing body is now understood to be only lukewarm on the subject.

on the subject.

It's considered significant that at this critical period in the situation, Ralph Bellamy, recently elected Equity president and heretofore believed to be a strong proponent of five-branch merger, has gone away on a six-week vacation rruise. The council is not expected to take any vigorous stand on the during his absence.

matter during his absence.

Recent appointment of Newpoid Morris as special assistant to Bella my, specializing on the merger, has apparently brought little tangible result. Angus Duncan, acting executive secretary since the exit of Louis M. Simon last spring, is regarded as favoring the five-branch merger and is said to be supporting Morris on the question. But Rebecca Brownstein, the union's attorney, is understood to be opposed to the idea, as are several other key members of the staff. Miss Brownstein, in particular, has reportedly had several tactical skirmishes with Morris on the question.

ithough there's been no direct ression of council sentiment on merger proposal recently, it's red that the group's mood may e changed since the last annual (Continued on page 58)

'Bit Player' Mrs. FDR Joins John Golden 'Alumni' For His 78th Birthday Fete

His 78th Birthday Fete

John Golden was hosted at a
luncheon at Sardi's, N. Y., last
Thursday (26), tossed by Elliott
Nugent, Martha Scott and Robert
Preston, stars of "The Male Animel," which Golden is producing
at the Music Box Theatre following its two weeks' City Center run
last spring.

Occasion was the showman's 78th
birthday, and fellow guests included stars of previous Golden production was are working in town.
Nugent emceed the affair, with
Mrs. Eleanor Rooseveit on hand for
the celebration. She qualified as
a Golden "player," since she went
on in a bit for Myrna Loy when
"The Army Play by Play" was done
for the late President Rooseveit at
Hyde Park. Gertude Lawrence
brought along a Siamese crockery
cat similar to the tabby of "Susan
and God."

Golden sang a Chinese song he
wrote many years ago and did

Golden sang a Chinese song he

and God."
Golden sang a Chinese song he wrote many years ago and did a little reminiscing on his past the atrical experience. At the luncheon's close he was unanimously nominated for U. S. President, George Abbott ("I used to get \$15 a week and feit overpaid," he said); Ruth Gordon, Claudia and Ralph Morgan, Peggy Wood, Francine Larrimore, Eddie Dowling Frances Starr, Helen Claire, Helen Menken, Bert Lytell, Paulä Stone (representing her dad, Fred, and sister Carol), Donald Cook, Jules Munshin, Chester Morris, Harry Townes, Regine Wallace, Matt Briggs, Dorothy Blackburn and Louis Lotito were also in attendance. Lotito was bookboy at the Hippodrome as kid on Golden musicals. The "Male Animal" cast presented the producer with a sil(Continued on page 57)

Greensboro Arena to Bow 10-Week Run With 'Horse'

Greensboro, N. C., July 1.

The Carolina Arena Playhouse will open here July 8 for 10 weeks, according to Frances Newton, producer. Troupe claims to be the only professional resident company between Lost Colony and Cherokee. Opening show will be "Three Men On a Horse." Playhouse has a seating capacity of 300.

Director will be William Vorenberg, of New York, who directed the Paul Green drama, "Faith of Our Fathers," during its two-year run in Washington. Marty Jacobs of Greensboro will be technical director.

Miami Cameo Darkens As Pixer Naish Cancels Date

Miami Beach, July 1.
Cancellation by J. Carroll Naish
of date to play lead in "A Slight
Case of Murder" caused darkening
of Cameo Playhouse, with the big
July fourth weekend coming up.
Producers Sandy Scott and Nick
Condos will keep house dark until
mid-July, when Martha Raye
comes in with "Annie Get Your
Gun." Miami Beach, July 1.

comes in with "Annie Get Your Gun."

Producers had looked to a healthy week's business what with Naish stealing local reviews in pic "Clash by Night." He had been committed to the date by William Morris agency, but wired denial of hooking. Cameo Playhouser ops had taken a licking on last week's production of "The Play's the Thing," with Uta Hagen, Luther Adler, Romney Brent, Herbert Berghof and Paula Laurence, and were looking to recoup on ""A Slight Case of Murder."

Gondola Hypo For Todd Shows

his two-ply shows at the Marine

In a move to hypo business at his two-ply shows at the Marine Stadium, Jones Beach, L. I., producer Michael Todd is doing what he describes as "bringing the boxoffice to the people." In a deal with George P. Skouras, of Skouras Theatres, he has arranged to use the boxoffice of the closed Rivoll Theatre, N. Y., to sell tickness for his "Night in Venice" operetta and the marine circus. He'll also use the boxoffice of various dark Skouras houses on Long Island for similar sale.

In addition, the producer will send promotion reps by gondola to various Long Island shore towns to ballyhob "Venice" and the swimming show. He's convinced that in good weather there's ample business from what he calls the "captive audience" of regular Jones Beach visitors, including Jourists. But from the first, the headache in the operation has been the possibility of rainy, or even cold and threatening weather. He hopes to counteract that adverse factor by pushing ticket sales at the boxoffices of the Rivoli on Broadway and the other Skouras theatres, plus other special arrangements he hopes to make.

Although attendance was large at the Rodgers-Hammerstein night

rangements he hopes to make.

Although attendance was large at the Rodgers-Hammerstein night Monday (30), the first of an announced series of weekly concerts at the Maring Stadium, Todd would prefer to present "Venlee" that night, making it a sevennights-a-week show. However, that would require a waiver of Equity's six-night rule, so he will appeal to the union for necessary permission. Even the nightly operation, he notes, would involve only seven performances a week, as "Venice" plays no matinees.

Swim show, which is under American Guild of Variety Artists jurisdiction, will be presented every afternoon at the water stadium, starting tomorrow (Thurs.).

New Haven Pops in Okay Start With Jane Pickens

New Haven, July 1.

Annual Pop Concert Series got off to an okay start at the Yale Bowl last Tuesday (24), pulling an estimated 11,000 patrons to pro-gram headed by Jane Pickens, with Harry Berman conducting the New Haven Symphony.

Balance of schedule includes Benny Goodman (July 8); Sarah Vaughan and Barber Shop Chorus (22); Earl Wrightson, Carolyn Long (29); Jesus Maria Sanroma, Con-(22); Earl Wrightson, Carolyn Long (29); Jesus Maria Sanroma, Con-chita Gaston, with Emerson Buck-ley conducting (Aug. 12); Charles Kullman, Mary Henderson, with Frank Brieff conducting (24).

Series is managed by the New Haven Junior Chamber of Com-merce. Richard C. Lee is repeat-ing as master of cercmonics. Scale has \$1.20 top.

by Barton H. and John P. Emmet, and opens next Monday (7) with a revival of Terence Rattigan's "O Mistress Mine," starring John Loder. An eight-week season of guest-star revivals will close Aug. 30. Top will be \$3.60,

Frank Fleming is resident director.

100G Philly Playhouse, First City-Underwritten Legit, in Impressive Bow

Philadelphia, July 1.
Philadelphia's first theatre-inthe-round drew unanimous approval at its debut last night (30)
before a toggy audience of first
families and political lights. No
dissenting voice greeted the final
blackout of "Goodbye My Fancy."
starring Sylvia Sidney and Conrad
Nagel to launch the first municipally-sponsored theatre in the United
States.
Mayor Joseph Cilico.

Sysponsored theatre in the United States.

Mayor Joseph Sill Clark, Jr., and other speakers pointed out the appropriateness of a city-sponsored theatre here, in a town which houses the Walnut St. Theatre, oldest playhouse in the English-speaking world. Structurally, and from location standpoint, the playhouse in Fairmount Park is an asset to all. Prices of \$1 to \$2, with only 13 rows, insures adequate vision and hearing.

In its own way, the Playhouse represented a theatrical miracle. Site of the project was bare ground

represented a theatrical miracle. Site of the project was bare ground five weeks ago. Although no official estimates were available, price of operation was estimated at \$100,000. Theron Bamberger, Playhouse producer, called the turn when he said he doubted if private enterprise could ever have put up anything comparable.

said he doubted h private entry prise could ever have put up anything comparable.

I. D. (Ike) Levy, TV film producer and former CBS director, called the Belmont showplace the finest thing of its kind in the world. All speakers paid tribute to John B. (Jack) Kelly, of Philly's famous, theatrical family, to whom the Playhouse in the park-represented a life-long dream. Kelly urged the circus tent be used before and after theatrical seasons for operas, folk dances and amateur theatricals, and juvenile boxing shows.

shows.

Nagel, speaking for the cast, said

"Most of us have played summer
theatres all over the country and
have never seen anything like this.
Showers in the dressing room alone
were enough to win the silent support of the actors."

La Jolla, Now Out of Debt, Opens 6th Coast Season

La Jolla, Cal., July 1.

La Jolla, Cal., July 1.

La Jolla Playhouse, out of the red with its \$15,000 debt paid back to David O. Selznick, opened its sixth summer season tonight (1) before a sellout house. David Niven and Dlana Lynn are stars of the first offering, "The Moon. Is Blue." Producers Richard Aldrich, Biohard Wurger and Otto Preminger Richard Myers and Otto Preminger will take the show on a Coast tour after a week's run here.

With Gregory Peck and Dorothy McGuire absent, Mel Ferrer is running the Playhouse. Nine plays will be given, seven of which were announced.

"Remains to Be Seen" will open "Remains to Be Seen" will open Tuesday (8), its first production on the Coast. Monica Lewis and Carleton Carpenter will co-star. Groucho Marx will appear in "Time for Elizabeth" July 15. Show was written by Marx and Norman Krasna. Also planned are "Affairs of State," "The Happy Time," "Strike a Match" and "The Lady's Not for Burning."

James Neilson. on leave of

Not for Burning."

James Neilson, on leave of absence from Columbia, will direct all La Jolla plays, and Ruth Burch will be casting director. Most recent addition to staff is Ariel Ballif, who replaces Bob Lee, now in Europe. Ballif will do sets. Lee

Loder-Mine' Tees Off New Mt. Kisco Strawhat Mgt. Westchester Playhouse, Mt. Kisco, N. Y., which has been operated by Various managements in the last 20 years, has been leased by Barton H. and John P. Emmet, and opens, next Monday (7) with Dramatists Guilla and League Dramatists Guilla and League Sparks New Mgrs., Dramatists Pact

Cherokee Indian Drama

Tax-Exempt; 30G Gain
Greensboro, N. C., July 1.
Officials of the Cherokee Historical Assn., sponsor of the Cherokee
Indian drama, "Unto These Hills,"
have received a \$30,000-a-year
bonus.

It came in form of a wire from Sen. Willis Smith, telling the offi-cials that the drama has been ex-empted from the Federal admis-sion tax by the Internal Revenue

sion tax by bureau.
Officials of the association, headed by president Harry Buchanan of Hendersonville, estimated that the tax ruling will mean between \$30,000 and \$35,000 a year in increased revenue.

Mgrs., Equity Join **Vs. Blacklisting**

ization, the League of N. Y. Theares has joined Actors Equity in
a resolution condemning blacklists. Although the wording of the
statement remains to be drafted,
representatives of the two groups
have already agreed in principle
on the proposal, which is expected
to be along the lines of the American Clyil Liberties Union policy
on the subject,
In general, the resolution will
probably condemn all blacklisting
on principle, no matter of what
political complexion. In addition
it is expected to parallel the ACLU
attitude supporting the inherent
right of any group to picket, regardless of political partisanship,
or whether for or against blacklisted individuals or controversial
ideas.

listed individuals of contact dideas.

The League-Equity statement will be in line with the basic stand of both the actor union, and Authors League of America. In various resolutions passed by the membership and approved in principle by the council, Equity has insisted that no actor should be denied employment because of ininsisted that no actor should be denied employment because of inclusion of his name in any black-list. The League, of which the Dramatists Guild is a part, has argued that in professional matters writers should be judged on the content and quality of their writing, regardless of political affiliation.

fillation.

In commenting on the League Equity move, one prominent League member asserted, "Such a policy is essential if the theatre is to continue as an independent art, medium of creative expression or even as a healthy business. Blacklisting is a subversive, un-American practice which tends to destroy the Constitution, Bill of Rights and, in fact, the entire American tradition of fair play and law and order. Blacklisting is a totalitarian tactic that gives aid and comfort to Communism."

Ballet Russe Pacted For Hollywood, Frisco

Ballet Russe de Monte Carlo. Insa just inked two engagements for the summer. Troupe will appear at the Greek Theatre, Hollywood, for two weekends (eight performances) starting July 9. Then it moves to the Curran, San Francisco, for a two-week stay, returning to N. Y. directly after.

Coast will get a heavy dose of classic dance this summer, as Ballet Theatre moves into the Holly-let Theatre moves into the Holly-

wood Bowl for two weekends of dance, directly following Ballet Russe's Greek Theatre stay.

wood bowl and dance, directly following Banet Russe's Greek Theatre stay.
Ballet Russe, incidentally, reports no bookings yet for the regular 1952-53 fall-winter season. Sitematically, is unusual in that the recent addition to staff is Ariel
Ballif, who replaces Bob Lee, now
in Europe. Ballif will do sets. Lee
Thomas returns as business manager.

Second annual Friends Fund
campaign of the N. Y. Philiharmonic-Symphony Society, to raise
\$150,000 towards the orchestra's
manual deficit, is now being
mapped for fall. David M, Keiser
again will head the drive.

To the regular reason. Situation is unusual in that the
touring, has had its season's bookings all set by the previous April,
A separate entity, called the Ballet
Russe de Monte Carlo Concert Co.,
which Ballet Russe, impresario
Serge Denham is recruiting for Columbia Artists Mgt., for the buready.

matists Gulld and League of Y. Theatres is understood to in the several concessions to eas International concessions, to ease the royalties on moderate-grossing shows, especially on the road, plus a revised wrinkle designed to eliminate the possibility of a repetition of the "Ring case." Agreement is reportedly all negotiated, with only a few minor technicalities to be worked out by the lawyers for the respective groups. It will probably be signed before the start of the fall production season.

One of the changes in the pact is understood to be a reduction in royalties on top-grossing musicals, which under the upped b.o. scales of the last few years have given authors of such shows an unprecedented financial cleanup. Also, the revised deal is said to simplify the procedure by which the producer of a lesser-draw show can obtain royalty cuts or waivers in order to keep it running.

On the other hand, the new rules reportedly call for increased advance royalties and give additional breaks to playwrights, including payments to the author of a flopshow in return for the management's right to retain his share of subsidiary income without having to play the former three-week minimum, In general, the changes are aimed to improve the position of the young or not-yet-established authors.

The new contract is understood to emphasize the "service" nature

authors.

The new contract is understood to emphasize the "service" nature of the production agreement between author and management. That is, it spells out in greater detail the author's duty to attend rehearsals, do rewrite, etc. This is figured a step toward avoiding the possibility of future anti-trust suits against the Guild, along the lines of the "Ring case." Although the Guild ultimately won that litigation, it was long and costly and had a disruptive effect on the theatre. It's understood the new pact will retain the Guild-shop proviso that

retain the Guild-shop proviso that was a factor in the "Ring case." That is, Guild members will not be permitted to sign production contracts with managements that have not signed the basic agreement. And signatory managers will not be permitted to sign production contracts with non-member playinghts. However, this clause has also been redrafted to avoid future anti-trust suits.

Barns Going Thataway; Maplewood (N.J.) Folds; Cragsmoor Stays Dark

Cragsmoor Mays Dark
First major casualty of the strawhat season is the Maplewood (N.J.)
Theatre, which folded Saturday
night (28) after eight weeks' operation. Spot was under management
of Broadway producer Albert H.
Lewis. It was capitalized at \$25,000.
Opening May 3 with Judy Holliday in "Dream Gri," the Maplewood venture played to generally
skimpy business, aggravated by the
management's inability to book top
name draws. The closing bill was
"Cocktail Party," with Dennis King,
Estelle Winwood and Margaret
Phillips.
Rosen and Lewis announced in-

Rosen and Lewis announced in-Rosen and Lewis announced in-tention of reopening the house on a guest-star stock basis next spring. The spot has been under various managements in recent years, with in-and-out results.

Early Cragsmoor Cropper
Cragsmoor, N. Y., July 1.
The Cragsmoor, Summer Theatre
came a cropper last week before
even opening for the season. The
spot, taken over recently by Lee
Holland, folded during rehearsals
of the initial bill, a revival of
"Happy Time." Company will be
paid off from the bond previously
posted with Actors Equity.
Cragsmoor was operated last season by Paul Foley:

'Bearding' for B'way

"The Bearding of Johnny," comedy by screenwriter playwright John Rodell about the complications arising when a young man decides to raise a beard without consulting his fiancee, has been optioned for Broadway production by the new firm of Ruth Sines and Frank Bradley.

Play on Broadway

Wish You Were Here

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Fiener Sidney Armus

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thing Beauties: Sue Phyllis Newman,

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Candillotes

slow. Inletes, guests, staff members: Nancy er, Joan Berke, Toni Parker. Candi ions, Inga Rode, Eiliet Feder, Al Law-ie, Don Paterson, Wally Strauss.

Despite the extreme pro and con reports of Broadway kibitzers who saw it during its three and a half weeks of previews, "Wish You Were Here" is neither a wonder musical nor a fiasco. Its a reasonably enjoyable show with a pleasantly atmospheric book, excellent songs, a likable if somewhat lightweight cast and a provocative novelty—an actual onstage swimming pool.

pool. "Wish" rarely builds up much "Wish" rarely builds up much momentum, however; never fully captures the audience, and plainly feels the lack of stars. Although there is potent material in the show, notably in the comedy and the songs, there's no one in the cast who has the necessary combination of talent and personal magnetism to take command of the stage and audience. So "Wish" misses the sort of rousing numbers or scenes that can turn a good show into a smash. It's a doubtful box office bet.

into a smash. It's a doubtful box office bet.

The musical is adapted from "Having Wonderful Time," Arthur Kober's straight comedy, which was a moderate success of the 1936-37 season, getting almost unanimously favorable notices and playing 46 weeks to \$8,000-\$9,000 grosses. There was also a road company and an RKO film edition. This musical version is primarly a Joshua Logan operation, since he has collaborated with Kober on the book, partnered with Leland Hayward in the production and has not only directed it, but also staged the dances.

dances.
Perhaps the most serious draw-back of "Wish" is its under-casting.
With the exception of Sheila Bond,
who registers in the second femme
lead, there's not a genuinely firstclass professional performance in
the show, and not even Miss Bond
has the style, authority and personality that suggests potential
stardom.

the show, and not even a has the style, authority and personality that suggests potential stardom.

Even so, "Wish" is a moderately diverting and enjoyable show. The Catskllis, resort locale and the tender put uneven romance of the attractive Bronx girl, Teddy Stern, and the proud young law student, Chick "Miller the was a graduate, named Chick Kessler, in the original edition), is accurately and colorfully transferred from the Koberplay. Moreover, Harold Rome has come up with perhaps his best score to date; Logan's staging, including the vivid dancing, is one of the most brilliant jobs he's ever done and Jo Mielziner has contributed appropriately decorative scenery.

vitality, which is felt.

When his felt.

When

erine Locke). Also Jack Cassidy is ingratiating as the juvenile lead (created in the original by the late of John—then Jules—Garfield); Siddeney Armus is acceptable as the social director, the comedy lead; Paul Valentine is okay as a yacastoining Lothario; Harry Clark is satisfactory as the heroine's discarded fiance; Sammy Smith, is believable as the resort owher, and John Perkins is convincing as the spot's muscleman. They're all good enough, but none of them really knocks over the audience. The swimming pool, the most spectacular element in the production, provides a stunning novelty for the first-act finale. But although some attempt has been made to tie the action relating to it into the basic story, it remains pretty much incidental. Chiefly because of the swimming pool, which required elaborate stage (and an increase in the stagehand bill each week) "Wish" couldn't be 'taken on the road for a tryout. Instead, the management substituted the unprecedented series of paid previews, some sold to theatre party organizations and some to indicate the sumprecedented some to indicate the unprecedented series of paid previews, some sold to theatre party organizations and

couldn't be taken on the road for a tryout. Instead, the management substituted the unprecedented series of paid previews, some sold to theatre party organizations and some to individuals on Hayward's private mailing list.

The result was anything but satisfactory. In addition to the fact that party audiences are figured usually not typical and thereforeless reliable as to reaction, the intown revisions and cast changes caused endless unfavorable comment from the Shubert Alley Cassandras who attended the preliminary performances, in some cases three and four times.

Although the screen rights to "Having Wonderful Time" were sold years ago, the rights to this musical adaptation should be worth something. For "Wish" appears to be admirable screen material, particularly since it would probably then be cast with stars.

Legit Followups

Paint Your Wagon
(SHUBERT, N. Y.)

Eddie Dowling's recent takeover, in "Paint Your Wagon," of the lead role created by James Barton, gives the musical a slightly different but equally pleasant flavor. That's further marked in the contrast of Ann Crowley's ingenue treatment of the role of the miner's daughter to the rowdy playing of Olga San Juan, who originally had the part, and Nola Fairbanks, who followed. Dowling and Miss Crowley combine to give the Frederick Loewe-Alan Jay Lerner show a much gentler quality than in its original conception. Dowling, particularly, provides a wistfulness that is a marked switch from the more robust interpretation of Barton. Notable is the fact that either way the musical's good points and bad points are equally discernible, and the overall effect is one of highly-palatable entertainment.

Highlight in contrast is the second-act drunk scene. It was practically written for Barton, who for years has been noted for his vaude drunk act. He got fremendous roars in his version, while Dowling's stew is a more pleasant, easy-going little man. As far as voices go, there's not much to choose from between the two men. Barton was louder and more easily heard. "Dowling has a small set of pipes that also combline, however, a bit of sweetness.

Miss Crowley doesn't get the laughs that Olga San Juan did and doesn't work for the search of the state of the search of the search

ness. Miss Crowley doesn't get the laughs that Olga San Juan' did and doesn't work so hard for them. She's the more timid, nice-girl type, rather than the tomboy roughneck It's a fair-enough change, although by switch in manner of playing of both this and the Dowling role, there's a loss of vitality, which is felt. Herb.

Todd's 'Night in Venice' Pitches Gondolas, Lagoons, Fireworks in Huge Spec

Fireworks in Huge Spec

Mike Todd's al fresco musical
offering at Jones Beach is a spectacular extravagama, probably one
of the most pretentious outdoor
musical presentations in the country. Good music, fine singing and
dazzling costumes and sets are enhanced by unusual, striking backgrounding. A dated book and
corny humor are offset by the
liftling music, to make the production, a little-known Johann Strauss,
operetta, a spectacle worth seeing.

To be presented nightly (except
Mondays) throughout the summer
at a \$4.80 top in the new 8,000seater, \$4,000,000 Marine Stadium,
"A Night In Venice" has the
bulky daily Jones Beach bathing
crowd, the many adjacent vacation
eer-bulging Long Island towns,
and N, Y, City residents and visitors for potential customers. Novelty and glitter of the production
ought to attract; such imponderables as weather, traffic conditions

A Night in Venice Jones Beach, L.I., N.Y., June 26

Jones Beach, L.I., N.Y., June 26.

Michael Todd presentation of musical extravaganza in two acts (48 science) with music by Johann Strauss (adapted by music by Johann Strauss (adapted by Jack Johann Strauss) with the State of the Strauss (adapted by Jack Johann Strauss) with the Thomas Marth, Staged by Jack Donohue. Sets and costumess Raoul Pen-DeBois: choreography, James Nygren. conductor, Martin. At Marine Stadium Jones Beach, L. I., N. Y. June 26. '52.

34:80 top. Tappacoda Jimmy Casanovz Marine Stadium Casanovz Casanovz Marine Stadium Casanovz Casanov Banara Barra Barra

ald Martin. Lee Murray, Louis Shaw, Jim Smith, Eatelle Aza, Virginia Barras, Ann Barney, Janet Cowan, Wilma Curley, Catheryn Damon, Lorna Delmaestro, Louise Ferrand, Penny Green, Maria Har-rieton, Ruby Herndon, Emilka Hulova, Audrey, Kearne, Natasha Kelepouska, Sally Mc-Morett, Coya Lepovsky, Sally Mc-Morette, Coya Lepovsky, Sally Mc-Morette, Miney, Zoby Levins, Christy Petor-son, Lucille Tilcker, Kirsten Valbor, Nikki Willis, Doris Wright.

and middlebrow-music resistance will have their effect. Overall bo. appeal looks good.

Show's chief draw is the spectacle angle. It is presented on a concrete offshore stage 104 feet wide, with a circular 76-foot revolving stage in the center, and a 100-foot lagoon separating stage from the stadium customers. Planes flying overhead, blinking autos passing on the viaduct in the background, enhance the unusual water-land setting. Use of the lagoon for the production proper, for gondolas passing back and forth with principals, for a water tableau (that on opening night went askew), heighten the novelty. Add to an oversize operetta of over 100 actors-dancers-singers such extraneous effects as a mammoth fireworks display to close the first act; acrobats, tumblers, and even the dove-fancier, Rosita Royce, for a brief, non-strip moment, and the eye-car appeal is apparent.

Distance of stage from audience militates against any intimacy, which the customers don't expect in this situation. For the precise, there are rented binoculars attached to the seats.

"Venice" isn't a major Strauss work. The music is good, but there are only one or two outstanding numbers (like "Come, My Beloved" and "Don't Speak of Love To Me"), and the new book and lyrics by Ruth and Thomas Martin are trite, corny, and dull. Todd, however, has given "Wenice" a glitteringly lavish production. Raoul Pene BuBois' sets make a full city out of the stage, with streets, houses, towers, balconics and quays, while the revolving stage works m'rac'ce. DuRois' cos-

Strawhat Reviews

Stneey Jones

Charley Stanton
Bert Stanton
Bert Priscilla
Dan
Major Conway
Frank McGee
Mrs. Whalen
Stacey Jones

Edward Caulfield, whose "Bruno and Sidney" had a run of six performances in the season of 1948-49 and was the last play to be done by New Stages, has provided radio actor-announcer Ron Rawson with "Stacey Jones" to open his second season Monday (30) at the Westhampton Playhouse. The farce about the Long Island Railroad is not likely to create any new goodwill for the bowed down commuters' curse.

"Stacey Jones" stars a local resident, Arthur Treacher, and what few laughs the hard-weiting comedian and other such pros as Howard Smith, Russ Brown, Alonzo Bosan, Ralph Bell and Robert Patten get are obtained by Eags recognizable only to the local gentry who are forced to spend much of their time on the Cannon Ball Express.

ten get are obtained by gags recognizable only to the local gentry who are forced to spend much of their time on the Cannon Ball Express.

Caulfield has written with such lack of clarity that he should follow the last curtain with an illustrated lecture with charts, showing the relationships of the various people who drift in and out of his play, and clearing up his plot, which seems more complicated than "Hamlet."

Treacher, flattening out his British accent, does not play the title role. "Stacey Jones," but it has nothing to do with railroads. It is the name of an air-minded 10-year-old orphan about to be adopted by Treacher's daughter. A deal is made with the head of a Southern orphanage by the daughter's husband to exchange an old boxcar, the Phoebe Snow seems to be the collector's item among them.

The British comedian is not found in a butter's role, but as a worker on the LIRR. and heads a household, all employed by the line. There is also a middle-aged Southern belle, but what she was doing in this menage could never be figured out.

The show comes to its senseless and bad taste end with the daughter developed the boy were needless,
Richard Burns designed and executed a bright and sunny set and Ruth Rawson, wife of the producer, directed as though she knew what the play was about.

Treacher showed that he is a witty and humorous man in his curtain speech opening night. His own lines were the only funny ones spoken the whole eventing.

Stacey Jones' will probably be driven off and buried in the sand dunes after its week here, and Treacher can go on his summer theatre tour with "On Approval" feeling he has at least done his civic duty.

Season With Ginger

Ogunquit, Me., June 27. Ogunquit, Me., June 27.

John Lane production of comedy in three acts (five scenes) by Ronald Alexander. Stars Melvyn Douglas; features Polly Bowles, Directed by Don Hersey; est, Ann de Coursey. At Playhouse. Ogunquit Me. June 23, '52; \$3 top.

Thatcher Agnes Carroll. Melvyn Douglas Carroll. Melvyn Douglas Carroll. Gena Rowlands Virginia ('Ginger') Carroll Elizabeth Ross Joanne Carroll. Nancy Devlin Tommy Green. James Broderick Tommy Green. Roland Wood Coach Blake. Wayne Carson Gold Johnson. Frank Milan

Opener of this class strawhat's 20th season shapes as a neat summer vehicle for Melvyn Douglas, but it's unlikely as presently constituted to ride beyond the barn circuit. Lightweight script doesn't prevent easy-going customers here from enjoying themselves noisily throughout, however. After dipping Tuesday biz, sudden influx of phone and mail reservations sent house SRO for balance of week, prompting a yanking of newspaper advertising.

It's the teenager "Junior Miss" and "Kiss and Tell" pay-lode that is being dug, with added overtones in the "Male Animal" style of subjurbanite liberalism. What provides some basis for hope in a rewrite job is the fact that the Opener of this class strawhat's

author does better with the more difficult adult material than with the kid stuff, which should be more remediable than the reverse situation might be.

situation might be.
Right-guy, smalltown banker Douglas has been taking possibly subversive sentiments of the founding fathers anent personal liberty seriously, and popping off in this yein in speeches before service clubs and high-school assemblies. His private crusade has the usual unfavorable reaction in the usual waters, which only strengthens his determination to continue. It's when his three teenage daughters begin putting his theories into action in the home and outside that the accumulating smugness is ruffled.

Tomboyish, 89-pound monnet

the accumulating smugness is ruffled.

Tomboyish, 89-pound moppet
"Ginger," played by Elizabeth
Ross, decides that dad's sentiments
provide sanction for her to try out
for a high-school athletic squad
traditionally limited to members of
the other gender. Up to here, the
author had something. But when
the kid's selection turns out to be
a contact sport, namely, varsityfootball, not even a casting of Mildred (Babe) Zaharias would save
the subsequent proceedings from
invading the region of sillness,
Sticking to his guns, Douglas manfully tries to enjoy the development, gaining the sympathy of the
right-guy coach, likeably played by
Wayne Carson, who permits the
sporte to make the team, even
though at no time is the kid represented as having the equipment or
ability for even a cheer-leader's
job.

"Ginger" does deliver a touchdown death.

though at no time is the kid represented as having the equipment or ability for even a cheer-leader's job.

"Ginger" does deliver a touch-down finally, and in the last minute of play, but it turns out that her team was 64 points ahead anyway, and her would-be opposition interceptors were so convulsed with laughter that they were powerless to stop her.

Polly Rowles, playing the wife, turns in a standout performance, ably seconding Douglas. In fact, the realistic connubial moments, including a final curtain that could be blue without the fast staging provided here, lend the production the entertainment values that sent 'em home happy here. Possibly a further writing-in of this side of the business would strengthen the script, as might the substitution of a non-contact sport tend to bring up the moppet end.

Miss Ross, although okay on size, doesn't convince as the athletically over-ambitious sibling. (Incidentally, the situation is finally resolved by the kid's sudden decision to be a girl and have dates, which normal development saves her father's job, his ethics, the town's equanimity, and may even result her having a little brother later. Her sisters, acted by Gena Rowlands and Nancy Devlin, adequately carry out their limiter chores, while Leora Thatcher, the maid, works a thin role into three dimensions. Others, notably Billy James and Roland Wood as boy teenagers, centry conviction in minor roles. Don Hersey's staging is well-paced, and wrings plenty of laughs out of bits of business worked out without the help of the author. The single set might have been borrowed from the local high-school dramatic society at less expense. A banker never lived in this poverty-stricken interior.

Come On Up . . . Ring Twice!

Princeton, N. J., June 30.

Princeton, N. J., June 30.

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Bd Howard Mil
Frank B J Carr
General Housenborough Richard Bow

Despite the lure of a top name and this strawhat's completely renovated cooling system, "Come On Up. . Ring Twice!" failed to score at the boxoffice. Poor showing. at the boxoffice. Poor showing, however, can't be attributed to a lack of drawing power on the part of Mae West who, as the management pointed out, shattered all records for a one-week engagement of a straight play in a summer theatre when she appeared here last summer. Scorching heat wave was a continued on page 57)

(Continued on page 57)

Inside Stuff—Legit

Leland Hayward and Joshua Logan have another gilt-edged array of backers for their production of "Wish You Were Here," which opened last week at the Imperlal, N. Y. Investors in the \$250,000 venture include the show's pressagent Leo. Freedman, \$5,000; Arthur. Kober, co-adaptor of the book from his own play, "Having Wonderful Time," \$1,000; Mary Martin, \$1,250; her manager-husband, Richard Haliday, \$1,250; Luise M. Sillcox, executive secretary, representing the Authors League, \$1,250; Henry Fonda, \$2,500; O Mielziner, who designed the production, \$5,000; Elizabeth, Mary Ellin and Linda Berlin, daughters of Irving Berlin, \$2,500 each; William and James Hammerstein, sons of Oscar Hammerstein, \$2,300.

Also, Mrs. Richard Rodgers, \$5,000; Herman Bernstein, Hayward's general manager, \$5,000; ilghting technician Edward Kook, \$5,000; Joseph Hazen, partner of film producer. Hal Wallis, \$5,000; theatre-owner Howard S. Cullman, \$10,000; Henry-Jaffe, Hayward's attorney Harold Stern, representing playwright-producer Russel Crouse, \$1,250; novelist-playwright Irwin Shaw, \$2,500; NBC telefilm head Robert W. Sarnoff, \$500; A. Gerald Renthal, son of theatrical accountant Charles Renthal, \$1,250; Marie Miles, secretary to the show's composer, Harold Rome, representing a syndicate, \$6,250; Hayward and his wife, \$2,500 each; publisher Fleur Cowles, \$1,250; various relatives of co-producer, co-author and director Logan, a total of \$2,500; and personally a personally.

of co-producer, co-author and director Logan, a total of divided among 11 individuals, including Logan personally, and his wife, Nedda Harrigan, \$16,875; Sermay Barta, of Chap-

pell Music, \$2,500.

Also company manager Abe Cohen, \$1,250; CBS executive Daniel O'Shea, \$2,500; attorney Morris Schrier, representing Music Corp. of America, \$5,000; Judith Osborn, daughter of playwright Paul Osborn, \$2,500; theatire executive Louis A Lotito, \$2,500; film director Anatole Litvak, \$2,500; producer-theatreowner Anthony B. Farrell, \$5,000; Marshall Jamison, Hayward's casting director, \$2,500; film director Anatole Costume designer Valentina, \$1,250; George Schlee, husband. of costume designer Valentina, \$1,250; screenwriter Alan Campbell, \$2,500 Mrs. Ben. Sonnenberg, wife of the publicist, \$625; accountant Bernard J. Reis, \$1,250; RCA president Frank M. Folsom, \$2,000; Mrs. Ben. Sonnenberg, wife of the publicist, \$625; accountant Bernard J. Reis, \$1,250; RCA president Frank M. Folsom, \$2,000; Mrs. Ben. Sonnenberg, wife of the publicist, \$625; accountant Bernard J. Reis, \$1,250; RCA president Frank M. Folsom, \$2,000; Mrs. Isaac D. Levy, wife of the head of Official Films, \$1,000; Emanuel Sacks, representing RCA-Victor, which has the original cast album rights, \$20,000; Sacks personally \$7,000, and TV-caster and disk jockey Barry Gray, \$1,250.

Edward Everett Horton's return this week to the Spa Theatre, Saratoga Springs, N. Y., in "Nina," rather than "Springtime for Henry," produced an editorial (27) in the Schenectedy Union-Star. Titled "Divorce, or Just Separation," it said the actor's appearance in a new play, "is news. More than 2,000 times the poker-faced comedian, who at one time was on the way to becoming the most famous summer resident at Lake George, has played, 'Henry'. He had reached a point where rehearsal before opening the season was hardly called for. He will be welcomed back to the summer theatre circuit, but things will hardly be the search of the proposition of the summer theatre circuit, but things will hardly be the search of the summer theatre circuit, but things will hardly weiches same with Edward Everett Horton and 'Henry Dewlip' divorced. Is it a 'trial separation?'"

Chicago Sun-Times, in an editorial last-week, plugged the U. S. State Dept.'s move in helping to send "Porgy and Bess' abroad for the Berlin Festival late in August. Daily pointed out the most effective way of combatting Communism was to have the musical, written by a Jew and done by Negroes, done right under the noses of the Reds. Folk opera is currently at the Chicago Opera House for a four-week stay.

A noted Broadway playwright and Hollywood screenwriter and his then-wife, a legit-film actress, are said to be the real-life prototypes of a new play, "Sweet Lorraine," by Abby Mann. and Bernard Drew, to be tried out next week at the Lakeside Theatre, Landing, N. J., on Lake Hopatcong. Nancy Coleman will guest-star in the femme lead. She's of Whitney Bolton, drama critic of the Morning Telegraph.

Distributed profit on the No. 2 company of "Moon Is Blue," which closed Saturday night (28) in Chicago, is \$155,000 thus far. Figure was incorrectly quoted in last week's issue as \$55,000. Original capitalization for the Aldrich & Myers production was \$60,000 and, as of last May 31, the undistributed profits amounted to \$14,202.

MITROP'S ITALO REPRISE

Dimitri Mitropoulos, musical director of the N. Y. Philharmonic-Symphony, has been invited to conduct again next May at La Scala, Milan,

He'll also conduct again at Flor-ence, batoning the Italian prem-lere of Milhaud's "Christophe Co-lomb" at the 1953 Florence Mag-gio Musicale,

'Yenice'

tumes, always rich and tasteful, sometimes dazzle.

Sometimes dazzle.

Some fine singers play the leads, Nola Fairbanks as Ciboletta, Jack Russell as the Duke, Thomas Hayward as Mario and Norwood Smith as Caramello being standouts, Miss a chrisanks is attractive, and a fine comedienne as well as good singer, Hayward's "Come, My Beloved," sung, incidentally, from a moving condola in mid-layon is a treat.

crowd singing and group dance sembles are the big pull, hower, with a second-act ballet open-sparked by Gloria (filbert and a ge corps de ballet, twirling on a volving stage, being the show-pper. Miss Gilbert, in a dazzling irl of top-like spins, is simply trific.

the amplification making of the songs and melodies canned, and a little early. When it's toned down, fect is good, An expert orch guidance of Thomas Martin the score effectively. under guidance of Thomas Marun handles the score effectively. James Nygren's choreography suits the vast arena, and Jack Donohue's starred in the east, Miss West the vast arena, and Jack Donohue's starred in it in Chicago and on the overall staging has pace and style. The Mike Todd magic shows up here.

Bron.

Though the production has just Though the production has just the production h

Small-Fry Trade Shows

Chicago, July 1. Strawhat operators in the Chicago area are making a bid for small-fry patronage. Two produc-ers are setting up separate produc-tions for the juve trade.

Chi Strawhat Ops Map

Marshall Migatz, owner of Salt Creek, Hinsdale, will have two performances each Saturday, and Herb Rogers, Tenthouse, Highland Park, Ill., starts an afternoon series each Friday.

Straw Reviews

As Carliss Dale, a colorful adventuress in present-day Washington, Miss West scored solidly with enthusiastic theatregoers who

'Cat & Fiddle' \$34,500. So-So B.O. at St. Loo

St. Louis, July 1.

Toiling through sizzling temperature, Jerome Kern's "Cat and the Fiddle" wound up its fourth presentation, since 1933, at the Municipal Theatre Assn's alfress playhouse in Forest Park last Sunday (29) with a fair \$34,500. Despite heat piece drew 48,000 customers. "Rose Marie," Riddolph Friml musical, opened a one-week framelast night (Mon.) in Sweltering weather. Piece drew an opening night mob of 8,100 and a gross of approximately \$3,000.

'Porgy' \$12,700 (5), 'Guys' \$43,700, Chi

Chicago, July 1.
Mercury in the high 90s hit the
exoffice here last week, with the
ednesday matinee (25) especially
eak. Cooler weather over the
eekend helped somewhat. "Porgy
at Asse" onened Wednesday for a weekend helped somewhat. "Porgy and Bess" opened Wednesday for a three and a half-week stand to critical acclaim in the Opera. House. Reviewers raved in most cases, and although the musical started slowly the b.o. should reflect the fine notices.
"Moon Is Blue" ended 61 week stand Saturday (28) with slim, business:

Estimates for Last Week.

Restimates for Last Week.

"Bell, Beek and Candle," Selwyn (18th wk) (\$4.50; 1,000.
Dipped a bit to \$12,000.

"Guys and Dolls," Shubert (17th
wk) (\$6; 2,100). Matinee trade is
off, but there's lots of strength left
at \$43,700.

"Moon is Bise," Harris (61st wk)
(\$4.40; 1,000). Closed its long stay
with slight \$7,500:
"Porgy and Bess." Opera House
(\$5; 3,600). Opened Wednesday;
first five performances registered
slow \$12,700, but notices and word
of mouth should boost receipts.

Hardware Store to House Lanchester 'Hall' Show

Hollywood, July 1.

Lanchester will play 55 along the revived Chautaucities along the revived Chautau-qua Circuit next fall in a "Private Music Hall" presentation of spec-ial material, under aegis of Paul Gregory. Production will play the-atres, banquet halls and armories seating less than 1,500 — and in one town will utilize a hardware store as a theatre.

store as a theatre.
Circuit to be followed is that set up by Gregory for Charles Laughton's reading tour and played successfully by "Don Juan In Hell." Miss Lanchester will be accompanied by pianist Ray Henderson and a male quartet, in a series of music hall songs and material she's used locally at Turnabout Theatre.

'Bit Player'

= Continued from page 55 =

continued from page 35
ver framed photo of the cast and crew, plus a leather-bound book of scene shots. Look magazine lenser Charlotte Brooks snapped the affair on an exclusive basis for an upcoming Golden layout.

Oscar Hammerstein 2d and wife

Oscar hammerstein 2d and wife Doyothy took the direct approach in getting Richard Rodgers, to his 50th birthday "surprise" party Sunday evening (29). At a loss for a better way to get him aboard a New York sightseeing boat on New York sightseeing boat on which the shindig was held, they told him the plot and got him to agree to let them blindfold him while they drove him to 42d St. and the Hudson in a cab.

About 150 of his friends and cast members of his shows were on board to greet him. Catered dinner and an eight-piece Emil Coleman band were provided for

Coleman band were provided for the trip to Sneeden's Landing, N. Y., where the passengers were in position to view a fireworks display for Rodgers on the Jersey

Among the other stunts Among the other stuffs arranged was a detour to a pier at 158th St. About 15 kids from two R&H shows, "King and I" and "South Pacific," were assembled there to sing to Rodgers a number of his tunes.

Baritone Igor Gorin will be the guest soloist on "The Telephone Hour" Monday (7) on NBC, with the Bell Symphony Orchestra, di-rected by Donald Voorhees.

Summer Doldrums Stalling B'way; 'Wish' \$27,800 First 5, 'Male' 161/2G, 'Faces' Big \$29,300, 'Sing' \$16,400

Broadway hit the seasonal skids last week. The general attendance slump hipped all except the "big three" sellouts. Of the undercapacity draws, the long-run leader, "South Pacific," was affected the least. Business was generally lively Monday and Tuesday nights (23-24) and at the Wednesday matinee (25), but sagged thereafter, with stiffing weather an aggravating factor.

"Wish You. Were Here," drew a generally unfavorable press, but registered a sizable part-week gross, with the advance sale apparently a major factor. Window trade since the opening has been with however.

frade since the opening has been brisk, however.
"Point of No Return" shuttered last Saturday night (28), but reopens in five weeks. "Mrs. McThing" continues through July 18, then goes to Central City, Col., for a short engagement, after which it resumes its Broadway rum. At least one show is a possibility to fold this week.

Estimates for Last Week

Keys: C (Comedy), D (Drama),
CD (Comedy-Drama), R (Revue),
MC (Musical Comedy), MD (Musical Drama), O (Operetta).
Other parenthetic 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 (36th
wk) (C-4.80; 10.12; \$24.966 (Betty
Field, Burgess Meredith). About
\$14,300 (previous week, \$17,300).
"Guys: and Dolls," 46th Street
(84th wk) (MC-\$6.60; 1,319; \$43,904). As always, \$44,400.
"I Am a Camera," Empire (31st
wk) (CD-\$4.80-\$6; 1,082; \$24,908).
Nearly \$10,800 (previous week,
\$14,400].
"King and L" St. James (66th

(R-\$6; 1,035; \$30,600). Approached \$29,300 (previous week, \$30,100). "Of Thee I Sing," Ziegfeld (8th wk) (MC-\$5.60; 1,628; \$31,000) (Jack Carson, Paul Hartman). Almost \$16,400 (previous week, \$20,700). "Paint Variable (Paint Variable)."

Glack Carson, Paul Hartman, Almost \$16,400 (previous week, \$20,700).

"Paint Your Wagon," Shubert (33d wk) (MC-\$6; 1,361; \$41,770) (Eddie Dowling). Nearly \$23,100 (Grevious week, \$26,200).

"Pal Joey," Broadhurst (26th wk) (MC-\$6,60; 1,160; \$39,602) (Vivienne Segal, Harold Lang). As susul, over \$40,000; two leads are now billed above the show title.

"Point of No Return," Alvin (25th wk) (D-\$4.96; 1,331; \$37,924) (Henry Fonda). Approached La \$19,600 (previous week, \$23,200); shuttered Saturday night (28) for five-week layoff; financial details in separate story.

"South Pacific," Majestic (167th Wk) (MC-\$6; 1,659; \$50,186) (Martha Wright, George Britton). Over Web, 43,800 (previous week, \$44,00).

"Top Banana," Winter Garden (35th wk) (CD-\$6,60-\$7.20; 1,519;

week vacation.

"Wish You Were Here." Imperial (1st wk) (MC-\$7.20; 1,400; \$51.847).

Opened Wednesday night (25) to one favorable notice (Chapman, News), six pans (Atkinson, Times; Coleman, Mirror; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; McClain, Journal-American; Rice, Post) and one indecisive (Pollock, Compass); first five performances grossed almost \$27.800, plus \$10,000 for two paid previews; the b.o. sale perked Monday night (30).

'Madam'521/2G, L.A. 'Stalag' 91/2G (4)

Legit blossomed here last week as a pair of newcomers started lecal runs. Leader was "Call Me Madam," which got off to a \$52,500 start in the first of its five weeks at the 2,670-seat Philharmonic Auditorium as the second offering of the Civic Light Opera Assn. season.

"Stalag 17," which bowed Thursday night (26) to launch its national tour, grabbed a good \$9,500 for the first three days (four performances) of the two and one-half week stand at the 1,636-seat Biltmore.

"Christopher Columbus Brown," all-Negro musical fantasy, bowed at the 400-seat Las Falmas las night (Mon.) having been post poned from last week.

'PACIFIC' HOT \$52,400 IN SALT LAKE CITY WEEK

Salt Lake City, July 1.

"South Pacific," starring Janet Blair and Webb Tilton, played a six-day, eight-performance stand at the Capitol Theatre here last week to a bulging \$52,400 gross. House was practically sold out in advance, with only lowest priced tix available after the opening.

Company moved to San Francisco where it opened last night (Mon.) for a four-week stand.

Robert O. Sets Chi Area Mark With 28G 'Charley'

Chicago, July 1.

Robert Q. Lewis set a silo boxoffice record hereabouts for a straight play at Chevy Chase, Wheeling, Ill., last week for a nine-day run of "Charley's Aunt."
Comic racked up a record \$25,653 for 13 performances, although he had to interrupt the run to fly into New York last Wednesday (25) to emcee a television show. Tent,

Phil Tyrell, managing producer, has rebooked the TV star for a week, starting July 15, in the same farce. John Ireland and Joanne Dru are current in "John Loves Mary."

Current Road Shows

(June 30-July 12)

"Bell Book and Candle" (Joan Bennett, Zachary Scott) — Harris, Chicago (30-12).

"Call Me Madam" — Philharmonic, L. A. (30-12).

"Good Night Ladies" — Hanna, Cleveland (30-5); Cass, Detroit (7-12).

"Guys and Dolls"—Shubert, Chicago (30-12). "Guys and Dolls!"—Shubert, Chicago (30-12).
"Moon is Blue" (Diana Lynn, David Niven)—La Jolla Playhouse, La Jolla, Cal. (1-5); Aleazar, San Francisco (7-12).
"Porgy and Beas"—Civic Opera House, Chicago (30-5).
"Song of Norway"—Curran, S.F. (30-12).
"Suth Pacific" (Janet Rlair

"South Pacific" (Janet Blair, Webb Tilton)—Opera House, S. F. (30-12):
"Stalag 17"—Biltmore, L. A. (30-

D. C. Arena Theatre Clicks Despite Competition, 'Darling of Embassy Row'

Washington, July 1.
With the question of whether or not the nation's capital can support two legits still unanswered, a third theatre is winding up its second year of modest but successful existence. Arena Theatre, town's 247-seat theatre-in-the-round, celebrates its second anniversary Aug. 16 with its ledgers firmly in the black and its position in the community's cultural life solidly established.

Started on an investment of \$15. Started on an investment of \$1,000 raised by popular subscription, at \$50 per share, Arena is the brainchild of two former George Washington U. Drama Dept. staffers, Edward Mangum and Zelda

ers, Edward Mangum and Zeida Fichandler.

Miss Fichandler, who took over as sole managing director when ill health forced Mangum to set up shop in Hawaii, boasts that, in less than two years, the group has advanced to an all-Equity status, has been in the black for three out of four productions, and has made back its total investment with enough left over to declare a small dividend. Best of all, in a town noted for its tough critical corps, it has won consistent praise for high calibre of its efforts. Current show, John Patrick's "Hasty Heart," directed by Alan Schneider, hit the critical jackpot with four raves and no dissenters.

Diplomatic Advice

Diplomatic Advice

four raves and no dissenters.

Diplomatic Advice

Interesting angle of the growth of the little theatre group is its international aspects. It's the daring of Embassy Row, and numbers the British Ambassador and wife; and Madame Bonnet, wife of the French Ambassador, as regular customers. Even the Soviet Ambassador came for "inspector General," and at one time or another, it has had reps from every Embassy in town. Foreign diplomats, more accustomed to the idea of repertory theatre than Americans, have shown their enthusiasm by even giving free technical advice for certain plays.

Average run for the first year was two weeks. As theatre grew and audiences expanded, this has been pushed up to four weeks, with an all-time high set by "Three Men On a Horse," which ran for 10 consecutive weeks.

Operation is unique, remaining unaffected by general tenor of show biz or the other legits. With a top take of \$2,800 and a weekly nut of about \$2,000, this is smalltime stuff, but substantial in its effect on the community.

Scale of house is to be upped from \$1.90 to \$2.40 for Fridays and Saturdays, starting next week. Week runs from Tuesday through

from \$1.90 to \$2.40 for Fridays and Saturdays, startling next week. Week runs from Tuesday through Sunday, with Saturday matinee. Salary scale is the Equity minimum, a straight \$55 for all 16 full-time employees, with a sliding scale for jobbers. Recent additions to get the start of the late of the start of the star scale for jobbers. Recent additions to staff include Catholic U.'s Alan Schneider, director of the current play, who will start full time after his summer of civic repertory in England, and Cody Pfanstiehl, local radio publicist, who is outside press consultant. Theatre is air-conditioned, but takes August off as vacation for the staff.

Arena, modest in size, has caught on as a community institution and seems fast on the way towards a national rep for top-drawer repertory theatre.

'Harvey,' 'Lives' Stir Seattle Strawhatters

Seattle, July 1.
Two area strawhat theatres get started this month, with the Mercer Island Summer Theatre kicking off with "Harvey" on July 15, and the Surrey Playbarn July 24 with Noel Coward's "Private Liver"

Lives."

Summer theafre fare here also features weekly operation of three U. of 'Washington drama school's theafres, Penthouse, Showboat and Playhouse, and al fresco productions at the Aquatheatre by the Park Board's "Music Under the Stars" troupe.

'Millionairess' a Smash In London for Hepburn

London, July 1.

London, July 1.

George Bernard Shaw's comedy,
"The Millionairess," opened at the
New Theatre Friday (27) with
Katharine Hepburn contributing
an outstandingly vital performance.
Her portrayal lifts the play to front
rank success and makes it a surefire
heatwaves beater for as long as the
star desires.

star desires.

Excellent support from Peter Dyneley, Cyril Ritchard, Irene Sufcliffe, Campbell Cotts and Bertram Shuttleworth, among others, along with sharp direction by Michael Benthall capitalize upon Shaw's pungent and penetrating humor. Revival is presented by Tennent Productions, Ltd., and is set for a limited season. limited season.

Mpls. Choralaires Finally Get European Jaunt Set After Coin, Plane Snarls

Minneapolis, July 1.

Minneapolis, July 1.
By the skin of its teeth, the
Minneapolis Choralaires, local 45person singing group, is getting
abroad to participate in the Wales
international music contest and to
give concerts in Scotland and England.

The group's campaign to raise the necessary \$22,000 finances ended \$7,000 short. It refused a local brewery sponsorship which would have provided the additional sum. Then plane reservations were cancelled and the jaunt called off

However, after local newspapers publicized the situation, additional donors came forward with the \$7,000. Then the group found that plane reservations were unavailable.

At the 11th hour, TWA advised that a special plane would be sent across to carry the singers. Northwest Airlines also furnished a special plane to carry them to New York.

The Choralaires are scheduled The Choralaires are scheduled, to give nine concerts in England, Scotland and Wales in 12 days. Bob Mantzke, the director, is the son of Frank Mantzke, former Universal branch manager here and in Milwaukee, and now head of a film buying and booking group and theatre circuit.

Cherokee Indian Drama

Bows in Third Season

Greensboro, N. C., July 1.
"Unto These Hills," Kermit
Hunter's historical Indian drama,

Hunter's historical Indian drama, opened its third season on the Cherokee, N. C., Indian Reservation, Saturday (28). Show will unfold nightly at Mountainside Theatre for nine consecutive performances, and thereafter except Mondays through Sept. 1.

Drama played to 151,774 persons for a record attendance last year. This season it has a rescoring of Cherokee composer Jack Frederick Kilpatrick's mood music, a revised Battle of Horseshoe Bend scene, and an enlarged cast. With practically the entire original first-year cast back, the acting company numbers over 130, largest yet, of which more than 70 are Cherokee Indians.

dians.

Director again is Harry Davis, John Shearin is back from a year of stock in Korea and Japan to again play Tsali; Ross Durfee is Junaluska; Robert Tedder, Will Thomas; Bernard Barrow, Major Davis; and Don Treat, John Ross. Peter Strader is the shouting Rev. Schermerhorn, and Josephine Sharkey, the homespun Mrs. Perkins.

Four of the principal speaking roles are played by Cherokee Indians whose forebears lived the story that is being recreated.

Brit. Renews Permits Of Yanks in 'Pacific'

London, July 1.

British Equity Council decided today (Tues.) not to oppose renewal of labor permits for American members of the cast of "South Pacific," at the Drury Lane here. Except for Bette St. John, who already has been replaced, and Archie. Savage, whose part has been written, but, the U. S. players in the show are thus allowed to remain three more months, after which their status will be reviewed again.

again.
It had been feared that if, at the suggestion of Equity, the Labor Ministry had not renewed the per-mits of the Americans, the Rod-gers-Hammerstein musical might have had to close.

THEATRE AND LIBRARY NAT'L POWWOW IN N.Y

The Theatre Library Association holds its national meeting today (Wed.) at the N. Y. Society Library, 53 East '79th St. Margo Jones, Clarence Derwent and Robert C. Schnitzer will speak for the theatre. Katharine Clugston of the Library of Congress, Sarah Chokla Gross of the Broadside, and Paul Myers of the N. Y. Public Library, will compete the roster. George Freedley will preside.

Edith Crowell of the N. Y. So-clety Library and Elizabeth Bar-rett of the N. Y. Public Library will be hostesses at the reception. Theatre and library personalities will be present.

Barn Notes

Barn Notes

Don Farnworth and Joan Bowman, who've danced in Broadway musicals, inaugurate their newly-formed dance team this week at the Balsams, Dixville Notch, N. H. Team will also do choreography and be featured in two musicals at the Great Neck, N. Y., Summer Theatre this season.

Waiter Pritchard Eaton, vet drama critic and Yale Drama School staffer, sidelined with laryngitis. "Ramshackle Inn," second offering of the Berkshire Playhouse, Stockbridge, Mass. opened last week to a crowded house after star ZaSu Pitts recovered just in time from ptomaine poisoning, which caused her hospitalization. "Charva Chester is advance stage manager for "Ramshackle Inn." John Babbington, of the Charleston Dock St. Theatre, is on front office staff for the Berkshire Playhouse.

John Loder in "O Mistress Mine," opening production of the Sacendaya Park N Y Summer

is on front office staff for the Berkshire Playhouse.

John Loder in "O Mistress Mine," opening production of the Sacandaga Park, N. Y., Summer Theatre this week, is supported by Ruth Altman as leading lady. Others in the company are Joyce Lear, Peter Brandon, Adnia Rice and Kathleen Claypool. Eddic Rich, producer of the new strawhat, presented Loder in a 40-week tour in the comedy.

Mary Hunter staged "Idiot's Delighti," current week's bill at the Westport (Conn.) Country Playhouse, co-starring Luba Mailina and Scott McKay. Marblehead (Mass.) Playhouse, occupying the local high-school auditorium, is under management of William B. Cowen, Jr., with Florence Gillmore as pressagent. The Westport Country Playhouse is having a lobby exhibition of sketches by theatrical cartoonist Al Hirschfeld, author of "Show Business is No Business". The Arena Theatre, Rochester (N. Y.) stock company which recently went Equity, last week repaid the backers \$1,000 of their \$6,000 investment.

Lincoln

Continued from page 54 ;

lina; directed by William MacIlwinen, and acted mostly by nearby
college students, the show has
pace, variety and color.

There is music, also by Hunter
(old hymns and folktunes largely),
beautifully sung by an acapella
choir from the U. of Illinois. There
are good dance sequences by
Charles Conklin, using Indian and
square dancing motifs. Costuming
by Fairfax Walkup is colorful and
lighting is effective.

Lifteon is played by a young

lighting is effective.
Lifteon is played by a young Springfield lawyer, Harlington Wood, Jr., almost a dead ringer. He does well, though he's sometimes wooden. Of the others, Gordon Oasheim, Dorothy Silver and Harry LaTier are outstanding in a generally good cast.

Plays Abroad

Half-Past Eight
Glasgow, June 20.
Stewart Cruichank presentation of
Howard & Wyndiam revue, Staged by
Heath Joyce, Dances by Cherry Willoughby, Orch directed by Jack Bolesworth, At Theatre Royal, Glasgow,

This is fairly bright revue fare, with much emphasis on the spectacular. It adds up to entertaining stuff, though some of the sketches could do with crisper taglines. Large cast is extremely versatile, costumes are of high quality, and the dancing of Anton & Yolette is a standout.

Show, however, is heavy-handed in opening half, with poorest sketches making for heavy going and the laughs coming with difficulty. Despite this handleap, Stanley Barker, young Scot comedian making his bow in the bigtime, acquits himself well, particularly in solo spots. He's at his best in silent mime as a young lady bathing herself, and he works well in sketches, With more definite style, he should soon be a leading Scot comedian.

Teaming with Baxter and George.

sketches, with more dendre syrches should soon be a leading Scot comedian.

Teaming with Baxter and George Lacy, prominent English comic, is not the best mating, however. Their Dame comedy has too muchof a kinship, Obviously, Lacy is featured as co-star to buttress the new Scot comedian. This timid policy doesn't pay dividends. Starring of Baxter as solo top would have been a bold and much-appreciated move. On his showing, he's fit to head any No. 1 Scot revue.

Bond Rowell, longtime foil to comic Jack Anthony, has now joined the Howard & Wyndham outfit and brings much experience to feeding the new young comic. Cicely Hullett is an experienced comedienne, with a very nice appearance.

George Lacy himself has a good

comedienne, with a very nice appearance.
George Lacy himself has a good solo spot, revealing that he's as fine an artist as ever. There is harmony from a new English act, the Four in a Chord, and Andrew Macpherson handles the Scottish songs in excellent voice.

Gord.

Liebe bei Kerzenlicht
(Love at Candlelight)

Albert Pulmann Zurich, June 20.

Albert Pulmann Foduction of commody
in three solts by Foduction of commody
rected by Erhard Siedel. Set by Hermann
Eggmann. At Theatre am Central.

Baron Rommer. Frank Dehler
Count Sandor. Walter Roderer
Countess Sandor Hedda Ippen
Maria. Grete Hegge
Maria. Frank Dehler
Dalsy Baron Rommer. Fische Delegre

With a little more wit and imag-

With a little more wit and imagination plus better workout of the characters and a few good tunes this could serve as a good plot for a musical comedy. In its present form, as a straight comedy, it rates little more than a few chuckles and is only mildly entertaining. Cleverly adapted and rewritten, it might have moderate U.S. chances. Plot concerns an ambitious chambermaid who poses as her coven employer, a glamorous countess, in order to get acquainted with a baron known as a ladykiller. She doesn't know, though, that the supposed baron is only the latter's butler and that the baron has been carrying on an affair with the countess for some time.

The performance is generally satisfactory and makes the most of the thin material. The "serving" couple, played by Grete Heger and Wolfgang Dauscha, rates top acting honors. Franz Dehler looks suave enough to convince as the baron, while Hedda Ippen, as the genuine countess, is eyefilling. Erhard Siedel's direction is adequate and Hermann Eggmann's one set has style and atmosphere. Mezo.

ce enough to convince as the baron, while Hedda Ippen, as the genuine countess, is eyefilling. Erhard ine countess, is eyefilling. Erhard in the first show, and Hermann Eggmann's one set has style and atmosphere. Mezo.

Glaube, Liebe, Hoffmung (Faith, Love, Hope)

Flay in one act & seenes by Odon von Horvath Froduced by Kleines Theatre in Konzerthaus. Directed by Michael Kemm, sets by Harry Glockner, mer. Klaus Scholz, Lotte Freumbauer, Karl Mittner, and Kleines Theatre in Konzerthaus Vienna.

When the talented Odon von Horvath died, he left behind of, "Faith, Love, Hope." His heirs alve decided what the playwright probably would have denied; that it its a finished play. Seen here in the talented of a powerful and moving drama. But as seen in this excellently mounted and acted performance, this offers no more than some sharply etched character studies against a somber back-ground of the tragedy of the "little people."

A very ordinary girl, effectively portrayed by Trude Poschi, is the

play's central figure. The script purports to show how she is enmeshed and dragged to destruction by bureaucracy, the little nasty paragraphs of the law that make life a labyrinth for even the seriototed in the police states. Recause she peddled corsets without a license she has been fined. Because she was fined she cannot get the license she steals. And because she has stolen, the one man of the license she steals. And because she has stolen, the one man for fear of endangering his career. The Kleine's Theatre ensemble, Vlenna's most talented dramatic group offers refreshingly modern performances in contrast to the customary Austrian heaviness, Kehlmann's direction is skillful, the sets effective on the tiny stage. Miss Poschl is superb; the rest of the cast falls a little short. But there's nothing for Broadway.

Equity Continued from page 55

election, in which the conserva-tive forces won a sweeping victory. In general, the conservatives tend to be against merger, with the progressive element favoring it.

Impractical Plan?

Aside from the financial aspect of the matter (Equity has the largest treasury of any of the performer unions), the conservative resistance to the merger was apparently expressed by Sidney Blackmer in a speech before the Coast chapter last spring. Actor termed the plan impractical, and added that the members of such affilliates as the American Federaaffiliates as the American Federa-tion of Radio Artists and the American Guild of Variety Artists are "performers" rather than ac

with AFRA and Television authority set to try to push through their proposed separate merger, the key to the situation appears to the situation appears and which has heavy the key to the situation appears to lie with AGVA, which has heavy voting strength and the balance of power in the Associated Actors & Artistes of America board Thus, although the parent organization has the authority to halt the TVA-AFRA hitch, it cannot make such a move without AGVA's approval.

AGVA, however, apparently favors the TVA-AFRA merger, provided it can be a party to it. But TVA-AFRA heads, under the leadership of George Heller, TVA executive secretary, are aware of AGVA's numerical strength, and are understood to be fearful of being swallowed up if the vaude-nitery outfit were to become part of a three-way outfit.

of a three-way outfit.

That tends to make Equity the key to the problem. But Equity, despite the several-times record vote of its council, is still cautious about merger. This stems from the traditional stand-pat attitude of its veteran members, plus an anxiety to hang on to its substantial bankroll.

'Blessings'

SIBYL BOWAN

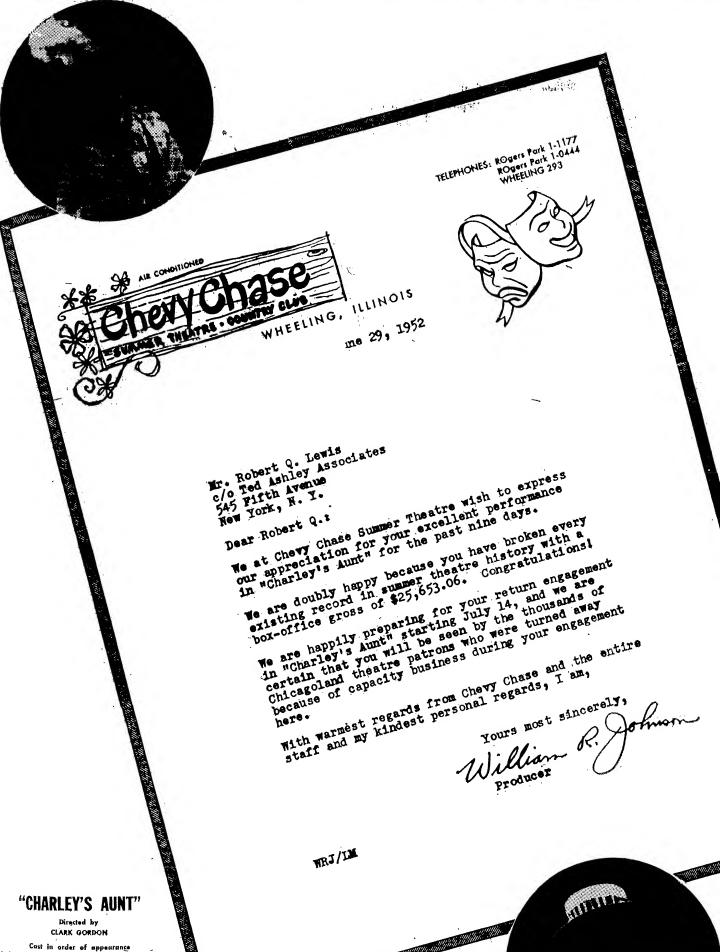
SOUTH SHORE MUSIC CIRCUS

Cohasset, Mass.



VARIETY

mental a banking g



Cast in order of appearance
Jack Chesney WILLIAM ALLYN*
Brasset TED LISS
Charley Wykeham JOSEPH EMMET
Lord Fancourt Babberley ROBERT Q. LEWIS*
Kithy Verdun RO SUSSMAN
Amy Spatilique FRANCYNE SEMMONS
Sir Francis Chesney IRWIN CHARONE
Stephen Spettique ARTHUR O'CONNELL*
Ela Delahay JEANNE JERREMS
Dona Lucia D'Alvadorex RUTH BAILEY

* PERMANENT TOURING COMPANY

Summer Stock tour arranged by STEPHEN ROSE

Opening JULY 6th

Norwich, Connecticut
SUMMER THEATRE



Literati

Seward Sues Wilkerson
Thomas R. Seward filed suit
against William R. Wilkerson,
owner and publisher of the Holtlywood Reporter, seeking a settlement of his contract.
Seward, who recently ankled the
trade paper, wants \$125,000. for his
estimated 38% of the stock. Wilkerson is reported to have offered
over \$50,000. Case comes up
July 9.

Busy Bids On 'Frank'
Doubleday has received queries on dramatic rights to "Anne Frank: The Diary of a Young Girl," from a large number of producers. Among those who've expressed interest are Maxwell Anderson and the Playwrights Co., Lemuel Ayers, Julian Claman, Kermit Bloomgarden, Cheryl Crawford, Walter Fried, Max Gordon, Leland Hayward, Joshua Logan, Norman Rose, Theatre Guild, Shepard Traube, Robert Whitehead and ANTA.

There have also been some dickers from Hollywood studios. On Ty and radlo, bids are being held in abeyance until dramatic rights are sold. Publisher has invited Otto Frank, father of the author (latter was killed by the Nazis), to come to the U. S. from Europe to participate in the negotiations:

Col. Barney Oldfield Upped
New roster of U. S. Air Force
promotions threw a wide enough
loop to pick up Col. Barney Oldfield as chief of public information
for General Lauris Norstad's Hq
Allied Air Forces Central Europe
in Fontainebleau, France.
An ex-Variety hand, Oldfield
has been in, or journalistically and
public relations-wise around the
edges of the amusement industry
since 1930. He was a film editor
and columnist, had 889 stints of
consecutive nightlime yatata on
radio, pulled two years in the
Warner Bros, publicity department
in Burbank, and is presently holding open house for the Air Force
for those with a few paragraphs to
fill.
Still toting the 23-year old port-

ing open house for the Air Force for those with a few paragraphs to fill.

Still toting the 23-year old portable Remington, plastered with the stickers of 26 countries, on which he wrote his first of many pleces for Variety, he barges about Europe like commuting in from Westchester. The old files show his presence all the way from the premier of a Phil Stong pic in Des Moines, through the liberation of Paris, the cave-in of Hitler's "ice cream front" in Copenhagen, finding Dr. Josef Goebbels' bed, the arrival to occupy Berlin, with the first troops into Seoul after being backed up with them to the standfast in Taegu, Korea, etc.

Extreme mobility of his present labor is illustrated in the fact that he is in Europe because, just arriving back from Korea in time for Christmas dinner, 1950, he was hurried up on the way to Washington to catch a plane for Paris New Year's Day to be an advance man for General Eisenhower's whirlwind NATO tour when he took command.

St. L. Daily Hikes Ad Rate
The St. Louis Globe-Democrat,
only a.m. paper in this town has
notified all advertisers that its
rates will be hiked a flat 10%
cross the board starting Aug. 1.
Increased costs of materials,
wages, etc., are given as the cause
of the boost. Entertainment advertisers, particularly the motion pioture theatres, will be hit hardest
as they now pay the highest rate.

footle with both sides during World War II and wound up before a German firing squad. House of Je Sers will launch second. Both skedded for spring of '53.

Alexandrov sails from Cannes July 13 to spend four months in Library of Congress, Washington, doing research on historical novel. "The Red Empress," a story of Empress Catherine and the younger John Quincy Adams who, at age of 19, was the fledgling Republic's ambassador to imperial Russia.

Sturgis' Saranae Stint

Sturgis' Saranae Stint

Norman Sturgis, who was
stricken with TB while on the ad
staff of Life mag two years ago,
has now been completely cured at
Saranac Lake, but has taken up
permanent residence there to become publicity man for the town
and its medical services.

He works under the direction of
William C. White, son-in-law of William Morris, who was one of the
founders of the Will Rogers Hospital in the community, and whose
son, William Morris, Jr., still maintains a home there,

Carroll's Paris Degree
Joseph Robert Carroll, quondam
moppet magician, was given a Doctor Music degree by the U. of Paris,

tor Music degree by the U. of Paris, recently, Carroll, who as a teenager played USO-Camp Shows and got a master's degree at the New England conservatory of Music by playing nitery and private dates, was the only American there to be given a doctorate in music for 1952. His 254-page thesis, written in French, a requirement of the U. of Paris, has been accepted for publication for the spring of '53 by Editions de Tranquilite. The subject is a history of Byzantine liturgical music. The doctor is still in good standing with the Society of American Magicians and International Brotherhood of Magicians.

CHATTER

CHATTER

Herbert Rau in Hollywood interviewing film names for the Miami Daily News.

Louis Sobol in Hollywood to round up film chatter for his Hearst-syndicated N. Y. column.

Charles Laughton wrote a foreword for a special edition of Shaw's "Don Juan in Hell," to be published by Dodd, Mead & Co.

Vantage Press is publishing "I Found America," authored by Phillp L. Gabriel, Los Angeles show business investor. "The Landsmen," novel by Peter Martin, American Broadcasting Co. script ed, will be published by Little Brown this mouth.

Martin, American Broadcasting Co. script ed, will be published by Little, Brown this month.

Louis Kronenberger's "The Thread of Laughter" and Nofman Katkov's "Fabulous Fanny Brice" on Knopf's summer-fall list.

Dick Fehr, public relations v.p. at Doherty, Clifford & Shenfield, has a piece on a new version of baseball in Redbook for July.

Jean Ennis upped to publicity director of Random House, vice Dayld McDowell, who is now devoting full time to editorial projects.

Kay Ashton-Stevens back to Chi, after a week's huddling with publishers on some of her late husband's writings for book publication.

Lawrence Lader's story on the Palace Theatre, and Grady Johnson's profile on Marlon Brando, are in the July issue of Coronet magazine.

David Karp will have his first

TV Now Global

Continued from page 2 :

ment has signed a contract for construction of a \$500,000 government station at Caracas. It is expected to be ready by the end of November. British Marconi is to install a commercial video station, also at Caracas. This will be ready about the same time. Definition of the stations has not been diselesed.

City of Bogota, Colombia, will get the first TV transmitter in that country, It is to be according to the U. S. 525-line standard. The equipment and an order of 5,000 receivers have both been contracted to British manufacturers.

equipment and an order of 5,000 receivers have both been contracted to British manufacturers. Idea is to have a pilot transmitter working by fall, with 30 receivers spotted in public places. Later, a kw transmitter will be installed, part of the cost to be paid from the sale of the 5,000 transmitters. The Mayor of Bogota is negotiating for a commercial manager to travel to the U. S. and England to contract for films, and other types of programs.

to contract for nims, and pines types of programs. In Norway, a bill has been intro-duced in the Storting (Parliament) asking 600,000 crowns to pay for the first year of a two-year experi-mental TV transmission period.

asking 600,000 crowns to pay for the first year of a two-year experimental TV transmission period. Recommendations will be submitted for regular video service following conclusion of the trial period. A Norwegian firm plans to manufacturer 100 TV receivers this fall, and use of American films for the test broadcasts is under consideration.

Swiss Government has purchased British made video equipment and will inaugurate television with a station at Zurich. Transmission is expected to begin in August, coincidental with the Zurich Fair.

Italy has one experimental station at Turin, with Rome telecasting to begin this year. The experimental station at Milan will telecast program again this year in connection with the Milan Fair. By the end of this year or early in 1953, Milan is expected to go on the air with a regular service. Plans are also completed for experimental stations at Como and Alessandria; they are expected to be ready to offer regular programs by 1954. Bulk of the Italian equipment is being bought from British manufacturers.

Director of the Indonesian broadcasting service has just completed a three-month visit in this country, mainly to get ideas about television for use in that country. The initial plan is Vederaci.

country, mainly to get ideas about television for use in that coun-try. The initial plan in Indonesia is to use video for educational pur-poses and to have it connected with colleges there.

U's Fla. Exchange ___ Continued from page 5 =

followed soon after. 20th-Fox moved into Jacksonville last February and Columbia came in a few months later. Republic maintains an exchange in Tampa. Fox, Warners, and Par maintain fulfledged shipping, inspection and booking services in Jacksonville, while the other companies employ the facilities of Benton Bros., local film shippers.

Florida biz, incidentally, has been better than in most states. State has also seen a tremendous growth in drive-ins, expanding from seven in 1946 to 153 in 1952. This increase alone was sufficient to overload the Atlanta offices and cause the filmeries to establish a film row in Jacksonville.

publishing firm, Among new H-W releases is "Revolt on the Painted Desert," by Earl Haley, former Hollywood produce and assistant director to Cecil B. DeMille. SCULLY'S SCRAPBOOK

By Frank Scully

Though I personally have romped the open ranges of life and letters like an unroped bronco for 40 years, I always feel a cold chill of fear for those who have enjoyed the security of a nice warm box stall and now want out.

like an unroped bronco for works, when a nice warm box stall and for those who have enjoyed the security of a nice warm box stall and now want out.

This feeling resolves into chills and fevers when I read of a picture star who has been on one solvent lot for 10 years or so, and is now using every legal device to break the home ties and try his hand at free enterprise.

It is easy for actors to be beguiled by their press notices and forget that some of the lines they are reading are actually reflections from those in their own faces, and that the skills of makeup men in hidig those lines cannot be carried on forever. It is one of the ironies of their profession that when they are young and handsome they get paid little for knowing less, and when they know more, and are worth more, the lines begin to show, and soon it is time for them to think about running things from behind the camera instead of in front of it.

But now and then one emerges from this complicated network while still young enough to knock off several millions on his own. In this exclusive fraternity Alan Ladd, I suspect, would be head man. After grossing \$60,000,000 for Par in a flock of pictures which were mediocre at best, he said said goodbye to all that, and is now freelancing with all the recklessness of a king of England forsaking Buckingham Palace for Windsor.

at best, he said said goodbye to all that, and is now receasing with all the recklessness of a king of England forsaking Buckingham Palace for Windsor.

In all his years at Paramount, he never had an Academy Award picture, but he never starred in a picture that lost money either. I don't know if any other star can make that statement. He has been panned by the critics and has been shortchanged often in co-stars.

This Ladd For Hire

The Ladd who started out at Par as a grip and worked up to \$300 a week when his pictures were grossing \$3,000,000, now works for \$150,000 guarantees against 10% of the world's gross. That's what he got for "The Iron Mistress" at Warnegs. On his next one, called "Desert Legion," which starts July 7 at Universal-International, he is taking no salary but 50% of the profits. That one can bring him a nice piece of change for years.

When he completes "Desert Legion," Ladd is going to England to make a picture, and plans to take his whole family. That means his wife and their four children. They will tour Europe looking for places where the climate approximates what was once sunny California and where they can sop up some culture. For this young man began to work as soon as he finished high school, and worked so hard in the next 20 years that he never had the time to see the melancholy wonders of a dying continent.

He will learn a lot. for he is a singularly graciots, soft-spoken and

20 years that he never had the time to see the melancholy wonders of a dying continent.

He will learn a lot, for he is a singularly gracious, soft-spoken and attentive fellow. The world may look upon him as a glamorous star but he has no illusions about what he is. "Just plain lucky" is his idea of Alan Ladd. Dotted all over Europe he will find a friendly press below hysteria which his fans will release at the sight of this slender, blond, tanned athlete, whose two-fisted activities are confined to the screen. I don't think he's ever been in a nightclub brawl and not much in nightclubs either.

Only the other day, as further proof to his character, if not his success, I made a date to talk with Ladd. I had met him at a few of the nicer social gatherings at the homes of nicer people, but I still wanted to see just what made him tick. Before we could set a place to meet, he fractured his right hand in the last day's shooting of "The Iron Mistress."

nicer social gatherings at the homes of nicer people, but I still wanted to see just what made him tick. Before we could set a place to meet, he fractured his right hand in the last day's shooting of "The Iron Mistress."

By the time he was well enough to move around, I didn't feel so hot, and he immediately offered to come up to Bedside Manor after lunchcon for an hour or two. He arrived as much on time as a radio commercial, with his bandaged and splinted hand sticking in the air.

Of course it was only a coincidence, but the first big thing that happened after Warners signed this hottest property in town was a \$1,000,000 fire. He's been pretty hot all his life, because he was born in Hot Springs, Ark., and was raised in North Hollywood before that metropolis of the San Fernando Valley surrendered to the smog, fog, grog and hog-eat-hog that is slowly making it the Pittsburgh of the west. He was a good all-round athlete in high school and holds the 50-yard free-style interscholastic swimming record. He was also the Coast diving champion in 1932 and still looks as if he doesn't weigh an ounce over 150 lbs.

He graduated from high school when the depression was at its worst. He had got a job on a North Hollywood throw-away, dug ditches, and got hired as a studio grip. Not until then did he decide to become an actor, and he starved and studied for several years.

Sue Carol, a former star, who was then an actor's agent, heard him on a radio show. He was playing a dual role, a man of 60 and his son. She sent for him, liked him from the first moment he entered her office, and for the next two years they bucked a mighty strong current, with no luck. Then he got the lead in a little thing called "This Gun For Hire." It made Ladd a star overnight.

One Gun To Riches

Shortly after the picture was completed, he and Sue Carol were married and she turned his contract over to another agency, but has never ceased to be the girl behind the gun. Everybody thinks of him as a screen killer, but for the record, he played a kille

**Allexandrov Projects

**Alexandrov Projects

Broadway .

Jack Buchanan in from Britain anday (30) on the Queen Elizabeth.

Indie flack Myer P. Beck back
at his office after a successful eye

is this office after a successful eye operation.

Arthur L. Mayer returned over the weekend from a two-month oversess visit.

Spencer Tracy off Spencer Tracy off on the Queen Elizabeth yesterday (Tues.) for a vaction abroad.

Constance Hope, show hiz publicist flew to Paris Saturday (28) on combined biz-pleasure trip.

Don and Jeannie Prince marking their 10th wedding anni. He's RKO's eastern publicity topper. Comedian Roy Rogers (not the cowboy) in for surgery at Eye and Ear Infirmary following a taxi seeddent.

far infirmary tollowing accident.
Lawrence studio exec and producer, sails tomorrow (Thurs.) on the maiden
voyage of the United States.
voyage of Coldstein, verpee and

Morey Goldstein, veepee and eneral sales manager of Monoram Pictures, confined to his lone with virus pneumonia. Met Opera conductor Fritz Reiner sailing tomorrow (Thurs.) o Europe on the United States, itell fill several engagements in

Paulette Goddard, novelist Erich Maria Remarque and Frieda Hem-pel, onetime Metopera soprano, en youte to Europe on the Nieuw Am-

Maria Remarque and Frieda Hempel, onetime Metopera soprano, en route to Europe on the Nieuw Amsterdam.

Igor Youskevitch, star of Ballet Theatre, is flying to London tomorow (Thurs.) to start work in the Gene Kelly fillm, "Invitation to the Dance."

Mrs. Mary A. Beery, sailed Satuday (28) on the Caronia, with daughter, Carol Ann, for a 36-day North Cape cruise.

Louise (Mrs. Martin) Beck to Denver, to visit with playwright Mary Chase ("Harvey"), and thence to Frisco and L. A. on business and a holiday.

Harry M. Kalmine, Warner Bros. heatre topper, named chairman of the homeoffice division of film industry's drive in behalf of the 1952 Joint Defense Appeal.

Robert E. Sherwood and Sam Spewack appointed chairman and vice chairman respectively of the newly-formed Theatre Committee for Averell Harriman.

Barry Gray closes shop at Chandler's this weekend and is off radio-riv for six weeks on a motoring holiday through Spain, Italy, France and Germany.

William M. Judd, of the Judson, O'Neill & Judd division of Columbia Artists Mgt., to the Coast last weekend for two weeks of comfabs with artists and managers.

John (El Morocco) Perona on the maiden voyage of the SS U. S., and Gene (Colony) Cavallero also leaving this week but on a slow Swedish freighter on a holiday. Pincus Sober, attorney at Metro's homeoffice, will accompany the U. S. Olympic team to Helsinki next week. He's president of the Amateur Athletic Union of New York.

Kurt Kasznar, Metro player. and Leora Shephard Dana, legit star, off to Mexico City on a weeding trip. They were married Sunday (29) at Cold Spring Harbor, L. I.

William Goetz, Universal's production topper, returns to the Coast today (Wed.) ***

William Goetz, Universal's pro-

William Goetz, Universal's production topper, returns to the Coast today (Wed.) after a stopower in New York following his return from a three-week European jaunt.

Benny Fields and Blossom Seeley to the Coast next Wednesday (9) to record a Decca album of tunes from Paramount's "Somebody Loves Me." Pie follows their showbiz careers.

Broadway press agents swamped newsmen by 33-8 in a baseball (?) game at the Publicists Guild outing at Bernie Kamber's Wayne Country Club over the weekend. Flack Jack Tirman credited the newsmen's pitchers (eight of em) with a "no-outer" "William Brown Meloney, husband of playwright Rose Franken, whose TV (Laudia" series he directs, was near-mugged, in broad daylight, when he came out of the CBS playhouse on 9th Ave. and 53d St., but kicked one in the groin and his back-of-the-neck mugger ran away scared.

San Diego

By Donald Freeman

By Donald Freeman

Gay Dawn booked as peeler at
Hollywood Theatre.

Peeler Ceil Von Dell held over
at Hollywood Theatre.

Freddy Martin played one-nighter
(23) at Mission Beach Ballroom.

"Caught in the Act" extended "Caught in the Act" extended another week at Old Globe Community Theatre.
New art-type house, the Coronado, opened in Coronado—across he hay from here.
June Hutton and Frank Fontaine

GOF Convention.

Miss Raye rehearsing Your Gume Playhouse run Martha Raye, out for because of illness, brive O'Clock Club. Ck Kannon in new show.

drew well last weekend at nearby Del Mar Hotel theatre-restaurant. Ella Mae Morse slated for one-nighter with Jerry Fielding's orch Saturday (5) at Mission Beach Ball-

Dave McIntyre named radio-TV editor of San Diego Tribune, suc-ceeding Charles Hull, who returned to reportorial staff.

Memphis

By Matty Brescla
Jan Garber orch at Claridge Hotel Magnolia Roof.
Griff Williams to Hotel Peabody
Plantation Garden.
Harold Kreistein, WMPS prexy,
to Washington for TV filing.
Arena Theatre moguls, legit promoters here, open season again this
fall.

Arena Theatre moguls, legit promoters here, open season again this fall.

Jim McCarthy, local Warner house manager, on vacash in Wisconsin.

Bruce Collier, former LBS stations relations director, now on WHHM sales staff.

Hal Benson, former WMPS staffer, to WMPA, Aberdeen, Miss., as manager, and Charlie Britt, another WMPS staffer, to Fred Ziv.

Theater biz here, which was dealt stiff blow by recent city bus strike, now on comeback trail despite the near 100-degree heat scorching natives.

Lindsey Nelson, sportspieler and former football director of the ill-fated LBS web, now back on local front after a stint as 'NBC's 'advance director for the U. S. Open Golf coverage at Dallas.' Nelson is doing daily ballcasts for WHHM here in the interim.

Paris

John Ringling North due in July 15 for supervision of Miles White costumes for next year's circus. Katherine Dunham to Copen-hagen, Olso and Helsinki for sum-mer tour before going to Egypt in fall.

fall.
Tennessee Williams settling on left-bank for session of work on new play to be ready for next N.Y. season.
Tito Rossi to accompany annual

Tito Rossi to accompany annual bicycle race across France, Tourde France, singing in all important towns en route.

Hilda Simms huddling with Anita Loos on possibility of dusting off the old Loos legiter, "Montparnasse," for possible production here.

Orson Welles has finally found the gal he would like to have play "Salome" in a proposed forthcoming pic. Comely gal is Yannick Muller.

Fernandel starrer "The Little World of Don Camillo" breaking records on its initial dates here at Colisee, Gaumont Palace and Berlitz.

Anita Loos, who adapted "Gift of Adele" in time for late summer strawhat tryouts, off to Italy to do another French script. 'Darling, Darling,' for John C. Wilson.

French government has spent 40,000,000 frances (\$70,000) for huge revival of "Indes Galantes," Rameau opera not played since 1723. Entire opera company has been mobilized for the spectacular production including 'all, opera's ballet companies and designers.

Rome

Rome

By Helen McGill Tubbs
Jean Marais here for film work.
Signe Hasso arrived to make
some TV shorts here.
Edward Small in from N. Y.
looking over possible picture production here.
Nat Karson and his Empire Girls
in from London for date at Casino
delle Rose, outdoor nightclub.
Alida Valli planed out for Madrid
where she will star in a film with
Mexican actor Pedro Armendariz.
Audrey Hepburn in for femme
lead opposite Gregory Peck in
"Roman Holiday," to he made here.
Gene Melford arrived to direct
some shorts and documentaries for
co-producers Robert Edwards and
INCOM.
The Frank Chapmans (Gladys
Swarthout) have taken a villa for
the summer. They are doing a
series of TV films here.
Georges LaFaye Compagnie du
Capricorno marionettes from Paris
and Dennis Carleton, singer, share
featured billing at the Cabala Club

Miami Beach

By Lary Solloway
Univ. of Miami presenting "Both
Your Houses" at Ring Theatre.
Vagabonds shuttered their club
while they play four-day date at
GOP convention.
Miss Raye rehearsing "Annie Get
Your Gun" company for two-week
Cameo Playhouse run mid-month,
Martha Raye, out for five days
because of illness, back at her
Five O'Clock Club. Comic Jackie
Kannon in new show.

London

London

Sam Splegel planed to Rome last weekend,
Sally Gray inked for femme lead opposite George Raft in "Traitors' Highway."
Clss and Ben Henry's son. Bill, engaged to be married. He is just out of the Army.
Biog of J. Arthur Rank by Alan, Wood due for early publication by Hodder & Stoughton.
The mayor of Nottingham hassent 30 yards of embroidered Robin Hood lace to the mayor of. New York.

sent 30 yards of embroidered Robin Hood lace to the mayor of. New York:

Archie Robbins, who played cabaret in the West End last year, returns to London for a two-week run at the Palladium beginning July 21.

Gene Kelly due back July 1 from

July 21.

Gene Kelly due back July 1 from Paris, where he is holidaying, to start his Metro picture, "Invitation to the Dance." Shooting is to roll in August after three weeks of rehearsals.

h August hearsals.

Jack Buchanan sailed on the Queen Elizabeth and will do guest performances on American TV before taking short vacation. On his return he will fill a cabaret date at

return he will fill a cabaret date at the Cafe de Paris.

Jack Benny has booked a British violinist, Teddy Johnson, to take the place of Dennis Day when he plays Manchester and Glasgow after his current Paliadium stint. Day is to vacation in Dublin and Rome.

after his current Palladium stint. Day is to vacation in Dublin and Rome.

A musical salute to Britain by USAF concert band and symphony orch, which was first aired by the British Broadcasting Corp. last month, is to be repeated on four successive Mondays beginning July 7.

Hyman Zahl off to Blackpool in time for the opening of "Happy Landing," the George and Alfred Black show starring Ronnalde, at the Winter Gardens for summer season. Zahl then goes to the Isle of Man to see his show, "The Merry Go Round," which stars Albert Modley and the Appletons. It opened the summer run June 28.

Atlantic City

By Joe W. Walker
Mary McCarty into Ritz-Carlton
grille.
Kiki Hall into Jockey club for

season. Chris Powell and Blue Flames

season.
Chris Powell and Blue Flames into Yacht club.
Patti Page into Steel Pier vaude with Johnny Long orch in ballroom.
Gene Nelson here Sunday (29) as his latest pic started run at Warner's.
Joey Adams and Tova Ronni played Israeli Revue at Hotel Traymore Sunday night (29).
Jack Beck, manager of Globe Theatre burlesque, honored following opening with party at Jack Carr's bar.
Dutch Kitchen, popular downtown night spot run by Lew Mathis, marked 20th birthday Friday (27) with Lee Rogers featured.

Chicago

Marlon Brando visiting his folks

Marlon Brando visiting his folks here.

Melinda Markey did a supporting role to Dorothy Gish at Salt Creek last week.

Gene Raymond and Geraldine Brooks at Salt Creek sllo, Hinsdale, Ill., in "Voice of the Turtle."

Joanne Dru and John Ireland making the summer strawhat stops with current stay at Chevy Chase, Wheeling, Ill.

Hiram Sherman, who closed in "Moon is Blue" last Saturday [28], flew to England for the "Glynebourne Music Festival and planes back to this country week later for role in "Wizard of Oz" at Dallas State Fair.

Minneapolis

By Les Rees Sonoma & Conrad into Rogers

By Les Rees
Sonoma & Conrad into Rogers
nitery.
Marigold Ballroom has Whoopee
John's band.
Schiek's nitery offering capsuled
"Brigadoon."
Les Brown into Prom Ballroom
for one-nighter.
Weela Gallez continuing at Hotel
Minnesotan Panther Room.
Edyth Bush Little Theatre holding over "Two Blind Mice."
Local summer "opera in concert version" season at public park
opened with "Martha" to be followed by "Faust."
Mary Seibel, actress daughter of
Ev. Seibel, Minnesota Amus. Co.
pub-ad head, again playing leads
with Old Log summer theatre.
Maureen Cannon, Pappearing at
Hotel Radisson Flame Room,
planed the 2,000 miles to N. Y.
and back on the weekend just to
do the minute Goodyear Sunday
TV commercial.
Minneapolis Choralaires, ace local 44-piece singing group, sched-

uled to appear in Wales international music contest and to give concerts in Scotland and England, will have to call trip off because it's \$7,000 short of needed \$22,000 finances. Group, which boasts Chicago Musicland Festival and Minneapolis Aquatennial awards; rejected brewery sponsorship which would have provided balance of money.

which would have provided balance of money.

The Royal Philharmonic of London in first Swiss date at Tonhalle sold out.

Rosario & Antonio made initial Swiss bow at Corso Theatre to sellout house and rave reviews.

Kirsten Flagstad inked for oncoret at Tonhalle with a lieder program. She will also appear at the Lucerne longhair festival this August.

Swiss musical comedy, "Little Niederdorf Opera," by Paul Burkhard and Walter Lesch, is the tophit of this year's legit season at Schauspielhaus.

New Swiss pic, "Palace Hotel," produced by Gloriafilm Zurich, now in its 6th week at Rex Zurich. In its first two weeks, it grossed \$21,000, an all-time record.

"Hotel Sahara, "Yoonne de Carlo starrer, just finished its 26-week run at Wellenberg Zurich, with more than 500 performances. It was the longest run of any picture in this country.

Philadelphia

Philadelphia

By Jerry Gaghan

The Russian Inn. and Palumbo's joined the list of cafes shuttering for the summer (28).

Herble Collins band has returned to Warwick Room, at Hotel Warwick, with Elleen Byrne as featured vocalist.

Freddie Baker's quartet, lull quefit at Latin Casino (which shuttered June 20) has switched to the 500 Club, Atlantic City.

Joe Mass, weekly newspaper publisher, has purchased Lou's Moravian (musical bar) from his brother-in-law, Sam Lerrier.

Paul Whiteman and Rose Bampton will head the list of guest stars at the Republican Unity Dinner at Convention Hall, July 19.

Bellevue-Stratford Hotel has discontinued the weekend dance music for the hot weather, with Lou Chaikin's Concert Trio as replacement.

Jack Steck, WFIL-TV program

ment.

Jack Steck, WFIL-TV program

director to produce "Night of Jack Steen, Warner Might of director, to produce "Night of Stars," Municipal Stadium climax to American Legion's state convention here, Aug. 8.

Lisbon

By Lewis Garye
"Panic in Streets" (20th) doing well at Politeama cinema.
Two pix how are in production at Lisboa Filmes studios with subsidies from the government.
Company of the Teatro Nacional, starring Amelia Rey-Colaco and Raul de Carvalho, left for a three-month tour of the Azores and Madera islands.
"Le Nid," by Andre Birabeau, starring Assis Pacheco, Renato Paulo, Lucilla Simoes e Maria Domingas closed after a month at the Avenida Theatre.
Brazillan songstress Dalva de Oliveira and Argentine comedian Tito Clement left for London to appear for British Broadcasting Corp. and cabaret dates.
Tenor Alberto Ribeiro, guitarist Mario Ramos and planist Tavares Belo off to Latin America to fill contracts in radio, television and niteries starting from Caracas, Venezuela;
"Je l'Amais Trop," the comedy by Jean Guitton until recently at St. Georges Theatre, Paris, is in its fourth week at the Teatro Variedades here. It stars Vasco Santana and Maria Lalande.

Westnort Conn

Westport, Conn.

Westport, Conn.

By Humphrey Doulens
Skitch Henderson and Faye Emerson buying a house in New
Canaan.

Oscar Levant soloist Saturday
(5) in Connecticut "Pops" concerts
at Fairfield.

Al Hirschfield having first showing of his theatrical drawings in
lobby of Country Playhouse.

Queenie Smith staged the
dances for this week's production
of "Idiot's Delight" at Country
Playhouse.

Mr. and Mrs. John C. Wilson off
to London in time to catch Noel
Coward's final performance at
Cafe de Paris and to see his new
"Quadrille."

Robert Merrill, Victor Borge,
Christie MacDonald, Moe Gale;
William Gaxton, Victor Gilbert,
Dorothy Fields, Fannie Ferber
Fox, Horace MacMahon, Lucille
Lortel at "Show Boat" opening (1)
at Melody Fair.

Frank Tashling divorced. Edward Dmytryk returned from

Israel, Andrew Stone to Seattle on va-cation. Dick Anderson to Mexico on va-

Andrew Stone to Seattle on vacation.

Dick Anderson to Mexico on vacation.

Lon Chaney to Mexico City for TV work.

Shirley Thomas divorced Walter White, Jr.

Steve. Cochran laid up with poison oak.

Agnes Henry recovering from major surgery.

Spencer Tracy left for a vacation in Europe.

Dixie Crosby out of the hospital after a checkup.

Ann Harding recovering from a tumor operation.

Joe Frisco in town after 18 months of touring.

William Edmunds in town after two years in N. Y.

Dick Haymes opens his next tour July 17- in Montreal.

Marjorie Main up and around after minor surgery.

Richard Ney in town after a long stay in Europe.

Marilyn Maxwell heading east for the strawhat circuit.

Lana Turner to Reno to establish six weeks residence.

Samuel Goldwyn home from a two-week Hawalian vacation.

Roberta Peters filed suit to divorce Robert Merrill in Juarez.

Dennis Morgan in town after two weeks of fishing in Wisconsin.

Betty Hutton and Charles O'Curran spending a month at Lake Tahoe.

Terry Turner in from N. Y. for studio huddles with Perry Lieber

Tahoe
Terry Turner in from N. Y. for
studio huddles with Perry Lieber
at RKO.
Olivia De Havilland will file suit
to divorce Marcus Goodrich in Los

Angeles.
Leo Carrillo readying a me-morial dinner in honor of Sid

morial dinner in honor of Sid Grauman.

Margarita Padilla to Mexico City for a recording session with her sister, Maria.

Herbert Kline to Mexico City to prepare a September preem for "The Fighter."

Walter Pidgeon led a troupe of entertainers to Travis Air Base and Fort Ord.

Reno

By Mark Curtis
Joe E. Lewis at Cal Neva, Lake
Tahoe.
Chuy Reyes playing at North
Shore Club, Lake Tahoe.
Bill Clifford's orch due back in
Riverside after the Ted Lewis
show.

Riverside after the Ted Lewis show.

Mert Wertheimer, owner of Riverside Casino, in Canada for fishing trip.

20th-Fox will start filming "60 Saddles for Gobil" near Pyramid Lake, July 7.

Bob Howard replaces the Al Morgan-Helen O'Connell show at Golden, today (Wed.).

Ted Lewis into Riverside for unprecedented three weeks. Olsen & Johnson next up, July 17.

Sahati's State Line Country Club has the Sportsmen and comic Lenny Kent. Lined up for July 7 is Dorothy Dandridge, with Henry King's orch on stand.

Barcelona

By Joaquina C. Vidal-Gomis
The vet singer Bella Dorita back
again at Bagdad Gardens nitery.
Paulina Singerman, legit actress,
with the play "Let's Divorce" at
the Barcelona.
Film season for this summer
appears to be rather drab, and
reissues of hit pix will be the draw
many houses.

reissues of hit pix will be used by many houses.

Armando Palacio-Valdige novel.

Sister Saint Sulpice, to be made into a film with Jorge Mistral and Carmen Sevilla.

The Comedia has the new legit play by Antonio Bueno Vallejo. In Burning Darkness, with Luis Prendes in the lead.

rrendes in the lead.
Adrian Izquierdo, manager of
Antonita Moreno, and former manager of Conchita Piquer, in town
to produce show, "The Gold Ring,"
by Ochaita and Valerio. Antonita
Moreno is starred.

Portland, Ore.

By Ray Feves
Walter Hoffman, Paramount
field man, in town for a few days.
Arthur Duncan, Madelayn Manners and Tommy Smith opened at
Clover Club.
Ellen Sutton, Burton's Birds and
the O'Dells held for a second week
at Amato's Supper Club,
The George Mayer Trio working
a return date at Jack Lawler's
Tropics before heading for Lake
Tahoe.
Ann Blyth heads a caravan of
eight UI stars coming to the J. J.
Parker Broadway Theatre for
world preem of "The World in His
Arms."

Hollywood

Paris Nitery Baedeker

the nude and then whisked them off to paint them. Some probably at 350 francs (\$1).

There are the usual panze and lesbos joints in the belt, the best Then somebody with bit sense built a bistro around one of the showy nudes and the Pigalle of today was on the way.

Then somebody with bit sense built a bistro around one of the showy nudes and the Pigalle' of today was on the way.

This was once the swank rendezyous section of Paris but is now more the tourist trap giving the picture of "Gay Olde Paree." Babes, "feelthy" postcards and champagne run riot in the quarter. Place Pigalle houses the Naturistes, a rather seedy nudist nitery with listiess girls. It does not offer enough to be worth the \$1.75 cover charge and ensuing tab.

The Pigalls, which is catacorner, and also on Place Pigalle, has a more atmospheric feeling of old Paris, with an offbeat decorated room looking like a lush set from a Tennessee Williams' opus. A raised glass stage with constantly shifting lighting holds a bunch of gyrating gals with breasts bared and managing to keep in time on their pirouettes. Singers are fair and there are some interesting off-beat effects with the lights down. They shuffle out a ludicrous symbolic piece about a man who must choose between a roulette wheel and the chesty chorines. The gals get the nod. This club belongs to Nachat Martini, one of the top street showman, who remodeled this into a fairly successful nude joint. He also has the Sphinx across the street, on Rue Pigalls to get into the act. They gyrate without any terp know-how with some singers who are bearly bearable. Tariff is 3,500 francs (\$10) for champagne and starts at 700 (\$2) for mixed drinks. Martini is the man who leased Billy Rose's Diamond Horseshoe, N. Y., to transpose it into the French Casino. Martini has taken over a complete Gallic crew and intends to feature the good old French can-can and chantoosies.

Thrushes at Eve chantoosies.

Thrushes at Eve

Also on Place Pigalle is the Eve, which is a good few notches above its neighbors.. House is smartly decorated and lit, and the show is well garbed and produced. The gals look better and tastier and the singers sound better. Choreography by Joan Davis is good and raphy by Joan Davis is good ankeeps moving on the small floor-lighted stage. There is \$1.75 cover charge and champagne starts at \$,500 francs (\$10). This is worth a visit when Pigalle bound.

a,500 francs (\$10). This is worth a visit when Pigalle bound.

The Nouvelle Eve down the street at 25 Rue Fontaine, is run by Rene Bardy, who also manages the Eve. Club is ultra swank and decorated with finesse. Costumes are lush and gals outstanding. General terping and show numbers are adequate. Atmosphere is rich and cordial with a 1,200 franc (\$3.50) admission charge before even getting into the fine fastness, and then the tab tablewise is 4,000 francs (\$12). Place has nifty taxi gals. However, they are fine looking but just a gal's company, including only patter and dancing, costs 4,000 francs. They also drink your liquor a lot and are specially, chosen. They look like sorority girls. Extras such as programs, pictures and flowers hawked by winsome lasses mount the tab skyhigh if one is not careful. Surrounding streets house the various Pigalle clip joints which are only worth a look-see for the curious rounding streets house the various Pigalle clip joints which are only worth a look-see for the curious and should be done when soher. A visiting N. Y. producer wandered into one of these clippos in a slightly hazy state one night and soon champagne bottle corks were zipping like firefiles. When he finally got into focus five champagne bottles were lined up on the linoleum before him and every hanger-on was toasting his health. He managed to stop the opening of the sixth bottle and staggered out minus 25,000 francs (\$75) and a wiser man.

are average, mixed drinks starting at 350 francs (\$1).

There are the usual panze and lesbos joints in the belt, the best known being Moune, on Rue Pigalle, Chez Tonton, on Rue De Martyrs, and La Mere Artur. They're worth a curio peek, Tabs are giverage but there is a fendency to clip if you don't watch. Some adroit practices in clippos is to empty part of the champagne while couples are dancing, keeping glasses constantly filled, and gliding in a new one before ordered, depending on tourist tolerance to get away with it.

The Bal Tabarin is one of the staider w.k. cabarets that maintains a steady b.o. Entrance is 600 francs (\$1.80) and most tourist Paris-by-night bus trips have the Tabarin on their agenda. The châmpagne is 3,500 francs (\$10) and the how is usually interesting. Show changes every few years and is mostly dependent for appeal on the intricate mechanisms and production numbers that surround the show. There are large ceiling lifts which descend with bevies of semiclad lovelies in pretentious symbolic pageantry. There is also a floor elevator for more of same. There are various good acrobatic acts; girls look good and terping is fair.

The pizzicato circuit of the gilded G-strings is also located in

The pizzicato circuit of the gilded G-strings is also located in this area and is worth a visit for the violins and lush atmosphere. These White Russian-run clubs are These White Russian-run clubs are costly, but clientele is usually carriage trade. Monseigneurs is on Rue-Amsterdam; the Scheherazade at 3 Rue Liege; and another in this category but, in a different quarter, is the Dinarzarde at Rue De La Tour in the Étoile district. Headlining is Amru Sani, the Indian songstress with fine chassis and delivery who doubles in the Chevalier show, "Plein Feu."

Before Leaving Piralle one is

Before leaving Pigalle one is usually clutched at by the joy gals infesting the street. There are also the shady characters offering the proverbial postcards and forbidden

proverblal postcards and forbidden scenes.

Grand Boulevard Spots

Leaving Pigalle and still going south past the Gare St. Lazare leads into the Opera belt and the Grands Boulevards. There are some clubs located along here but few worth the trek. The Club De L'Opera at 19 Rue Joubert, is a pleasantly animated boite gladhanded by trouper-chantoosey Suzy Solidor. One can dine here reasonably or just drink a nitery tab. Miss Solidor delivers her songs in fine manner, and eye apeal is added by the statuesque O'Dett. Coming up the Avenue de l'Opera, towards Palais Royale, is Chez Gilles, which is a cabaret-O'Dett. Coming up the Avenue de l'Opera, towards Palais Royale, is Chez Gilles, which is a cabaretrestaurant type nitery. One can eat at nine, with the show comprising a series of sketches and singers—on the whole a good balance. Standouts are the fine Gallie street ballading of Mouloudji, comic antics of Gerard Sety, and the sketches of Jean-Marc Thibault.

bault.
Further up the street is the Richelieu Comedie-Francaise theatre and, at 18 Rue Beaujolais, is. La Plancher Des Vaches, a. St. Germain-Des-Pres type of cellar club which seems to have—been transplanted uptown. Then going through the Tuilleries we cross the Seine and hit Left Bank territory. The most important top atmosphere draw for the tourist gawkers is the St. Germain-Des-Pres exissis the St. Germain-Des-Pres exis-

is the St. Germain-Des-Pres is the St. Germain-Des-Pres exis-tentialist district. Located at the crossing of Rue de Rennes and Boulevard St. Germain its side-walk cafes are usually loaded with visitors who seem to be waiting for something to happen. Actually they don't see much but some strangely garbed youngsters, bearded intellectuals, American students and hangers-on.

Cellar Boites
Cellar clubs are the Rose Rouge,
Fontaine Des Quartres Saisons,
the Vieux Colombier, Club St.
Germain-Des-Pres and the Arlequin. Club St. Germain-Des-Pres
on Rue St. Benoit has a smoky atmosphere with drinks starting at
two bucks and kids jiving like mad
with their version of the stateside
itterbugging. Appeal is mostly atmosphere and music of Claude
Bolling and his orchestra.
Club Vieux Colombier located

Bolling and his orchestra.

Club Vieux Colombier located
on Rue Vieux Colombier is another music appeal spot which features Sidney Bechet on the soprano sax and the best Jazz orch
in France, Claude Luter. Place is in France, Claude Luter. Place is usually packed and empty bottles hanging from the ceiling vibrate from the jive. If your eardrums are fragile and you are claustrophobic you can skip this one. The Rose Rouge is one of the better clubs there and features a fine offbeat cabaret show that is worth the squeezing and sweating that must accompany it. Club is not airconditioned and usually has a squashed erowd with a lot of life with the squeezing that must acquashed erowd with a lot of life with the squeezing that must acquashed erowd with a lot of life with the squeezing that must be squashed erowd with a lot of life with the lot of life with the lot of life with th squeezing and sweating that must-accompany it. Club is not aircon-ditioned and usually has a squashed crowd with a lot of literal elbow-rubbing. Drinks start at \$2 and the show at midnight. It opens with naive warbling of Pico-lete, a chunky adolescent who is a fave here on naivete and fresh-ness. This is one of the few spots she can draw at. Next is the fine Yves Joly troupe featuring their marionettes and hand magic. Four sets of white gloved hands cavort on a black background. They dance poetically, satirize and fascinate— fine offbeat number. Next is the fine Yves Robert group in a clever takeoff on various types of films. fine Yves Robert group in a clever takeoff on various types of films. The same plot is shown as it would be done by various directors. Result is yock-laden show filled with belly laughs and good humor. Though a facile type of humor it is done with taste and comes off. Closing the show is Juliette Greco, who has become the symbol of St. Germain-Des-Pres. A country gal who made good, her black garbed figure in slacks and sweater, pale, languid face, long black hair and laconic renditions of songs about frustrated love and tragedy have become a quarter staple. become a quarter staple.

The Club Fontaine Des Quatres Saisons, at 59 Rue Grenelle, is similar to the Rose Rouge but with similar to the Rose Rouge but with a more breathable atmosphere. Run by Jacques and Pierre Prevert it gets the more intellectual Left Bank set and gives a good cabaret show. Show starts with fine mime of the Etienne Decrous group. They give interpretive renditions of a factory, an evil spirit tormenting a man, and a mock duel in the woods. Excellent sound effects compounded of scrabins, grunts and guitar pluckmock duel in the woods. Excellent sound effects compounded of scrapings, grunts and guitar plucking accomp the numbers. Black tights with white borders give an interesting plastic affect to well coordinated miming. Enid Mosier, light-skinned American singer, is up next with a good fey type song stint. She is laconic and impassive as she undulates her well stacked chassis to the underplayed but passionate song material. She has a pleasing voice and it is under fine control. She pleases the crowd. Next—is the Grenier-Hussenot troupe who give a takeoff on the life of the average middleaged couple, who are beginning to tire of each other. The Boys of the Street give fine renditions of Gallic street numbers. They are well disciplined and get all the color and humor out of their material. Most of the above clubs have a membership fee which is 2,000 francs (\$60 a year. They always try to stick newcomers with at least a sixmonth card which goes for 1,000 francs. This adds a cabalistic apsixmonth card which goes for 1.000 francs. This adds a cabalistic appeal, helps the revenue and also helps them to control crowds if necessary. However the Yankee dollar is open sesame into any of

existentialist is now a dishevelled youngster needing a haircut if a honeycombed with subterranean boy, and longhaired and blackgarbed if a girl. If neither, they are still in good evidence and usually gather at La Reine Blanche or the Montana Bar.

Cellar Boites

Cellar Cubs are the Rose Rouge, Yoursing Des Quartres Saisons, a loasted in the Place St. Michel Caveau de La Huchette Worth a look-see for the carryings-on. All are located in the Place St. Michel area. On the Rue De La Huchette is the El Djazair, an Arabian eatery, featuring exotic foods and some lithe, Middle Eastern belly dancers. lithe, Middle Eastern belly dancers.

The patrons stuff money into the
belt of the cooch dancer and are
rewarded with a tatoo on the back
of the hand by an undulating belly.
On the Rue De La Harpe is the
sepia Rose Rouge, run by ex-dancer
Feral Benga and featuring a fine
North African dance group.

Feral Benga and featuring a fine North African dance group.
Recrossing a bridge and the Seine, and going northwest takes one to the Champs-Elysees and the lusher nitery belt. On the Rue Ponthieu is Le Carrolls, run by Frede and Annabella, which is a fave spot of visiting thesps. Featured now is a sultry Brazilian singer, Marga Llergo. On Rue Pierre-Charon is, Carrere's, the plushery getting the after-theatre carriage set. A group of three clubs on Rue Arsene Houssaye are intime spots and are usually good for an after-theatre snort and have off-beat. amusing shows. They are The Night Club, the Ville D'Este and above all L'Admiral with a zany show good for yocks animated by a talented young troupe headed by Roger Pierre, Jean Richard and Jean-Marc-Thibault. Another lushery is the Drap d'Or. Georges Ulmer an engagaing warbler and songwriter who does English as well as French songs with verve and humor, preceded Edith Piaf's return here.

The Lido is still the big cabaret draw with its Pierre Louis-Guerin Guerni

The Lido is still the big cabaret draw with its Pierre Louis-Guerin & Rene Fraday revue.

An offbeat atmosphere place is Chez Renee Bel, at 19 Rue Des-combes. Appeal is mostly aud par-ticipation, with the smart clientele ticipation, with the smart clientete indulging in such games as the best gams, or the lovellest bosoms—and all this without getting rowdy or tasteless, thanks to Rene Bell. Another offheater is the Carrousel on the Rue Collsee. This is a well designed, smart nitery featuring a female impersonator show. Show is for the most part individual routines by uncanny female imitators the most part individual row tines by uncanny female imitators who sport lavish costumes. The real girls in the show can hardly be told from the limp-wristers. Champagne starts at 3,500 francs (\$10) and this spot is well worth an evening.

U. S. Acts in the Act

an evening.

U. S. Acts in the Act

Closing this nitery tour is a peppering of the scattered clubs that are run by Americans for everybody. Hopping Left Bank again there is Chez Inez on Rue Champollion. Inez, a dusky warbler has had this boite for some time and now offers fried chicken, reasonably priced drinks and a pleasant, informal atmosphere. She sings in a relaxed, ingratiating manner for pleasing results. On the Rue Abbaye is the little Abbaye Club, run by Gordon Heath and Lee Payant. Boys keep their club SRO every night and have a following of French and American fans. They sing English, French and American folk songs and have an impressive repertoire. Mitting is mutted, due to the neighbors, to a subdued snapping of fingers. Dick Edwards has his Ringside Club on Rue Therese near the Opera, and features the slimmer Peters Sisters, Edith and Joyce, who vocal agreeably. A jump to the Champs-Elysees sees the Mars Club at 6 Rue Robert Estienne, amiably gladhanded by Ben Benjamin and featuring Bobby Short, recently of the Bar of Music in L. A. Short has a robust, pleasing personality and gives a fine plano accomp to his well modulated warbling. He projects well and holds and pleases the crowd. The little room is well decorated, drinks are reasonable and hamburgers are good. Jean's Intrigue, on Rue Collisee, features American sepia art is ts Quentin Foster, Lobo Nocho and Anron Bridgers. Esterned Anron Bridgers. Esterned Anron Bridgers.

slightly hazy state one night and soon champagne bottle corks were zipping like fireflies. When he finally got into focus five champagne bottles were lined up on the linoleum before him and every hanger-on was toasting his health. He managed to stop the opening of the sixth bottle and staggered out minus 25,000 francs (\$75) and a wiser man.

The redone Moulin Rouge, on The redone Moulin Rouge, on the Gay 90s and the can-can chorus is one of the Gay 90s and the can-can chorus is one of the Gay 90s and the can-can chorus is one of the Gay 90s and the can-can chorus is one of the Gay 90s and the can-can chorus is one of the Gay 90s and the can-can chorus is one of the Gay 90s and the can-can chorus is one of the Gay 90s and the can-can chorus is one of the Gay 90s and the can-can thowever it is a good place-to dance and the can-can chorus is one of the Gay 90s and the can-can thorus is one of the Gay 90s and the can-can thorus is one of the Gay 90s and the can-can thorus is one of the Gay 90s and the can-can thorus is one of the Gay 90s and the can-can thorus is one of the Gay 90s and the can-can thorus is one of the Gay 90s and the can-can thorus is one of the Gay 90s and the can-can thorus is one of the Gay 90s and the can-can thorus is one of the Gay 90s and the can-can thorus is one of the Gay 90s and the can-can thorus is one of the Gay 90s and the can-can thorus is one of the Gay 90s and the can-can thorus is one of the Gay 90s and the can-can thorus the final probably and the can-can thorus is one of the Gay 90s and the can-can thorus is one of the Gay 90s and the can-can thorus of the Gay 90s and

after their stinting. Club caught on by word-of-mouth. With her aura of good fellowship Splivy sings about the bearded lady and the surrealist and the gal who didn't get out of bed but had an awful day, with bubbling verve, good humor and amusing salaclousness which makes her a top personality entertainer. Drinks are reasonable, at \$1 and up, and the chile con came is good.

Niteries in Paris offer something for everybody. Well chosen they can usually give what is desirted, with the average tabs starting at 3,000 francs (\$9) and running up depending on the locality and tourist vigilance.

Latest Pix Hope

Continued from page 1

of well-known theatregoing habits of well-known theatregoing habits of the American public. Basically, it lies in the fact that teenagers and people in their early 20's are the filmeries' most consistent customers,

Peak age for film attendance is 19. It builds up from about 15 and slants slowly downward after 19 until approximately 30, when a sharper-decline sets in. The over-30 set has long been known in the trade as "the lost audience."

So set has now been known in the trade as "the lost andleince."

The birthrate sank precipitously in about 1932, when the depression began making child-bearing a luxury many couples couldn't afford. In 1936, the rate dropped to a low of 16.7 births per thousand population. Important rise began in 1941, when it went to 18.8. It continued to rise through 1943 (21.5.) but then slumped (to 19.5 in '44) because of the war, until 1946, when the big upturn really came. The rate bounced to 23.3.

All-time record was hit in 1947 with a rate of 25.8 births per thousand population. The figure has hovered within two points of that record ever since.

Interpretation of the figures is

sand population. The figure has hovered within two points of that record ever since.

Interpretation of the figures is quite obvious. The crop of babies born—or, rather, not born—between 1930 and 1940 would be in the 12 to 22-year age bracket now. That means that the size of the group in the peak theatregoing years is below normal—and it is being feit at the b.o.

Baby-Sitter Angle

Theatres, however, are unfortunately being hit doubly by the birthrate phenomena. The big harvest since 1946 means the existence of a vast population of parents with children at the age where they require baby-sitters. Ma and pa have to forego altogether going to films or they are at least seriously deterred by the added expense of a sitter.

Ease with which kids can be tossed in a car and allowed to sleep, while their parents watch the show, is part of the explanation, as Wilby pointed out, for current success of the drive-ins.

Looking ahead, however, this new crop of youngsters may mean a brighter future for theatreme—if they live that long. The product of 1941—when the birthrate upturn set in—will be 16 in 1957. The peak—if American habits and modes of entertainment haven't completely changed by then—should be reached theoretically in 1966. That's when the record number of 1947 bables will be at their top filmgoing age.

Now if someone can figure out with the theatremend on the mean-

top filmgoing age.

Now if someone can figure out what theatremen do in the meantime, their problem will be solved.

Wish Tryout

Continued from page 2 ==

nesday night (25) at the Imperial, N. Y., was that after the Shuberts had spent a claimed \$150,000 on renovations to the house, they apparently decided to economize on the ice bill. Although it was one of the hottest nights of the season so far, the cooling system was of the notices nights of the season so far, the cooling system was seemingly turned down and the theatre became acutely uncomportable, particularly during the second act.

Moreover, in contrast to the dressed-up appearance of the the-

Greatest TV Show on Earth

d newsreels. Thanks especially the looming new menace of telesion, which can deliver the words and pictures faster to audiences that can either the press of the sewreels, both older media are being compelled to seek new angles and to begin revamping their traditional styles of handling political-conventions.

onventions.

Broadcasters are boldly outspending every other medium in
providing coverage, and they're
eves forcing the political parties
to make over the entire pattern of campaigning.

New Wrinkles of '52

New Wrinkles of '\$2

The biggest new fact of 1952, of course, is that television has come of age. It has every major political camp concentrating seriously on how best to use it not only at the conventions but in the campaigning to follow next fall. As J. Leonard Reinsch, special TV consultant for the Democrats puts it, "we recapite the impact of television. The basis of all our programming will be how to make the best impact on the American people."

he how to make the best impact on the Americas people."

At both the Republican and Dem-oratic headquarters here, they aren't telling the details but both party organizations insist they will up with new wrinkles programming at Chic. will be "surprises" Chicago

which will be "surprises and "novelties."
This year, far more than at any previous convention, the brass gathered in the convention hall will be playing to the great outside audiences rather than to the delegates, alternates and guests within the auditorium.
The went's and record these po-

To report and record these po-To report and record these po-litical dramas is requiring broadcast staffs undreamed of, just a few years ago. Final figures show 734 reporters and commentators, 467 technicians, and 681 producers, ex-centives and staffers accredited for the Republican national convention.
They represent 311 different radio and TV networks, stations, broadcast service organizations, and foreign broadcasters.

For the Democratic convention for the Democratic convention, the executive committee of the radio-television galleries of congress has accredited 731 reporters and commentators, 469 technicians and 683 executives, producers and other steffers.

and 683 executives, producers and other staffers.

The major networks are doing it up brown. NBC has accredited 258 personnel, exclusive of 26 people for NBC newsreel. ABC has accredited 241. CBS has 254 radio and TV people accredited. Mutual Broadcasting received accreditation for 138 radio people and DuMont TV, working closely with WGN in Chicago, has 77 on the accredited list.

There will be radio correspondis from nearly every state in the

Union.

Flock of Marquee Values
Among the big name radio and
TV reporters, commentators and
color feature people who'll be
packing Chicago next week will be
Bob Hope, Hedda Hopper, Walter
Winchell, Drew Pearson, Bill
Henry, Kate Smith, Fulton-Lewis,
Jr., Mary Margaret McBride, Martin Agronsky, Lowell Thomas, Bert
Andrews, Gunnar Back, Kenneth
Banghart, Baukhage, Morgan Beat-Andrews, Gunnar Back, Actional Banghart, Baukhage, Morgan Beat-Andrews, Gunnar Back, Kenneth Banghart, Baukhage, Morgan Beatty, Ned Brooks, Tris Coffin, Charles Collingwood, Danton Walker, Bob Considine, Walter Kronkite, John Daly, Elmer Davis, Bill Downs, Doug Edwards, John Edwards, Major George Fielding Ellot, Hy Gardner, Ted Granik, Ben Grauer, Richard Harkness, Ray Henle, William Hillman, Quincey Howe, H. V. Kaltenborn, Claude Mahoney, Hazel Markel, Robert Montgomery, Edward R. Murrow, Leon Pearson, Bryson Rash, George E. Reedy, Martha Rountee, Jay Royen, Eric Severeid, George Sokolsky, John Cameron Swayze, Raymond G. Swing, Al Warner and many others.

Stations WAPI and WAFM-TV, in Birmingham, Ala., even signed up Sen, John Sparkman of that state to deliver them exclusive angles in coverage.

Nothing like the roundup of

the prices that must be the prices that must be the prices in coverage.

Nothing like the roundup of names heading for Chicago has ever been concentrated in one place before.

The major networks have signed about \$7,000,000 in sponsorship contracts to cover this show of shows, but naturally have had to cancel out a almost equally large volume of regular business. What with their added expenses, their

Thanks especially big profit will have to come in ew menace of tele-prestige and public service. They deliver the words won't be able to make it in dollars. won't be able to make it in dollars. Technically, no radio audiences will be outside the reach of the AM broadcasts, and 107 of the 108 commercial 'TV stations will be hooked in for some or all of the conventions.

The regular telecasts will run nine Hours a day, commencing at 12:30 p. m. (CDT), when the convention sessions open. The tong stretches will provide a real challenge for the webs, Four years ago the TV cameras often played on empty seats and sometimes failed to give a proper sense of whatever drama was happening on the floor. This time, the TV experts say they've a bag of new tricks. They promise to make it interesting all the way for the audiences. The regular telecasts will run

audiences.
The Chicago Amphitheatre, seal The Chicago Amphitheatre, Vating only about 12,000 as against over 16,000 in the larger-Chicago stadium, was selected for the conventions because it was more favorably set sup for television coverage. So TV will be out to prove mext week that it was worth while. The television folks don't seem the large hit disturbed. They was sure least bit disturbed. They are sure they'll do it.

Arenas

towns. During the immediate posttowns. During the immediate post-war era; there was a rash of arena construction, many of them being war memorials which were sup-posed to be self-liquidating. The-public treasury is behind the eight-ball on many of these projects. Although this downbeat results

Although this downbest results from general economic conditions in the field, much of it is due to the inexperience of municipalities in the arena field. Jobs in these structures became and still are postructures became and still are po-liftical plums. Many who were ap-pointed to head the buildings knew little about booking or operation of such a structure. Many were unhep in showbusiness, sports or maintenance. Thus operation be-came costly.

Indications of the plight of vari-ous buildings is seen in the fact that the Sioux City (Iowa) Audi-torium has been placed on an inactive basis for the time being. is operated by Siouxland Activities a non-profit organization composed of local businessmen for the pur-pose of promoting theatrical and sports shows. Decision to put the sports shows. Decision to put the corporation, on an inactive basis until refinancing, can be arranged was forced by a disappointing season, which resulted in a \$35,000 loss for the past 11 months, Manager's contract, as well as contracts he signed for the arena were cancelled. Auditorium, a 5,300-seater, was built two years ago at a cost of \$3,500,000. \$3,500,000

Many other spots are in a simi-lar predicament. Many of these arenas are looking for showmen who can lead them out of their

who can lead them out of their present financial plight.

The situation holds mainly in the smaller towns. The arenas in larger cities are still considered profitable. In season, events have to be booked up months in advance. The major prants in the major cities arenas in the major cities still pay dividends,

206 for an Act?

Continued from page 1

caught between television and be caught between television and picture commitments. They point to their heavy tax load and try to beg out of any personal appearances. When they do consent, he said, it's because they're friendly with the cafe owner.

Weight also printed out that

with the cafe owner.

Weinger also pointed out that when the top level of names are booked, the resort speculates heavily on the salary being paid. Thus, when it's known that \$20,000 or over is, being shelled out, many potential patrons are afraid to come in since they feel that the prices that must be charged are absolutely prohibitive.

For these reasons, he declared, Copa City will have to settle down to a 10-week season annually. He said the club is staying closed until after Christmas.

Weinger came up last Saturday

BIRTHS

Mr., and Mrs. Paul Nero; Van Nuys, Cal., June 22. Mother is Kathryn Steele, actress; father is

composer, Mr. and Mrs. Milton Cathey Bur-Santa Monica, Cal., Mr. and Mrs. Milton Catney Burrow, Jr., son, Santa Monica, Cal., June 20. Father is sound effects editor at 20th-Fox. Mr. and Mrs. Robert A. Fuller, daughter, June 26. Englewood.

editor at 20th-Fox.

Mr. and Mrs. Robert A. Fuller, daughter, June 26, Englewood, N. J. Father is publicity chief for WCBS-TV, N. Y.

Mr. and Mrs. Drew, Van Dam, son Red Bank, N. J., June 26, Father is personnel director for ABC network in N. Y.

Mr. and Mrs. Paul Gordon, daughter, Hollywood, June 21. Father is a TV producer.

Mr. and Mrs. Milton I. Rudin, son, Hollywood, June 26. Father is theatrical attorney.

Mr. and Mrs. William Hurst daughter, Los Angeles, June 25. Father is a radio-TV agent.

i Mr. and Mrs. Irv Gitlin, daughter, N. Y., June 27. Father is CBS producer-writer.

Mr. and Mrs. Don Norton, daughter, Cheago; June 12. Father is WBKB director.

Mr. and Mrs. Walter McGraw, daughter, New York, June 29. Parenis are partners in McGraw, daughter, New York, June 29. Parenis are partners in McGraw, daughter, New York, June 29. Parenis are partners in McGraw, daughter, New York, June 29.

Custom Built Shows

Continued from page 49 = if not new talent, there's little in-centive for going out to cases.

Same Old Act

Lou Walters, Latin Quarter, N. Y., operator, says that many cafes have been selling the same talent with the same acts for many years. It's little wonder that business in many niteries is falling off, he observes. "Macy's couldn't get away with selling the same num-bers season in and out, and neither can night clubs.

The C&M office has been working on the theory that bands as well as the routines of acts should be order-built for the room, Cabot says that the acoustics of no two rooms are alike, and thus orths must be modulated to meet each room's requirements. Office has been building bands for the Schine chain and doing well.

Cabot also pointed out that the Versailles, N. Y., in the absence of major headliners, produced its or major headiners, produced its own unit, shuttering last week (24) after a run of 576 perform ances which started Oct. 14. Nit-ery will again use a similarly tallor-made unit in the fall. last week

Keeling is that more niteries will have to go in for production ideas made to order for their own structions. The Latin Quarter has done well with big shows and foreign talent. The Miami Beach edition of that spot battled top do-mestic names with a big production show and foreign turns, and did better than most clubs at that resort.

The next few months may see a battle between (a) bankrolls able to buy the headliners and (b) ingenuity. Both are potent weapons in a joust of this kind.

Berle's Switch

Continued from page 1 a

Berle and the Morris office on one side and Kirk on the other; in regard to guest talent. It's been charged that the ad agency frequently cancelled acts at the last minute and thus left holes in the production that had to be plugged virtually at curtain time.

Switchover to a format which will make writing one of the most important elements, will preclude the necessity of having as many outside acts, but it was felt that show designers would, feel lots safer if they had a list of eligible turns that could be booked with no fear of a final turndown.

fear of a final turndown.

It's anticipated that most of the writers that have been working with Berle will be let out. The present scripters have been doubling at being performers. However, it was a known fact that Berle did most of the scripting and had the typewriting squad whip it into shape. Any sketch that the writers turned in would undergo wholesale revisions by Berle. At the same time, Berle did most of the production and direction by himself.

One of the aims in the current

One of the aims in the current change will be to delegate final powers to others. This step will leave Berle in the clear to concentrate on performing.

OBITUARIES

ANNE AYRES.

Anne Grosvenor Ayres, veteran author and theatrical publicist, died June 26 in Asheville, N. C. Miss Ayres was a bioneer in traw. hat theatre promotion, and was credited with the initial success of the Cape Playhouse, Dennis, Mass., and the Country Playhouse, Westport, Conn.

In 1932 she opened her own barn theatre, the Groton River Playhouse, Harmon, N. Y. Her last Broadway bress assignment was for Marc Connelly's production of "Having Wonderful Time" in 1937. In recent years, she had penned mag short stories and radio serials. Under the pseudonym of Hollis Starnes, she wrote a series of short stories tagged "Kitty Kilfeather" for the N. Y. Daily News. She was the daughter of the late Atherton Ayres, Scottish theatrical producer.

lucer. daugher survives.

CHARLES R. WINTER Charles R. Winter, 76, veteran vaude performer who was teamed with William Greenwaldt for more than 50 years, died June 29 in Redondo Beach, Fla.
Winter and Greenwaldt, who billed themselves as Williams &

than 50 years. Fla.

Redondo Beach, Fla.

Winter and Greenwaldt, who billed themselves as Williams & Charles, we're eccentric musical clowis. The duo started their act in 1894 and continued together until last year when ill health forced their retirement. The act was originally known as Deltorelli & Glissandos, then Del & Gliss and later Williams & Charles. In recent years they had appeared on the control of Glissancos,

Glissancos,

cent years they had appeared on
radio and in films.

Surviving are his wife, two
daughters and five stepdaughters.

ELMO LINCOLN

Elmo Lincoln, 63, original Tarzan of silent pix, died of a heart attack June 27 at his home in Holywood. His real name was Otto Elmo Linkenhelt: He first played the jungle hero in 1918 and continued until 1923 when he went into business in Salt Lake City. Lincoln returned to Hollywood 10 years later and appeared occasionally in pix. His last job was portraying himself in "The Hollywood Story." In 1949 he appeared in a Tarzan pic but Lex Barker was in the title role.

Surviving are his mother, a daughter and two brothers.

THOMAS J. O'ROURKE
Thomas J. O'ROURKE, 66, ownermanager of the Gaiety, Minto,
N. B., died June 21 in that city.
He had been in theatre operation for 45 years. Before taking
over at Minto, he was owner-manager of the Gaiety, Fairville, N. B.,
lessee of the Palace, St. John,
N. B., and had managed theatres
in Yarmouth, N. S.
Surviving are his wife, two sons
and two daughters.

HARRY H. FLAGLER
Harry Harkness Flagler, 81, former prez of the Philharmonic-Symphony Society of N. Y., died June 30 in New Merk. He became prexy of the Symphony Society of N. Y. in 1914 and held the same post when it merged with the Philharmonic in 1928. He resigned in 1924.

1934. Three daughters survive.

ETHEL TILLSON (HART).
Mrs, Ethel Tillson Hart, 75, light opera lyric soprano, died June 25 in San Francisco. She performed from 1900 whill 1912 when she was severly burned in a backstage fire in Syracuse, N. Y., where she was appearing in "Show Gill."
She was the wife of the late music conductor, Charles Hart.

CHARLES DEARDOURF Charles Deardourf, 74, retired Metro exploiteer, died June 24 in Cleveland.

He had worked out of the film company's Cleveland office for some 30 years before retiring two years ago.

Gene Howe, 56, editor of the Amarilio (Tex.) Globe and News, ended his own life with a bullet, June 24 in Amarillo. He was chairman of the board of the Globe-News Publishing Co., which operates KYFO, Lubbock, and KGNC, Amarillo. Wife and a daughter survive.

Albert E. (Abe) Andrews, 69, who formerly conducted an outdoor sports radio show over WOWO, Fort Wayne, Iud., who for 15 years write a sports column for the Fort Wayne Journal-Gazette, died June 24 in that city. Wife, two sons and two daughters survive.

in the east and more recently at Coast niteries, died June 23 in Hollywood. Survived by his wife, the former Edna Covey, yaung and "Ziegfeld Follies", ballerina, Cla

Catherine Steffan, 58, personnel director of Miami Valley Broadcasting Corp., which operates WHIO and WHIO-TV Dayton, O., died June 28 in that city. Father and two brothers survive.

John C. Stuber, 69, former Tole-do musician, died in Springfield, O., June 27. He had played in the Zenobla Shrine band at the Valentine, Keith and Paramount

Morris Lewis, 59, cellist with the Philadelphia Orchestra for 24 years, died in West Philadelphia June 23. Surviving are his brother Leon, also a cellist, and two sisters.

Laurie Mellin, 80, w.k. for his cat roles in British pantomime, died in Brixton, England, June 16. He. was also known on the stage as Kyoto.

Herbert Haefiner, Viennese conductor, died of a heart attack June 28 in Salzburg, Austria, while leading a concert sponsored by the International Society for New Music.

Mrs. Ruth Levien, 56, former music arranger for legit produc-tions and one of the first theatre-party booking agents, died June 28 in New York.

Harold C. Wunsch, 52, news editor of the Kallet Theatres' station WKAL, Rome, N. Y., died June 7 in that city. Wife and daughter

Mrs. Adelaide W. Ulirich, former actress who played leading roles in stock companies, died June 27 in Philadelphia.

Mother, 82, of Irene Stegman (Mrs. Leonard Howard), former musicomedy actress; died in St. Louis June 6,

George B. Considine, 41, veteran sports reporter and brother of col-umnist Bob Considine, died in Washington June 29.

Eddle Arden, 44, stage and screen actor, died of a heart attack June 23 in Hollywood.

Svend Cade, 75, Danish legit and film director, died June 25 in Aarhus, Denmark. He worked in Hollywood from 1922 until 1929.

MARRIAGES

Elizabeth Lee Leighton to Michael Kapp, New Rochelle, N. Y., June 15. Groom is son of Dave Kapp, RCA Victor pop artists and repertoire chief.

MRS. Anthony J. Canney to Vincent R. McFaul, Buffalo, June 23. Groom is general manager of Loew's Buffalo theatres.

Jacqueline Sundt to Lt. Randall O'Dea, Jr., Indianapolis, June 25. Bride played Ado Annie in na-tional company of "Oklahoma" last

Barbara Janet Burris to William Herman, Scarsdale, N. Y., June 29. Bride is a radio-TV actress; groom is in NBC makeup department.

Regina Bahlman to Bilf Mulli-kin, Baltimore, June 29,3 Gröom is currently on Broadway Ind New Faces." none

Faces."

Belle Pasternack to Herb Vigran,
Carson City, Nev., June 8. She's
a film studio secretary; he's a
radio-TV actor.

Jean Parker to Robert Lowery, secret marriage, Miami, May 29, 1951, just announced. Both are film players.

Lee Hogan to Dr. Alonzo Cass, Los Angeles, June 27. Bride is an announcer at KNBH there.

Ginny Simms to Bob Calhoun, as Vegas, June 27. She's a

Las Vegas, June 27. She's a singer. Lucille Moriarty, to Richard A. Klunk, Columbus, June 28. Bride is former assistant promotion di-rector for WBNS there.

rector for WBNS there.

Elleen Ragovin to Norbert Becker, Chicago, June 25. Groom is Warner Theatre manager there.
Beverly Wills to Lee Bamber, Carson City, Nev., June 22. Bride is an actress, daughter of Joan Davis.

Davis.
Nellie Morris to Ramsay Williams, June 27, New York. Bride is in media deepartment of Young & Rubicam ad agency; groom is TV actor.

two daughters survive.

Hal Marston Squire, 60, master electrician for stage presentations an orch leader.

THE GOLDEN TOUCH

Translete

CALARIER

HIS PIANO AND HIS DRCHESTRA



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Sichesticky

RCA VICTOR Records



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NEW YORK, WEDNESDAY, JULY 9, 1952

PRICE 25 CENTS

\$3,000,000 POLITICO R

Telethons Due for Reappraisal As Coincasts Hit Diminishing Returns WON'T COVER COST

Phonies and publicity-seekers who volunteer large gifts that they have no intention of ever making are causing networks and stars to reappraise the economics of the marathon charity video shows which have become popular in the past couple of years. Throwing the post couple of years. Throwing the past couple of years. Throwing the years of the years of the years of years. Throwing the past couple of years. Throwing the years of the years of years. Throwing the years o

will be collected.

With staggering production telephone, time and talent exists, it's possible that costs of putting on the shows may be higher than the sum collected. Costs are increased by the fact that the charities themselves must spend considerable money in following up pledges in attempts at making collections.

According to

léctions.

According to Asa Bushnell, of the U. S. Olympic Committee, the Hope-Crosby telethon will bring in only \$300,000—and Hope and Crosby can get that amount anytime by playing a couple auditoriums without the bother to other stars who are canvassed to appear and the great expense of network facilities. The Damon Runyon Memorial Fund, for which Milton (Continued on page 49)

Instant 'Yes' or 'No' Vote On Public Questions With Latest Pay-as-You-See

Latest Pay-as-You-See

New facet has been added to Telemeter, pay-as-you-see TV system in which Paramount holds a 50% interest. It's a polling device by which TM subscribers will be able to register an instant "yes" or "no" vote to any proposition put before them via television.

Carl Leserman, who with David Loew is Par's partner in Telemeter, disclosed on his arrival in New York from the Coast this week, that coin receptacles now being manufactured for installation on subscribers' TV sets would have the "yes" "no" buttons. He said the polling device was suggested by a TM engineer and could be added at so little extra cost that it was felt to be worthwhile as a public service gesture.

Actually, unless there's a special reason to hurry, it will normally take four weeks to get all the answers in on any poll. The "yes" or "no" is punched in the tape that records in the coin box what show the subscriber is buying. The coin boxes and tapes will be collected once a month. Each day, 5% of the boxes are collected, so a sampling can be had day following the poll and there would be a 25% sample available at end of a week.

Leserman is in New York for hurdles with Paul But he will be a lowed to the deservant of the day and the subdelles with Paul But he would be a tweed.

Gruen: Listerine Mebbe

Gruen watch has bought Walter Winchell for a two-way spread on ABC radio and tele networks, with Lambert Pharmacal (Listerine) in-

Lambert Pharmacal (Listerine) interested in picking up the tab for the alternate weeks in both media. The time slots have not definitely been decided upon, since the deal hasn't jelled all around, but it's likely that Winchell will turn to the Sunday night. The probable, too, that Winchell will be beamed in a simulcast, although some other arrangements may be made.

Agency on Listerine is Lambert & Feasley, while McCann-Erickson handles Gruen.

FCC Approval Of **ABC-UPT Merger** Forecast By Aug.

Washington, July 8.
Federal Communications Commission package hearings on the Paramount anti-trust case were called off suddenly today (Tues.), with indications that the FCC may drop the entire proceedings and grant the American Broadcasting Co. United Paramount Theatres merger.

merger.

It was learned that the FCC general counsel Benedict Cottone conferred with parties to hearings and suggested that Paramount, ABC and UPT petition the FCC to drop the anti-trust issue and remove the case from examiner Leo Resnick. FCC was reportedly impressed with the fact that something drastic would have to be done immediately to rescue the ABC network from its present financial straits. nancial straits.

nancial straits.

Earliest that the Commission can act on the petition is next Wednesday (16), when it holds its regular weekly meeting. It would then take probably until Aug. 6 to review the proposed findings. FCC could then approve the merger at that time by a simple notice and issue its decision at a later date. This procedure would give ABC the chance it has asked for to have the merger approved in time for the merger approved in time for it to set its fall programming

plans.
CBS also took part in the petior the boxes are collected, so CBS also took part in the petidia sampling can be had day following the poll and there would be a
28% sample available at end of a
week.
Leserman is in New York for
huddles with Paul Raibourn, vp.
of Par, and on other matters. He'll
be east about a week'or 10 days.

By GEORGE ROSEN

Chicago, July 8.

The GOP convention wasn't a day old before the TV networks were certain of one thing—that, far from making money or breaking even on their sponsorship commitments, the final balance sheets. Would show a loss that, in the agreement may total in excess of \$3,000,000.

Just how severe the rap will be alonged in large measure on the teal number of commercial present in the week and during the procket time and dalent rebate to clients. Chicago, July 8.

clients. Within three hours after the convention opened Monday (7), NBC prexy Joseph H. McConnell was doing a scratch pad-and-pencil routine when the network took its first unexpected pre-emption rap to the tune of \$53,000—the protracted opening day hassle over temporary seating of disputed delegates knocking such lucrative litems as the Kate Smith summer show and the Colgate-sponsored "Big Payoff" off the NBC-TV channels. channels.

One major CBS exec ventured to belief that, when the the belief that, when the final score is tallied, the \$2,500,000 that Westinghouse is plunking down for its two-convention radio-TV (Continued on page 36)

Demands Legion Put Up or Shut Up' on Red Claims

Hollywood, July 8.

Presaging possible legal action against the American Legion, Selena Royle sent an "open letter" to the Legion yesterday (Tues.) virtually demanding that the vets group "put up or shut up" on its listings of filmites charged with possible disloyal activities. Letter appeared as an advertisement ter appeared as an advertisement in Daily Variety and offered the Legion an opportunity to "af-firm or deny" responsibility for rumors which might be responsi-ble for keeping her from working

in pix.
"It has been reported that the (Continued on page 16)

Ripens With Age

Ripens With Age
Paris, July 8.
Milton Berle, interviewed here last week, was asked to comment on having Bishop Fulton J. Sheen as his Tuesday night competition.
Crecked Berle: "We're both using old material."

SPONSORS' COIN 52-53 Looms Best Year in TV History; SRO Signs Going Up in Sponsor Splurge

RCA Letter Mislaid So Cap Gets Cantor

So Cap Gets Cantor

Hollywood, July 8.

Not knowing that RCA's Manie
Sacks would be bringing out with
him to Hollywood a contract
for the biopic score, Eddie Cantor
signed with Capitol Records' veepee and recording chief, Alan Livingston. The Warner Bros, screen
biog on "The Eddie Cantor Story"
will be waxed by Cap, in Hollywood, despite Cantor's recent diskign associations with RCA Victor
and his current tie-in with NBCTV for another year.

A mislaid letter from RCA in
New York caused Cantor to become impatient and sign with Cap,
especially in light of some unusual
intra-trade concessions on record-

intra-trade concessions on recording orchestral fees and the like.

Chi 'Goon Squads' **Menace TV casters** To Get on Camera

Chicago, July 8.

Despite weeks of advance preparation, the radio-TV networks covering the Republican convention here have discovered one important angle was overlooked. That's some means of protecting newsmen conducting corridor interviews, particularly those televised "q. & a." sessions, from being bounced around by the "goon squads" obviously organized to "invade" the telecasts.

As the delegate dogflight between the Taft and Eisenhower forces hit the "no holds barred" stage, the partisans of both camps put the physical squeeze on the TV commentators by a series of planned "invasions" of the various off-thecuff shows picked up by the cameras strategically located in the halls of the Conrad Hilton Hotel, convention headquarters.

During several web pickups the (Continued on page 6)

Kaye's Frisco 2-Weeker; N. Y. Palace May Follow

Hollywood, July 8. deal was closed today (Tues.)

With all signs pointing to the 1952-53 season being the best commercially in television history, top execs of both CBS-TV and NBC-TV are asking, "What's all this about a 'soft' market for TV sponsors?" To date, with more than two months of selling still to go before the season officially starts in September, NBC is dusting off its nighttime SRO sign and CBS isn't far behind. And with several top bankrollers known to be shopping for programs and network time, it looks as though ABC and DuMont will also capitalize on the market's bullishness.

will also capitalize on the market's bullishness.

NBC, enjoying one of its biggest single week's sales efforts last week, closed the lists on its Saturday night. "All Star Revue" and "Show of Shows" and also inked Anhèuser-Busch for a, quarter-hour show once weekly. As result, the week, in its Class A evening time, still has available only the Wednesday evening 8 to 9 hour, and hopes to have a bankroller inked by next week for the Worthington (Tony) Miner show to go in there; alternate week availabilities on "One Man's Family" and the new weekly half-hour "Kukla, Fran, & Ollie," and a quarter-hour segment in the 7:15 to 7:30 p.m. strip.

CBS is not far behind on the sponsorship score. That web, after inking several new bankrollers during the continued on page 49)

(Continued on page 49)

GOPoliticos Are 'Slim Pickin's' for Niteries, Pix, Hotels, Legit in Chi

Pix, Hotels, Legit in Chi

Chicago, July 8.

Delegates to the Republican convention are evidently awaiting the return of prosperity—that is, the Republican kind. The politicos aren't spending their money for any entertainment. Instead, they seem to be looking to the various candidates for cuffo drinks, food and acts.

So far, the Taft forces made the only big splash, spending a reported \$15,000 for three days of Sammy Kaye and four days of the Vagabonds. Elsenhower backers used Lou Breese's hand at a Blackstone Theatre reception Sunday (6). Hotel managers are getting a financial headache from the free bars scattered around the various headquarters' ante-rooms.

The noise and commotion in the hotels caused one worried manager to remark, "The veteran groups in convention are bad enough, but tame by comparison to these pseudo-playboy politicians." While hotels take unusual precautions during conventions, this one calls for delicacy of handling due to the national interest—and publicity.

With the exception of the Conwent with the convention of the Conwent with the conwent with the convention of the Conwent with the conven

A deal was closed today (Tues.) by the William Morris Agency that will bring Danny Kaye to the Curan, San Francisco, in his own variety revue opening Sept. 7 for 20 performances in 15 days. Frisco Light Opera Assn. sponsors.

While terms are not yet set, it's understood Kaye will be guaranteed \$23,000 against 70% of the gross, or option of playing at straight 75-25 split.

Kaye's Curran date may be followed by four weeks at the New York Palace.

Nat'l 'Web' of 84 TV-Equipped Theatres Offered to Big Non-Show Biz Users

Total of 84 important film theatres across the country, with a combined seating capacity of 202,-000, will be made available to king-size corporations, Government agencies or other interests who can adapt the facilities of the houses, all of which are equipped with large-screen television, for their purposes. The TV installations make for the key factor.

United Paramount Theatres, via an elaborate brochure sent to ad agencies, business units and educational groups, declared that theatre TV "combines the impact of dramatic visualization, the intimacy of a personal message, including two-way conversations, and the selectivity of a mailing list." With these features underscored, UPT states that theatres with TV could be used for sales meetings, product showings, stockholders meetings, group training, national conventions, etc.

Circuit exces stated that since United Paramount Theatres, via

conventions, etc.

Circuit execs stated that since the theatres are of various sizes and locations, the cost of renting any number of them could not be immediately determined. But in general, it's said, expense per unit would be low enough to fit the budget of any potential user.

UPT itself has 14 theatres with TV equipment, each seating around 3,000. Chain is not acting as agent for the remaining 70 spots, but believes these could be lined up to provide a nationwide network for the customer.

The idea represents the first

The idea represents the first time that such a number of big film houses would be put to use for any program other than enter-tainment

WEBB TO STAR IN 20TH'S TITANIC FILM

Hollywood, July 8.

Clifton Webb was set by 20th-Fox to star as an American million-aire in "Nearer My God to Thee," story of the Titanic sinking. Title is tied to the hymn sung by passengers as the ship sank.

Charles Brackett is producing, with a Sept. 15 start slated. Walter Reisch, who just returned from a 10-day N.Y. research trip, is scripting with Richard Breen.

Hayes-Healy 'Pleasing' At London Palladium

London, July 8.

London, July 8.

Peter Lind Hayes & Mary Healy, who opened at the Palladium here yesterday (Mon.), earned pleasing reception, but the act needs reroutining before duo can make the sock impact their talents deserve. Man-and-wife team scored with a wide range of material and charming qualities. Show sagged midway and needs tightening at this point to keep the laughter rolling.

Rolly Rolls hit the iacknot with

Rolly Rolls hit the jackpot with new set of comedy pianistics.

Rest of the show includes British comic Jimmy Wheeler; Ganjou Bros. & Juanita, adagio; Tommy Cooper, comedy magico; Hassan Ben All Troupe, tumblers; Elizabeth & Collins, wire walkers, and the Rosinas, aerialists.

Sherwood, Kazan Ready European Circus Pic

Robert E. Sherwood, is due in New York from London July 15, when he will confer with Elia Kazan on a film project the pair are readying for 20th-Fox pro-duction. Sherwood is currently working on the screenplay, which

Kazan will direct.
Pic, to be known as "Man on a
Tight Rope," is a story about a
European traveling circus. There's a possibility it may be filmed on the Continent. Kazan returned to N. Y. last week and is currently commuting between New York and his Newtown, Conn., summer home.

nis Newtown, Conn., summer home.
Venture with Sherwood will be
the first of many projects he is
presently lining up. Following the
film stint, he will begin work on
directorial chores for Tennessee
Williams' new legiter. After the
Broadway job, he expects to begin work on another film.

Film as News Vehicle **Explored by UNESCO** In New World Analysis

Paris, July 1.

As one of its series of studies of the principal media of mass communication, United Nations Educational, Scientific and Cultural Organization (UNESCO) has just published a 100-page, worldwide analysis of news films. Titled "Newsreels Across the World," tome was written by Swiss film expert Peter Baechlin and Maurice Muller-Strauss, writer and film historian. English adaptation is by James Beveridge, European rep of Canada's National Film Board.

Board.

In exploring the film as a vehicle for news, book states that the world's 100,000 theatres have a weekly attendance of 215,000,000, and most patrons see newsreels regularly. Situation stems directly from the ploneering of the Pathe Bros. and Leon Gaumont in France, Oskar Messter in Germany, Thomas A. Edison and later the Biograph and Vitagraph companies in the U.S.

Balance of the publication discussions of the property of the publication of the publication

panies in the U. S.

Balance of the publication discusses the world newsreel industry and presentation and content of newsreels. It also contains a wealth of tables and graphs as well as studies of news films in France, Uruguay, Egypt, India and the U. S. Production and distribution are dissected especially with a view to companies, economic structure, filmmaking methods, censorship and rental systems.

Touching on the growing com-

censorship and rental systems.

Touching on the growing competition of television, book points out that of all types of film, newsreels are most threatened by TV's progress. Seriousness with which the new medium is regarded is seen by the reels' refusal to cooperate with the BBC's Television News shortly after the war. BBC retallated by forming its own newsreel unit.

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JACK SHAINDLIN

Musical Director of Louis de Rochement's "Walk East on Beacon"

Holiday Span Ups Borscht Biz But '52 Seen Diving

The generally good weather prevailing over the long July 4 weekend helped resort operators recoup, to some extent, the losses during the long string of rainy weekends. In the Catskill borscht belt, hotelmen hit a temporary siege of prosperity. The large spots did turnaway business and the smaller hotels had comfortable houses. Complaints were at a minimum, businesswise, throughout the area.

However, the bonifaces feel that the season's total will be below that of last year. The desolate weekend biz of prior weeks is only one factor. It's felt that business conditions generally are not conducive to capacity operation.

The operators say this lethargic situation prevails during every presidential election year.

Reds Use 'Sons' In **Anti-Yank Series**

Vienna, July 1 Arthur Miller's play, Sons," has been adopted by local Soviet Information Center for live production in its permanent series of anti-American stage produc-tions. It will be presented to cuffo audiences at the Center's excellently-equipped theatre, in a translation by Berthold Viertel, director-author who returned from the U. S. to his native Vienna after the war.

Probability is that the "Death of a Salesman" author or his agents were not even consulted by the Reds here. It's been their habit to simply grab U. S. plays which suit their line and put them on in Info Center or Commie-operated Scala Theatre without permission and without paying royalties. Plays by Clifford Odets, the Kanins, Howard Fast and Sidney Kingsley have been thus adapted, some-times with rewriting to turn them

have been thus adapted, sometimes with rewriting to turn them into sharply anti-Capitalist and anti-U. S. documents.

"Born Yesterday" for instance was converted from a comedy into a deadpan piece in which the gal was merely a downtrodden daughter of the people whose eyes were opened by a Communist writer as to how she was being exploited by the capitalist junk dealer and his lik. Other standard numbers on the Soviet repertoire are the Russian-written "Meeting on the Elbe" and "The Russian Question" which picture Americans in the blackest possible terms.

Commie press, announcing the ter of the people whose eyes were opened by a Communist writer as to how she was being exploited by the capitalist junk dealer and his lik. Other standard numbers on the Soviet repertoire are the Russian-written "Meeting on the Elbe" and "The Russian Question" which picture Americans in the blackest possible terms.

Commite press, announcing the "All My Sons" preem, said it was for his authorship of this play that Miller was "persecuted by the notorious anti-American Activities Committee,"

6 MO. L. A. 1ST RUNS UP

Los Angeles, July 3.

Boxoffice receipts for the first half of 1952 in Los Angeles first-run film houses were 1.5% ahead of corresponding period last year, although grosses for the second quarter mee 5.6% behind the second quarter in 1951.

Six-month total for the de luxe \$4,314,500, compared with \$4,250,000 in 1951. Coin collected during the second quarter of 1952 amounted to \$1,897,500. Last year it was \$2,011,100.

SCULLY'S SCRAPBOOK

By Frank Scully

By a fortuitous concatenation of events, as Prof. Charles Austin Bard used to say when explaining political roguery on the international level, the macemen who compose Variative's copy desk take a vacation just when exceptionally good pictures come into release. As these mugs of storewall Jackson, it is my good fortune that they are not according to the property of the property of the property of the world today, don't walk, run to the nearest uncobvebbed Bijou playing "Sally and Saint Anne," as dreamed up-by Jim O'Hanlon for Universal-International.

In its rougheut way, it" and before any deputy exeman on the court of the control of the cont

May Theatre Admission 🕟 Taxes Off; Cabarets Up

Washington, July 8.

Theatre admission taxes collected during May totaled \$25, 221,000, a substantial decline from the same month last year, when collections were \$28,686,000, according to monthly report of the Bureau of Internal Revenue. Taxes on roof gardens and cabarets totaled \$3,821,000, a slight gain over a year ago.

totaled \$3,821,000, a slight gain over a year ago.

Reflecting reduced demand for TV sets, receipts from manufacturers' excise taxes on radios, phonographs, etc., totaled \$10,704,000, a drop of \$6,622,000 from May of 1951.

6 MO. L. A. 1ST RUNS UP

FIREMEN TO RESCUE FOR BENNETT BLOWOUT

Fayetteville, N. Y., July 8. Local firemen not only got in to the act, but they saved it at . last Thursday night's (3) performance of "I Found April," starring Constance Bennett, at the Famous Artists Country Playhouse here. The volunteer smoke-eaters came through with emergency lights and enabled the performance to go on after an electrical storm knocked out the regular house lighting.

When the storm blacked out the theatre, resident manager George Englund called the local fire company, which sponsors the Playhouse. Within a few minutes the volunteer firemen arrived and strung fire floodlights along the balcony rail, using power from the fire engine generator. The show started a half-hour late and, after about 40 minutes' performance, the regular lights were restored and the show continued according to repetifications. specification.

Miss Bennett made a thank-you speech at the final curtain. There were no demands for refund

THERE'LL ALWAYS BE A PIX BIZ

ILS. Distribs to Get Record \$26,000,000 From Britain But Fearful of Future

American film companies willget between \$25,000,000 and \$26,600,000 in remittances from Britian this year—the largest of any
12-month period since 1947. Yank
execs are viewing with trepidation,
however, negotiations for the new
Anglo-U. S. agreement that will betome effective Oct. I. They fear
they will not be able to get an
equal amount of coin out, although
it has become vital to keeping their
overall operations in the black.
Remittances from Britain for the
year ending Sept. 30 probably will
be considerably larger than the
total net profit from worldwide operations of the 10 top companies
for the 12-month period. British
remittances will account for about
20% of the approximately \$125,
000,000 expected from the entire
foreign market.
American companies will be fortunate in that they will have no
blocked balances in England as of
Sept. 30. As a matter of fact, a
number of companies will be fortunate in that they will have no
blocked balances in England as of
Sept. 30. As a matter of fact, a
number of companies will be overdrawn. This favorable situation
for the American distribs has a
number of causes.
First is that the British b.o. has
held up well and Hollywood has retained its knowhow in making pix
that are popular in England and
are able to get a goodly chunk of
theatre income. As a result, there
will be a total of between \$40,000,000 and \$42,000,000 earned for
heir "New York account" by the
mijors.

Secondly, Yank firms have gone
to considerable trouble to fulfill

majors.
Secondly, Yank firms have gone
to considerable trouble to fulfill
(Continued on page 18)

McCarthy Aims Bill At 'Red-Taint' Pix

Washington, July 8.

A bill prohibiting exhibition in educational institutions or use by Government agencies of motion pletures based on scripts written by persons with Communist or Communist-front connections was introduced in closing sessions of Congress by Sen. Joseph McCarthy (R.-Wis.) and referred to the Senate Commerce Committee. Sen. William Benton (D.-Conn.) promptly labelled the measure "a very dangerous proposal."

Sen. McCarthy told the Senate he had his staff pick names of script writers who prepared films listed in a catalogue entitled "educational film guide." His staff, McCarthy said, found "a fantastic pleture. We submitted 17 names of individuals who prepared scripts for educational films used in the indoctrination of American children, and of the 17 names submitted to the House Committee on Un-American Activities. We find that eight have very extensive recreds of Communist-front activion-American Activities. We find that eight have very extensive rec-ords of Communist-front activi-ties."

A report from House committee n a "typical" case, as inserted in (Continued on page 6)

Pacific Drive-In Chain Installs Bank Night

Installs Dank Night in 17 ozoners of the Pacific Drive-In circuit in this area aims another blow at conventional theatres. Although the ozone chain is launching the cash gimmick at the height of the summer season; it has its eye on winter months, with the hope that the cashpots will receive such attention that patrons will risk colder weather for a chance to win coln.

coin.

Bank Night has been active in the Pacific's San Pedro Drive-In for some time, results there cueing the operation of the giveaway stunt throughout the circuit. Each cooner is putting up \$500 to get the Bank Night feature rolling, adding \$100 for each week there is no winner. The kitty at each house will be individual and not pooled.

H'wood Paychecks Up

Hollywood, July 8.
Film industry paychecks rose again in May, hitting an average of \$112.61, compared to \$110.40 for April, and \$103.72 for May,

California Labor Statistics Bulletin reported workers averaged 41.4 hours at \$2.72 per hour, as against \$2.71 for 40.8 hours in

Industry Poised To Test Ohio's **Censorship Right**

Two-pronged attack to strike down the censorship of films in Ohio will be made as part of the industry's effort to eliminate the scissors wielders throughout the U. S. Supplementing the Motion Picture Assn. of America's announced intention of testing the right of Ohio censors to approve newsreels prior to their showing will be a case involving the feature pic, "Native Son." Ephraim London, attorney who successfully argued "The Miracle" case hefore

will be a case involving the feature pic, "Native Son." Ephraim London, attorney who successfully argued "The Miracle" case before the U. S. Supreme Court, has been retained by Classic Pictures, distributors of "Native Son," to seek an overruling of the order banning its exhibition in Ohio.

Under Ohio law, any person dissatisfied with an order of the Dept. of Education, the state's censorship body, can appeal directly to the Ohio Supreme Court, the highest tribunal. Consequently, London will submit briefs to the court in about two weeks. He has learned that the court's docket is clear and expects to argue the case in September. It is anticipated that Lon-(Continued on page 18)

Metro Reported Buying 'Kate' for 100G Plus %; Jack Cummings Produces

Jack Cummings Produces

Metro is close to inking a deal for the film rights to "Kiss Me, Kate," the musical which ran 1,077 performances on Broadway and is now touring the U. S. Purchase price reportedly will be \$100,000 plus a percentage of the picture's profits.

Of the coin, 60%, will go to authors Bella and Samuel Spewack along with composer Cole Porter. Remaining 40% will be split between Lemuel Ayers and Saint Subber, the show's producers, and their backers.

Projected film version will be produced for Metro by Jack Cummings. Additional songs will be written by Porter, who cleffed the music for the original which opened in December, 1948, with Alfred Drake, Patricia Morison and Lisa Kirk in top roles.

A big hit abroad, "Kate" has just paid another \$12,000 melon to its investors. Latest divvy brings the backers' return to \$1,050,000 on an investment of \$180,000.

Perlberg Joins Seaton To Prep 'Boy' in France

William Perlberg, Paramount producer, and Arthur Jacobson, his assistant, arrived in Gotham from the Coast yesterday (Tues.) to join director George Seaton, who hopped into New York a couple of days earlier.

Perlberg and Seaton sail for France Friday (11) on the Liberte to start work on their next, "Little Boy Lost," Bing Crosby starrer which will be shot partly in that country. Jacobson goes to Paris yia plane.

RE-GEARING OF INDUSTRY SEEN

By HERB GOLDEN

Revolutionary period through which the picture industry is now racing has made the crystal ball a rudimentary appurtenance on any executive's desk. Gazing into this handy instrument, it's easy to see considerable of the future in sharp focus and another hefty portion in at least vague outline.

On one point the crystal is quite clear. That is, as someone put it, "the picture business is not resigning from the world"—there will always be one. It may be on a somewhat different level, but there will be Hollywood to continue to make pictures and theatrest to play them.

That's not Pollyanna-ism, but hardneaded fact. So me where around 45,000,000 people a week are buying tickets to theatres in the United States. That's down from the perhaps 65,000,000 during the peak years (those 90,000,000 figures were never more than a pressagent's dream), but any retall industry that sells 45,000,000 of its product for cash every week at an average of about 46c each, still has pretty important cookies. Ask any businessman.

The crystal ball makes pretty clear, too, what the reduction in film patronage since the war calls for. That's simply—although it's hardly simple—a re-gearing of pro-(Continued on page 16)

Scribes Protest MPIC Loyalty Board; Wedge For Pressure Groups

Hollywood, July 8.
Protests against the Motion Picture Industry Council's proposed loyalty board were made at a meeting of the Screen Writers Guild by loyalty board were made at a meeting of the Screen Writers Guild by Mary McCall, prexy, and Dudley Nichols. These were in response to an appeal by Ronald Reagan. head of the Screen Actors Guil's and one of the sponsors of the MPIC plan.

Reagan explained that the plan is the only one presented thus far, and that MPIC is ready to accept a better one if it can be found. There was no vote on the subject, (Continued on page 13)

Chi Convention TV Fails to Dent B.O.; Some Houses Feel Surprise Upswing

'Wind' Makes It

"Gone With the Wind," which has played and re-played in all major countries except one since it was lensed by David O. Selznick in 1939, is finally set to complete its blanketing of the world.

Metro will distribute the eplc in Japan for the first time, beginning with Tokyo openings in September. Titles will be used and a three-month promotional campaign is now underway.

Yanks May Toss 1st Team Into Paris-U.S. Talks

With negotiations at a stalemate With negotiations at a stalemate and the French taking an adamant stand, Yank distribs may be forced to throw their first team into Paris talks on a new Franco- U. S. film pact. There's possibility that Eric Johnston, John G. McCarthy and James A. Mulvey may head for France next week to pick up the negotiations at point at which they hit a dead-end a week ago.

they hit a dead-end a week ago.
Yanks grabbed something of a tactical advantage at the finale of the two weeks of huddles by walking out on the French, when the latter insisted on being what the Americans felt was overly-tough. French were taken by surprise by the move.

the move.

Paris negotiators' proposal that the present ceiling of 121 American imports yearly be cut to 90 was at the nub of the breakdown in huddles. French indicated they might be willing to come up from that low number — which somewhat stunned the U. S. team — but at cost of a limitation on remittances of earnings.

Actually the French phrased it

mittances of earnings.

Actually, the French phrased it the other way. They hinted they'd be liberal on the matter of remittances (which could total \$4,-500,000 to \$5,000,000 a year) if (Continued on page 13)

ists who had anticipated disastrous influences on the boxoffice, radio—TV coverage of the Republican national convention appears to be having little effect. In some spots, as a matter of fact, theatre business has shown some improvement this week and in other areas there has been no effect at all.

United Paramount Theatres, operating over 650 houses, registered a 5% attendance increase on Monday (7) over the corresponding Monday of last year. Income

Monday (7) over the corresponding Monday of last year. Income around the RKO chain was steady for the most part and in some situations in New York, Brooklyn, New Orleans and San Francisco an improvement was noted. The Warner circuit's revenue for Monday compared favorably with last week's take. Robert Weitman, UPT v.p., has week's take. Robert Weitman, UPT v.p., has it figured that presidential conclaves actually stimulate the b.o. "People want to escape the grim realities of politics and in so doing they attend theatres," he observed. UPT attendance figures come in daily from a list of key houses in a number of cities from coast to coast. In large measure they re-

(Continued on page 13)

Roxy to Compete With Hall on Pix

New policy under consideration for the Roxy, New York first-run now severed from 20th-Fox under the divorcement decree, will have the house in virtually direct competition with Radio City Music Hall for top product from all principal film companies. Roxy in the past has been an outlet for 20th's pix almost exclusively. Tipoff on the booking pattern for the future is that the Roxy appears angling for films which normally figure to play the Hall. Overtures already have been made (Continued on page 16)

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July 4 Ups Biz; 'Robin' No. 1, 'Scaramouche' 2d, 'Nellie' 3d, 'College' 4th, 'Clash' 5th

National Boxoffice Survey

'Nellie' 3d, 'College' 4th, 'Clash' 5th

The long July 4 weekend is giving most key cities covered by VARIETY a real hypo this session although some localities were hurt, starting Monday (7), by the Republican national convention and interest in it via TV and radio. A few keys had the benefit of a break in the extended heat waves.

"Robin Hood" (RKO-Disney), which hinted unusual promise last stanza, soared to the first spot nationally. The adventure pic, made in England, ranged from fine to terrific in more than seven key cities covered by VARIETY. The ability of the film to hold so strong in its second N.Y. week tipped the type of draw because many straight-films were faring badily there.

"Scaramouche" (M-G), champistraight-films were faring badily there.

"Clash By Night" (RKO), near the top for several weeks, is winding in give fith while "Pat and Mike" (M-G), second a week ago, will be sixth. "Winning Team" (WB), a bit laggard previously, is showing more stamina this round and will take seventh money.

"Has Anybody Seen My Gal" (Wild Heart" (RKO), good in Boston. (Complete Boxoffice Reports on Pages 8-9).

DAILY VARIETY
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Par May Go Into Production of Its **Color Tube for Home Television Use**

With recent modification of the-National Production Authority's ban on color tele, Paramount is pushing ahead with plans for its Laurence Chromatic Tube. An-nouncement is expected shortly of several projects now being worked out in much secrecy.

One of the plans is believed to One of the plans is believed to be large-scale demonstrations of the tube. More importantly, however, is the possibility that Par may begin manufacture of the device for home viewers. It is claimed that tube will work with black-and-white as well as color, so TV set owners who want to be insured against the future—when tinted telecasts are resumed—can do so by purchasing Chromatic receivers at very little more than ordinary beaw sets.

by purchasing Chromatic receivers at very little more than ordinary b-&w sets.

Dr. Ernest O. Laurence, who invented the tube, arrived in New York over the weekend for confabs with Paul Raibourn, v.p. of Paramount. Laurence and three other scientists own a 50% interest in the gadget. They headquarter in Chromatic's lab in Oakland, Cal.

NPA, in lifting the home color ban, laid down as a condition to manufacturers of sets regulations which other rainbowed TV outfits have admitted they can't meet. Par feels it can. Laurence's trip east for laying out of plans is the result.

NPA regulations provide that production of tint equipment not divert defense manpower, that it not delay production of electronic products for the military, that Government contracts not be refused because of color TV production and that no additional allotments of controlled materials will be required.

Chromatic tube is also applicable to large-screen theatre tele and Par's announcement may also include plans for production along that line.

Lesser Nixes Release Of Films to Tele: Sees Less Coin Than From Reissue

London, July 1. His films will not be released to His films will not be released to television in the foreseeable future, Sol Lesser declared here this week. Indie producer said he felt that the potential revenue from video was comparatively insignificant, compared with the normal reissue market.

Special of the first that the said the said that the said tha

market.

Speaking of changes in Hollymarket.

Speaking of changes in Hollywood in an interview here, he
opined that mass production of pix
is ending. Apart from a handful
of the majors, production—and in
turn exhibition—will follow a more
selective pattern, Lesser said. His
idea is that pix have been exhausting their commercial potential far
too quickly, through playoff not
being channelled through proper
houses and over a long enough
period of time.

In support of his contention,
Lesser cited two outstanding postwar British productions, "Red
Shoes" and "Hamlet" both of
which had been major dollar
earners for the British motion
picture industry. They had done
well, but in his opinion could have
done far better if their earning
power had been spread over a
period of years instead of just 12
or 18 months.

Lesser and Hollywood attorney
Mendel B. Sliberberg, who has
been accompanying him on a tour
of Europe the past six weeks, are
due in New York July 23. They
are leaving from France on the
Liberte.* Speaking of changes in Holly-wood in an interview have have

Lesser will be in New York just a few days before taking off for the

Einfeld Huddling In Munich on 20th Pix

Charles Einfeld, 20th-Fox ad-pub v.p., is in Munich for huddles with 20th sales reps in Germany and exhibs on the company's forthcoming releases. He's giving special attention to the German preem of "The Snows of Kilimanjaro," Darryl F. Zanuck production, which will open simultaneously in a number of key cities around the world in November.

Einfeld winds up his Munich confabs today (Wed.). Next hop on his tour will be to Switzerland.

Complete SAG Suport On Movietime USA Tours

Hollywood, July 8.

Pledge of complete support for COMPO's 1952 Movietime USA tours was voted unanimously by directors of the Screen Actors Culld

Guild.

Committee named to plan participation in the tours consists of Ronald Reagan, Walter Piegeon, Richard Carlson, George Murphy and Kenneth Thomson.

Nat'l Theatres **Seek Telemeter** Franchise Deal

Hollywood, July 8. Hollywood, July 8.
Deal is in the making with
Charles Skouras, National Theatres prexy, by which NT would
become franchise-holder for Telemeter in one of the circuit's California towns. The subscription TV
devices would be put in there for
experimentation as a followup to
Telemeter's trial run in Palm
Springs next February.

Skouras her suited a large in

Skouras has evinced a large interest in the pay-as-you-see gadget, which is half-owned by Paramount, as he has in Eidophor, theatre tele system to which 20th-Fox has U. S. rights. He's first in line to receive the Eidophor machines when they're ready.

NT would get a 50-year franchise on Telemeter, and would presumably branch out and buy the rights for additional towns if the initial trial proved successful. Telemeter's plan is to offer exhibs throughout the country first crack at buying the franchises, since it's figured (1) that as showmen they'd be logical operators of the devices, be logical operators of the devices, and (2) they'll require another biz to compensate for the dent Tele-meter could put in their theatre

grosses.

A franchise-holder would be responsible first for selling TV set owners on installation of the gadget for accepting coins, which would unscramble Telemeter shows would unscramble Telemeter shows coming over the air. Charge per installation is now being figured at \$7. Franchise-holder would likewise have the responsibility of making the collections from coinboxes in homes.

There's a probability that he'd also do the programming—that is, select pix to be transmitted on the (Continued on page 13)

UPT EXECS HUDDLE ON **NEW PRODUCT IN DET.**

Detroit, July 8.

United Paramount Theatre execs met in Detroit for two days last week to discuss new productions for the summer and fall season, and methods of presentation which will be accorded them.

Reception of the big screen tele presentation of the Robinson-Maxim fight, which filled United Detroit Theatre's Michigan and Palms to capacity, was a bright conversation piece, too.

Some discussion was on whether

Palms to capacity, was a bright conversation piece, too.

Some discussion was on whether or not the theatres should furnish tele sets for lobbles during the positical conventions. No agreement was reached, with most waiting to see how much interest would be engendered by the political shows. Host to the group was Earl J. Hudson, president of United Detroit Theatres. Attending were Edward L. Hyman, veepee of United Paramount, of New York; Simon Siegel, comptroller of the national corporation, also of New York; Eugene Street, general manager of Paramount Theatres, Poughkeepsie, N. Y.; Ira Epstein, general manager, Monroe Amusement Co., Rochester, N. Y.; Arthur Krolick, general manager, Paramount Theatres, Buffalo; Ben Rosenberg, general manager, Penn-Paramount Corp., Wilkes Barre, and Selig Seligman, Northio Theatres, Cincinnati.

Pascal Stalls 'Gandhi'

Hollywood, July 8; Shift in Gabriel Pascal's produc-tion program set "The Story of Gandhi" back until next year, with George Bernard Shaw's "The Devil's Disciple" slated as his next

Devits Disciple stated as his next venture. Gandhi picture was postponed because of the amount of prepara-tion required. Pascal recently put the finishing touches on "Androcles and the Lion."

N.Y. Bijou, Astor Tie for 'Fatima'

Unusual New has been lined up by Warner Bros. for "Our Lady of Fatima," religioso for "but his the company is halling for "Our Lady of Fatima," religioso pie which the company is halling as another "Song of Bernadette." Film, in WarnerColor, is set to preem in August day-and-date at the Bijou and Astor, both City Investing Co. houses. Former, a legit house converted to films, will operate on a two-aday policy, while the Astor will follow a grind routine.

Booking is similar to that ar-

operate on a two-a-day policy, while the Astor will follow a grind routine.

Booking is similar to that arranged by Metro for "Quo Vadis" last November, when the pic ran simultaneously at the Astor and Capitol, with the former on a road-show policy. While Astor and Capitol are six blocks apart, the Bijou, on West 45th St., is around the corner from the Astor. Consequently, New York's film row will be observing with considerable interest the Warner experiment. Bijou, incidentally, has been shuttered for several months. Last pic to play the house was "Cry, the Beloved Country."

Exact opening day of "Fatima" depends on the run of WB's "The Story of Will Rogers," which precedes "Fatima" at the Astor. Since closing down of the Warner Theatre, WB's N. Y, flagship, the company has been extremely active in placing product in other Broadway theatres. While the Warner Theatre operated, WB rarely placed its films in another house. Recently, however, it had five pix on Broadway simultaneously.

Warners apparently is not going

however, it had five pix on Broadway simultaneously.
Wainers apparently is not going steady with any of the Broadway showcases, booking its film all over. It has had deals with the Music Hall, Mayfair, Astor, Globe, Paramount and Palace. Its closest tes of ar has been with the Astor, with three pictures in a row set for that house. "3 For Bedroom C," the Gloria Swanson starrer, will be followed by "Will Rogers" and then "Fatima."

Author's Widow Sues 20th. Publisher for \$21,500 In 'Rifles' Pix Rights Snarl

20th-Fox and Bobbs-Merrill Co. 20th-Fox and Bobbs-Merrill Co., were named defendants in a \$21,-500 damage suit brought in N. Y. Federal Court Thursday (3) by Dawn. Mundy Provost. Widow of Talbot Mundy, who authored "King of the Khyber Rifles," she charges that since 1951." Bobbs-Merrill has falsely represented that 20th owns the film rights to "Rifles."

After copyrighting the book in

20th owns the film rights to "Rifles."

After copyrighting the book in 1916, Mundy assertedly assigned film rights to 20th in 1928. However, Mrs. Provost claims that she acquired the renewal rights to the work in 1944 upon expiration of the original copyright. Moreover, she contends, the major was willing to pay her \$2,000 on a "technical assignment."

But, according to the complaint, Mrs. Provost rejected 20th's offer of \$2,000, since Bobbs-Merrill reportedly demanded half of the amount as an agent's fee. Under an alleged agreement with Mundy, the publishing firm was to receive 50% of whatever sum the film rights to the work brought.

the work brought.

Europe to N. Y.

George C. Arthur Barney Balaban George C. Arthur
Barney Balaban
John Burrell
Chester ConnEd and Pegeen Fitzgerald
Ted Friend Ted Friend
Cynda Glenn
Signe Hasso
Michel Mok
Robert E. Sherwood
Harold Thackrah
Florence Vandamm
Kathleen Winsor

Otherwise, Hope's at Liberty

Itinerary set for Rob Hope, who's just completed his assignment in Paramount's 'Road to Bail,' makes it clear that Hope's on the hop. He planed into Gotham from Hollywood last Wednesday (3), played a benefit (cerebral palsy) golf game in Monticello, N. Y., on Thursday, and another in Philadelphia Friday. At this point he squeezed in some promotional work for Par's "Son of Paleface" and then trekked to Chicago. This week he's, doing a radio-Ty commentator series on the Republican convention in Chi, then to Columbus, O., where he'll visit relatives. Hope follows this with a return to Chi, and coverage of the Democrats' conclave, He'll spend the week of July 27 in Denver (more golf), and then wing back to the Coast to guestar at a veterans' convention on Aug. 4. On the following day Hope heads for Gotham again and boards the United States Aug. 8 for a 10-day tour of France and Italy via auto. He has tentative plans to do a series of one-nighters commencing Aug. 23 in Norway, Sweden and Scotland. He'll be in London, beginning Aug. 30, for two weeks at the Palladium. A flight to Paris comes in about this point to meet Bing Crosby (more golf, presumably) and the two will jump back to London to play another charity tournament. Hope will leave England for the States Sept. 23.

More Exhibs Test Price-Cutting; Slashes Boost Harrisburg Biz

Fox West Coast Sells Oakland House for 250G

Los Angeles, July 8.
Franklin Theatre, a Fox West
Coast property in Oakland, was
sold for upwards of \$250,000 to
John M. Sousa under terms of
the Federal consent decree.
Peter A. DeCencie obtained a
longterm lease from Sousa and
will operate the 813-seater under
an art policy. Building also contains nine stores.

UA Burned Over Pathe Suit; Preps **Counter-Action**

Plenty burned over the New York Supreme Court action against the company filed by Pathe Industries, United Artists toppers this week began preparation of a counter suit against Pathe. In the Pathe complaint entered last Thursday (3), it's asserted that UA failed to suit against Pathe. In the Pathe complaint entered last Thursday (3), it's asserted that UA failed to turn over distribution revenue covering the licensing abroad of Eagle Lion Classics pix prior to the take-over by UA of ELC. Latter was a Pathe subsid. Pathe claims \$635,-000 is due to it via ELC as distributor of indie product and as outright owner of various pix.

UA acquired ELC on April 28, 1951. Pathe takes the position that deals for licensing pix in foreign territories were set prior to that date, but the distribution coin was forwarded to UA instead of Pathe. Latter wants its share of alleged monies owed it plus other amounts which it, Pathe, wants to send on to the indie producers as their divy.

Particularly vexing the UA-ites was timing of the action, plus fact that Pathe had UA's bank accounts attached in the amount of \$230,000. Suit was filed at 4:45 n.m. July 3, on the holiday eve. Attachment factor was completely unnecessary, UA officials said, and Pathe must have been aware of this.

\$306 to Be Sought

As result of the suit, UA president Arthur B. Krim and top-level associates were forced to interrupt the weekend holiday to come into Gotham to post a bond. This released the company from the restriction on its cash at hand.

Actually, UA admits there are certain amounts due Pathe. But the distrib also avers that Pathe owes it a hefty wad of cash. This, (Continued on page 6)

N. Y. to L. A.
Jules Alberti
June Allyson
Steve Broldy
William Gargan
Frances Goodrich
Albert Hackett
Radle Harris Dave Kapp Michael O'Shea Harold Mirisch Dick Powell
Victor Raeburn
Manie Sacks
Spyros P. Skouras
Michael Wilding

Harrisburg, July 8.
In another move in the widening circle of exhibs throughout the country experimenting with admish price-cutting as a means of perking the b.o., the Senate Theatre here slashed its adult scale by about 30% last week. Jay Emanuel, operator of the house, expressed himself today (Tues.) as pleased with the results.

Emanuel said that the house had grossed about the same amount as the Loew's and two Fabian houses in competition with the Senate, but that his theatre had played to more people. He took that as a good sign.

that his theatre had played to more people. He took that as a good sign.

"We're getting people back to the theatre and that's what counts," the vet exhib declared. "I don't have any use for the empty seats, so I am better off filling them at a lower price. When we get people back into the habit of movie-going, the grosses will go up commensurately, despite the lower admission prices."

Emanuel, who was playing RKO's "Clash By Night" over the holiday weekend, admitted that the added patronage had a profitable angle in candy and drink sales, but declared that was a secondary consideration. "That's not our business, that's a sideline," he explained.

Senate, which instituted the new scales last Wednesday (2), advertised them as applicable for the month of July only. Results will determine whether they are made permanent.

Matinee tap was scaled from 50¢

permanent.

Matinee tap was scaled from 50e to 34e, evening fee from 70e to 50e and kid prices from 20e to 17e at all times. Figures include tax.

N. Y. to Europe

N. Y. to Et
Harry Adler
Gertrude Berg
Millicent Brower
Kitty Carlisle
Jack Connolly
Midred Dilling
Mae Frohman
Rita Gam
Robert Goldstein
Barry Gray
Moss Hart
Joseph B. Hyman
Benson Inge
Stanley Kramer
Sidney Lumet
Betty Maywood
William Perlberg
Martin A. Ragaway
Tex Ritter
Frances Robinson
Georges Soaten Tex Ritter
Frances Robinson
George Seaton
John Sebastian
Pincus Sober
Georgie Tapps

L. A. to N. Y.

Henry Beckman Valerie Bettis G. Ralph Branton Al Calder Al Calder
Gary Cooper
Paul Douglas
Sam Fuller
Zsa Zsa Gabor
L. Wolfe Gilbert
George Glass
Alex Gottlieb
Rotus Harvey
Dick Haymes
Stanley Kramer
Phil Krasne
Robert L. Lippert
Lauritz Melchior
Gabriel Pascal
Tex Ritter
Constance Smith Constance Smith April Stevens Carmen Torres

TWIN BILL END SOUGHT IN N.Y.

Scramble for Top Product in Philly GITED AS GAUSE Sees Record Advance Guarantees

Philadelphia, July 8.

Pressure for top product in downtown first-runs here has become so acute that bids are including advance guarantees of proportions unprecedented in this area. A high was reached last week when National Theatres' Fox acquired two Paramount pix for a run of 10 weeks at guarantee for the combo of \$65,000.

The films are "Jumping Jacks," Dean Martin-Jerry Lewis-starrer, which opens tomorrow (Wed.) for a minimum of six weeks with a guarantee of \$37,500 to the distrib, and "Son of Paleface," Bob Hopestarrer, which follows "Jacks," Paleface" is warranted a minimum of four weeks and \$27,500 in film rental.

The 10 weeks of playing time

"Paleface" is warranted a minimarm of four weeks and \$27,500 in film rental.

The 10 weeks of playing time grabbed by Par at the Fox will put 20th-Fox in a new situation for first-run playing time herê. House has normally played 20th product in the past, but with the operation of the divorcement decree, it must be sold competitively. Warner Bros. is being forced into bidding for product for its Stanley and other houses, since that appears to be the only way to assure itself of top films nowadays. Old system of splitting product has just about broken down completely as a result of bidding demanded by the Arcadia, by Harry Brandt, operator of the (Continued on page 16)

(Continued on page 16)

Rackmil Formally Elected to U Board, To Presidency Next

Wilmington, July 8.

Decca prez Milton Rackmil was present at Universal's annual meeting of stockholders here today (Tues.), watched himself become formally elected to the U directorate but remained silent through the session. The U board will meet in New York on July 15 to elect Rackmil to the presidency and Nate J. Blumberg, present prexy, to the board chairmanship. Decca has voting control of U via its purchase of heavy blocks of stock from J. Arthur Rank and various U toppers.

All other candidates for the board were incumbents and were reelected at today's session. Only other business was the defeat of a proposal to hold the annual meetings in N. Y. in the future. This was advanced by Lewis D. Gilbert, minority shareowner, and management asked for a negative vote.

Total of 864,885 shares were

Gilbert, minority shareowner, and management asked for a negative vote.

Total of 864,885 shares were represented at the meeting, the greatest amount in many years. John J. O'Connor, v.p., presided.

Among those present was Henry Sugar, Los Angeles investor who, it became known, owns 25,000 U common shares. When Gilbert asked about Blumberg's absence from the session, Sugar rose to say he had two "satisfactory" meetings with Blumberg and he could confirm that the prez is ill, as Gilbert had been told. Sugar held 12,900 shares as of the record date for the meeting but since increased his ownership.

To a question by Gilbert on Rank's status, O'Connor replied simply that Rank is no longer a stockholder. In answer to another query, he stated that U's reissue deal with Realart provides a greater amount of revenue than U could pick up if the corporation itself handled its reissues.

Q. & A.

Wilmington, July 8.
Minority stockholder at Universal's annual meeting here today was curious about filmtoday was curious about film-maker Leonard Goldstein's departure from the company. He queried: "Since he was making money for us why did we let him go? Was he temperamental?"

Adolah Cattar

Adolph Schimel, U's chief counsel, replied: "Well, he's a producer and if he's a producer he's temperamental."

\$2,700,000 Paid Rank by Decca For U Shares

Decca Records was revealed in papers filed with the Securities & Exchange Commission last week to have, paid J. Arthur Rank a fraction more than \$20 per share for the British film tycoon's holdings in Universal Pictures, Total nurchase price was disclosed to purchase price was disclosed to be \$2,700,000.

Of that sum, \$2,200,000 was in cash and \$500,000 was represented by five \$100,000 non-interest bearby five \$100,000 non-interest bearing promissory notes dated June 19, 1952, and payable yearly on the anniversary date. Decca acquired 134,375 shares from Rank, which, at \$20 per share would have totalled \$2,687,500.

Total cost to Decca of acquiring its 42.3% interest in U was \$7,037,425, report to the SEC discloses. That includes, in addition to the Rank shares, 271,800 previously acquired, plus 37,500 warrants.

rants.

Tabulating backwards from the figures available in the report, it appears that Decca paid for the 271,800 shares purchased first about \$15.25 each and for the warrants about \$5 each. These holdings were obtained from prexy Nate J. Blumberg, production chlefs Leo Spitz and William Goetz and other U execs, plus a small amount bought on the open market.

New Capital

The Decca figures are contained a prospectus which the disk The Decca figures are contained in a prospectus which the disk company filed with the SEC on the new stock issue it announced June 19. The total issue will be 258,883 shares. It should bring the company between \$1,750,000 and \$2,000,000 in new capital, which will be used for general purposes. Present Decca stockholders will be entitled to purchase one new share for each three now held (originally announced ratio was one to 2.85). Price at which they may be bought will be set by (Continued on page 49)

RKO, Goldwyn Execs To See 'Andersen' on Coast

Key RKO execs and toppers of the Samuel Goldwyn office in New York plan to leave for the Coast around July 15 for their first view-ing of Goldwyn's latest, "Hans Christian Andersen," now com-

deal with Realart provides a greater amount of revenue than U could pick up if the corporation itself handled its reissues.

REPUBLIC'S NET PROFIT

379G FOR 1ST HALF YEAR

Republic completed the first 26 weeks of the 1952 fiscal year, ended last April 25, with a net profit of 3379,551 after Federal normal and surtax provision of \$415,000.

Rep's corresponding period in 1951 brought net earnings of \$426,-30.

OF B.O. DECLINE

New York may be the first double-feature territory in the country to return to single bills, if a campaign now being staged by circuit operator Harry Brandt bears fruit. Brandt, who recently went to the major New York chains with a plan for eliminating 100 theatres, has also broached to them his plea for ending the twinfeatures.

The vet these

features.

The vet theatre op has found even less support for his plan to throw out duals than for shuttering houses. He's found some indies ready to go along with him on closing down competitive theatres — and the idea of converting some of their weekly loss-takers must appear equally attractive to RKO and Loew's — but Brandt has found little sympathy for killing double features at this time.

for killing double features at this time.

The 100-theatre plan and elimination of duals are both, of course, result of the misery that has hit exhibs in the metropolitan area. Moves are a reflection of the casting about in their minds, for a cause and an answer to weakening bit.

cause and an answer to take to a soapbox to espouse the end of duals. He feels that they are as much to blame as any other single item for the slipping b.o. His diagnosis is that they cause the production and exhibition of a lot of poor pix that disappoint audiences and turn them from films.

Brandt took a proposal to RKO and Loew's that they eliminate twin bills, and he promised that the 170 theatres represented by the Independent Theatre Owners

(Continued on page 13)

See Tilted Scale On 'Hans,' 'Ivanhoe'

new films this week peared headed for advanced admis-sion scale playing time, via the sosion scale playing time, via the sys-called pre-release system of distri-bution. Metro's "Ivanhoe" and Samuel Goldwyn's "Hans Christian Andersen," latter an RKO release, both apparently are down for top terms in licensing deals.

terms in licensing deals.

"Andersen" is expected to swing into release in late fall and probably will play a number of key spots at the tilted prices. Film is now completed and the work print will be delivered to Technicolor for lab work toward the end of this month.

month.

Exact type of handling hasn't been fully decided for "Andersen," for the reason that James Mulvey, prez of the Goldwyn organization, and RKO heads have yet to view it. But advices from the studio on the calibre of the pic, plus its high budget—over \$3,000,000 in negative costs—indicate upped scales for at least the "pre-release" engagements.

gagements.

Metro, in its handling of "Ivanhoe," is to some extent following the pattern established by "Quo Vadis." New film is being shown only in theatres for exhibs, instead of the regular tradeshows in screening rooms of exchanges. Pic, additionally, will be tested in five Loew's theatres later this month, as had been done with "Vadis" before the policy for the latter was determined.

263 H'wood June P.A.'s

Hollywood, July 8.

Total of 167 Hollywood, July 8.

Total of 167 Hollywood players made 263 personal appearances on 39 patriotic and benefit programs during the month of June, according to statistics issued by the Hollywood Coordinating Committee.

Since June, 1946, prexy George Murphy announced, HCC has booked 13,230 free appearances by entertainers on 4,532 public service events.

Robert Lippert Unloads 1st 2 of 28 **Exchanges in Move to Pix Backing**

Hollywood, July 8.

WB Opens Canadian Sales Force Conclave

Sales Force Conclave
Two-day conclave of Warner
Bros. Canadian sales force gets underway today (Wed.) in Toronto
with Ben Kalmenson, distribution
v.p., presiding.
In addition to Kalmenson, homeoffice execs attending include
Jules Lapidus, eastern and Canadian division chief; Norman Moray,
short subjects topper; Bernard R.
Goodman, supervisor of exchanges; Howard Levinson, of the
legal department, and Larry Golob,
eastern publicity director.

Mono-AA Execs Hypo Filming With England's ABPC

Joint production program be-tween Monogram-Allied Artists and Associated British Pictures Corp. Associated British Pictures Corp., which has seen completion of only one film since the deal was set in 1947, will now move at a faster pace. Mono-AA prez Steve Broidy, who returned to New York Monday (7) after several weeks of huddles in Britain with ABPC officials, disclosed upon his arrival that two films will go before the cameras in the near future.

In company with veepee Harold Mirisch and foreign chief Norton V. Ritchey, Broidy sailed for England June 11 for a series of story confabs with ABPC. They were later joined by exec producer Walter Mirisch. Discussions resulted in mutual selection of six stories considered suitable for filming. Among the sextet is "Yellow Knife," which ran as a Satevepost serial.

Walter Mirisch, who remained in Britsin will choose two warms from

serial.

Walter Mirisch, who remained in Britain, will choose two yarns from the six for production this year, before returning to the U. S. July 22 on the Liberte. Sole pic to be finished under the joint program is "24 Hours in a Woman's Life." Shooting on the Technicolor venture wound up recently. Based upon a Stefan Zweig story, it costars Merle Oberon and Richard Todd.

stars Merle Oberon and Richard Todd.
Following their arrival on the Ile de France, Broidy and Harold Mirisch will 'train to the Coast today (Wed.). Although abroad about 11 days, the execs stayed in Britain with exception of a short trip to Paris. Ritchey, incidentally, will tarry abroad until next week, when he's due to plane back to the U. S.

Kramer to Israel For 'Juggler' Pic

For Juggler Pic

Stanley Kramer and his indie
production partner, George Glass,
arrived in New York from the
Coast over the weekend. Kramer,
accompanied by his wife, former
Universal starlet Ann Pierce, pulls
out today (Wed.) for Europe on the
Queen Mary. Glass will return to
Hollywood end of the week.

Kramer will be abroad about six
weeks. Early part of the trip will
be a pleasure junket—a first time
abroad for both producer and wife
—and it will end up in Israel,
where Kramer is planning to produce "The Juggler."

Glass is east for confabs with
Columbia on pub-ads campaigns
for "Happy Time," which goes into
the Music Hall, and with United
Artists on "High Noon," which is
about to go into release.

Columbus' 19th Ozoner

Columbus' 19th Ozoner

New North-Hi Drive-In, the city's 10th, was opened here. It has a 700-car capacity and was brought in by H & S Theatres, owned by Lee Hoffheimer and Albert Sugarman,

Hollywood, July 8.

In first step of a plan to unload his 28 exchanges around country for \$1,000,000, Robert Lippert has sold his Dallas and Memphis offices. He'll angel production of two \$1,000,000 pix annually with exchanges and exhibs participating in financing.

Dallas and Memphis setups were sold for approximately \$70,000 and Lippert planed to N. Y. today (Tues.) for huddles with reps of his other exchanges. It is expected that the Memphis and Dallas deals will serve as patterns.

In all negotiations, attempts will be made to tie in exhibitors with employees of present exchanges. Switch will bring down cost of operating exchanges and will permit individual exchanges to book pix separately.

Lippert wants to give present employees opportunity to go into business for themselves. Exchanges will participate in backing two "A" pix Lippert will finance each year. In first step of a plan to unload

business for themselves. Exchanges will participate in backing two "A" pix Lippert will finance each year. The first, "Dorothy and Land of Oz," is set for November start.

Lippert already has bank commitments for half the coin and will get deferments with various exchanges providing the remainder. Dallas, for example, being considered 5% territory, will put up about \$25,000 with coin coming from five circuits and exchanges. Lippert's Dallas deal was half cash, half notes.

Hughes to Give His Side Of Simmons Pact Talks In L.A. Federal Court

In L.A. Federal Court

Los Angeles, July 8.

Howard Hughes will take the stand this week in Federal Court to testify in the final round of Jean Simmons' legal battle, which seeks to restrain RKO from telling the world that it has her under exclusive contract. RKO chief is due to make a personal appearance Thursday (10) and explain the strange contract negotiations between the film star and studio.

Hearing was resumed today (Tues.) with R. Ross Hastings, RKO executive, on the stand, this time called as an adverse witness by the plaintiffs. Among the witnesses slated to testify tomorrow is Walter Kane, Hughes' personal rep, who will precede his boss on the stand.

Before the weekend recess the.

who will precede his boss on the stand.

Before the weekend recess the chief witness was Samuel Berke. tax expert, who explained U. S. tax laws as they applied to the proposed contract under which Miss Simmons and her husband, Stewart Granger, were to have sold RKO a house and a book as part of the deal

deal.

In response to questioning by
W. I. Gilbert, Jr., defense attorney,
Berke said: "I considered myself
merely a bystander, since I was
only interested in possible tax consequences, but when it appeared
that RKO was going to make a Federal case out of it, I began to pay
more attention."

He declared that the deal, as

(Continued on page 18)

PREP LAST MONTEZ PIC FOR 20TH RELEASES

FUR ZUTH RELEASES

Deal is in the making by which 20th-Fox may distribute in North and South America the last picture in which Maria Montez appeared before her sudden death a few months ago. It is "Thief of Venice," made in Italy by a group headed by Robert Hagglag.

Film has already been distributed by 20th in some foreign areas. New deal being worked out by Hagglag in New York now is for the western hemisphere, but may also include some additional foreign territories. Long delay in making a U. S. distribution arrangement resulted from necessity of dubbing some of the pic from Italian

The **Big** Sky

Kirk Douglas starred in stirring, overlong version of old northwest bestseller, Good

RKO release of Winchester Pictures flowed Hawke) production. Stars Kirk heads, wevey Martin. Elizab Kirk hreatt. Arthur Hunnicutt; features uddy Baer, Steven Geray, Hank Woren, Jim Davis, Directed by Hawks, cocenniar, Dudicy Nichols, Guthernovel of sa Dunited Homels, Burnera, Rusting Harlan; editor, Christian Nyby, Freiewed in New York, July 7, '52. Running me, 146 Mins. Kirk Douglas

Dewey Martin
Elizabeth Threat
Arthur Hunnicut
Buddy Baer real Eye

River in the 1030S. Backgoundoor photography and raw action spectacle.

Story line centers on the 1,200-mile trek up the Missouri from St. Louis to the Blackfoot Indian tribe in the northwest. Expedition is headed by French fur trader, Jourdonnais, excellently played by Steven Geray. The long trip is filled with the usual obstacles, warring Indians, treacherous white men, nature's forces, etc., but the expedition gets through, and Geray is able to trade with the Blackfoot tribe on friendly, profitable terms.

Femme interest is supplied by newcomer Elizabeth Threatt, who plays the daughter of a Blackfoot chief being returned to her tribe by Geray. Miss Threatt, a fashion model in New York, gets little to do but look pretty, an assignment she fulfills handily. Yarn also includes a romantic sidelight between Miss Threatt and Dewey Martin, who's cast as Douglas pard. Martin marries her and remains with the tribe when the others head back to St. Louis.

Troupe is uniformly excellent, with Arthur Hunnicutt a standout as a veteran sout and trader. Hank Worden is also effective as an Indian aide. Douglas turns in another tonfight thesping job and Buddy Baer is okay as Geray's right-hand man.

Hawks' direction accents the mood and atmosphere of the saga for sock results. Dimitri Tiomkin's background score is in tune with action and setting. Other technical assists are top-drawer.

The Merry Widow (SONGS-COLOR)

Gay, sophisticated film treat-ment of the Franz Lehar op-eretta, with Lana Turner, Fer-nando Lamas. Chances good.

Hollywood, July 8.

Mod release of Joe Pasternak pron. Stars Lana Tunner, Fern annas; features Una Merkel, Rie aydn, Thomas Gomex, John Abbott scied by Curtis Bernhardt, Seren nya Levlen, William Ludwig; base-sereita by Frann Lehar, Victor I co Stein; camera Grechnicolor), Rurtes; editor, Conrad A. Nervie; artes; editor, Conrad A. Nervie; musical all professional profession

music and the star teaming of Lana Turner and Fernando Lamas. Its chances appear good.

Zingy, sophisticated humor marks the good-natured handling of a story that could easily have been old-hat, but treatment wisely avoids any burlesquing of the mythical kingdom basis of a plot that has a rich, and merry, widow being pursued under orders by adashing count, who must marry her to save his country from bank-reptcy.

Six songs are featured and all fall soothingly on the ear. Some are given the added value of visual treatment in production numbers. For romance, sweet or with sex, are "Girls, Girls," "Villa," "Night" and the title tune. For lively bounce, also with a full quota of s.a., are "Maxim's" and "Can." The latter is in the hotch groove, elegantly staged. "Maxim's" with lyrics by Paul Francis Webster, is a spirited number, getting the full treatment of girls. Title number is backed by gracefully waltzing couples and beautiful costuming and colors. Most of the vocal chores fall to Lamas and his voice comes over easily and with appeal. He and Miss Turner also are featured in the waltz number and both could be better dancers. Six songs are featured and all fall soothingly on the ear. Some are given the added value of visual treatment in production numbers. For romance, sweet or with sex, are "Girls, Girls, Girls, Girls, "Willa," "Night" and the title tune. For lively bounce, also with a full quota of s.a., are "Maxim's" and "Can Can." The latter is in the hotchag groove, elegantly staged. "Maxim's" with lyrics by Paul Francis Webster, is a spirited number, getting the full treatment of girls. Title number is backed by gracefully waltzing couples and beautiful costuming and colors. Most of the vocal chores fall to Lamas and his voice comes over easily and with appeal. He and Miss Turner also are featured in the waltz number and both could be better dancers. Miss Turner is gowned to a fetching fare-thee-well as the merry widow lured back to the country of her late husband under belief he is to be honored. She falls easily into the role's demands, and adds her own brand of punch to the romantic passages with Lamas, the pursuing count who is acting under orders of Thomas Gomez, king of the bankrupt Marshovia. Lamas makes a colorful romantic picture in his costumed character. At the same time he keeps it believeably within reason. Screenplay by Sonya Levien and William Ludwig, and Curtis Bernhard's direction, are generously endowed with humor, without overlooking the main objective of romance. Richard Haydn is the high-scorer for chuckles as Baron Popoff, whose duty it is to bring the widow and the count together in Paris. Not far behind him, though, are Una Merkel, as the widow's travelling companion; Gomez and John Abbott, the Marshovian Ambassador.

There's a lot of sly sophistication in a Paris police station scene between Lamas and Marcel Dalio while the former is looking for a girl whom he knows as Fifi, but whom is actually the merry widow. Sujata shows up in the "Villa" number as the gypsy dancer being woode by Lamas. Additional ferme appeal comes from Lisa-Ferraday as one of the Maxim's beauties. Others contribute

Ferratay
beauties. Others contribute
canably.

Joe Pasternak gears his production to amour, beauty and music.
All three are supplied in generous quantity. Players, costumes and
settings treat the eyes as lensed by
Robert Surtees. Play of colors
throughout the film is vivid. Jay
Blackton's musical direction and
the dance staging by Jack Cole
are among the worthy contributions that help this one add up to
104 minutes of light, enjoyable film
entertainment. Brog.

Fearless Fagan

Keenan Wynn, Janet Leigh in comedy about pet lion and the Army; okay grosser.

Metro release of Edwin H. Knopf prouction. Stars Janet Leigh, Carleton
arpenter, Keenan Wynn. Directed by
tanley Donen. Screenplay by Charles
cederer, based on story by Sidney
ranklin, Jr., Eldon W. Griffiths; adaptation, Frederick Hazilit Brennan; camera,
farold Lipstein; editor, George White,
radeshown in N. Y. July 2, '52, Runling time, 79 MINS.

ning time, 77 Mills.

Abby Ames Janet Leigh
Pvt. Floyd Hilaton Carleton Carpester
Syt. Kellwin Keenan Wynn
Capt. Daniels Richard Anderson
Mrs. Ardley Ellen Corby
Nurse Barbara Ruick
Mr. Ardley John Call
Owen Gillman Robert Eurton
Cown Gillman Robert Furfon
France Willon Graft
Cown Capt.

Cown

Leo Stehn; camera (Technicolor), Robert Surfees: editor, Conrad A. Nervie; municipal direction. Paul Francis Websters with the state of the state of

with the special effects. These are topfight all the time.

Carpenter, a comparative new-comer, appears ideally cast as Pvt. Floyd Hilston, the lion's master. He creates the illusion of having had the beast as a pet and playmate since a boy, being the slightly dumb lad who is too busy with the snimal to take much note of the glamorous Janet Leigh. Even so, a well-defined, if slight, romance is developed between the two, with the girl finally being won over to his belief that Fagan is more than a dumb beast. She's effective as the singer, who visits an Army camp as an entertainer.

The sergeant whom Wynn portrays is more believable because played with restraint. With one of pic's top performances, Wynn gets a full quota of laughs as the baffied non-com. Parley Baer, as the tough animal trainer, makes almost a bit part standout. Wilton Graff is excellent as the colonel, while support is topped by Richard Anderson and Ellen Corby.

Besides Donen's direction, Harold Linstein's lensing and George

Besides Donen's direction, Har-old Lipstein's lensing and George White's editing also are firstclass. Edwin H. Knopf supplied excellent production values.

Junction City (SONGS)

Routine Charles Starrett west-ern for programmer bookings.

Hollywood, July 3.

Columbia release of Colbert Clark production. Stars Charles Starrett; feature. Jack Mahoney, Smiley Burnette, Kathlees Case, John Dehner, Steve Darrell, Georg. Chesebro, Anita Cagile, Sunshine Boys Directed by Rky Nazarro. Written barry Shipman; camera; Henry Freulich editor, Faul Borofsky, Freulewed July 2, 722. Running time, 34 MiNS.

Steve Rollins } Durango Kid }	Charles Starrett
Durango Kid	Contract Brainer
Smiley Burnette	Smiley Burnette
Jack Mahoney	Jack Mahoney
Penny	Kathleen Case
Emmet Sanderson	John Dehnei
Black Murphy	Steve Darrel
Sheriff Jeff Clinton	
Penelope Clinton	Anita Castle
Ella Sanderson	Mary Newtor
Bleaker	Robert Bice
Sheriff	
Sandy Clinton	Hal Taliaferro
Jarvis	
Keely	Bob Woodward

Routine cater action of the alsoran category barely gets "Junction City" by in its classification as a western programmer. The pace is slow and the plot very involved, making for a long 54 minutes that will have even the not-too-exacting Saturday matinee kiddie trade squirming.

squirming.

Enough plot complications are introduced to take care of several programmers of this type, but they principally boil' down to Charles Starrett's efforts to prevent the murder of a young girl by crooked relatives who want to gain control of her gold mine. Script has the appearance of having been written to order to tie together a series of unrelated sequences, some laid in the story's current period and others flashing back into earlier times. The mixing of footage may be economical, but it's not good motion picture making.

Starrett goes through his famili-

motion picture making.

Starrett goes through his familiar dual role of regular citizen and the masked Durango Kid with little chance to make anything of either character. Smiley Burnette throws in some comedy and two oater songs. Kiddle fans of Jack Mahoney's TV "Range Rider" series will be shocked to see the script make him out a sap. Kathleen Case, the gir!, John Dehner, Steve Darrell, George Chesebro and others fill typical western characters.

acters.

The stock story and production gets that kind of direction from Ray Nazarro. Lensing and other terhnical credits are in the same vein.

Brog.

Desert Pursuit

Wayne Morris in poor weste feature for lesser situations.

Monogram release of Lindsley Parsons production. Stars Wayne Morris, Urging Grey Feathers Wayne Morris, Urgins Grey Feathers (Lindsley Farsons Grey) Feathers (Lindsley Farsons Feathers) From the Control of the Control of Ghazili Virginia
Ghazili George
Hassan Anthony
Leatherface Emmett
Kafan John Do

This is an unconvincing west-ern that attempts, but poorly, to add a new angle. Short on action and long on talk, "Desert Pursuit" feature may pick up some featuings in lesser situations.

and long on talk, "Desert Fursuit may pick up some feature bookings in lesser situations.

Script, direction and playing plod through 70 minutes of a plot that finds a miner, loaded with gold, and a girl fleeing across Death Valley while pursued by three Arabs mounted on camels. The camels and Arabs were left-overs from those imported by the Government at the time it was figured the hump-backed mounts would be the solution to domestic desert travel.

Wayne Morris and Virginia Grey are the couple being chased. Pursuers are George Tobias, Anthony Caruso and John Doucette, the Arabian heavies. Pursuit and the talk that ensues is never believably staged, nor does it carry much interest. During the lengthy chase, story hax the heavies mistaken by Mission Indians as the Three Wise Men during a Christmas Eve ceremony, but the same redskins aid the couple the next day to wipe out the chasers.

George Blair gave pedestrian direction to the Lindsley Parsons production, on which Morris and Ace Herman served as associate producers. The W. Scott Darling script from the novel by Kenneth Perkins never comes to life. Camera work by William Sickner is very good in showing off outdoor scenery.

McCarthy Bill

= Continued from pare 3 =

the Congressional Record, con-cerned Robert S. Lynd, who, McCarthy said, is engaged in prep-aration of films for Encyclopedia Britannica Films, Inc., owned by

Britannica Films, Inc., owned by Sen. Benton.
"When we find an organization preparing films for the young people of the United States," McCarthy said, "and when we find the films being prepared by men presently engaged in Communistic activities." Sen. Be... "When tivities, I think steps should be taken to prevent the shipment of those films in interstate com-merce."

those nims in interstate commerce."

Sen. McCarthy asked that the Senate Judiciary Committee as well as the Commerce Committee study his proposal and "examine this educational film guide and take the trouble to see how many of the organizations preparing films are following the same line that the Encyclopedia Britannica is following, Namely, the hiring almost exclusively of men with fantastic records over a number of years in Communistic activities or Communist-front activities."

years in Communistic activities or Communist-front activities."
Sen. Benton said McCarthy's proposal "and its sponsor represent the spirit of Fascism on the floor of the U. S. Senate," joining with Communism to empower the state to censor the media of mass communications. "Who is to be the censor?" Benton asked. "Who is to dedde whether this film is communications. "Who the censor?" Benton asked. "Who is to decide whether this film is Communist, whether that man is a Communist writer, whether this film should be barred or that man should be prohibited?"

Renton said that Prof. Lynd

should be prohibited?"

Benton said that Prof. Lynd served at Columbia University, under the presidency of Gen. Eisenhower and, with his wife, wrote the book "Middletown." Lynd, said Benton, was a consultant on two educational films entitled "The Growth of Cities." and "The Arteries of Cities." Judging from their litles, said Benton, these films "would hardly sound like Communist propaganda even to a man who sees a Communist under every bed and table."

"Lynd was selected as a consultant on the films. Benton added between the second and the second control of the sec

and table."
"Lynd was selected as a consultant on the films, Benton added, by Western Electric Co., subsidiary of American Telephone & Telegraph Co.

Chi 'Goon Squads'

Continued from page 1 =

past week, the "flying squads" all but broke up the telecasts by their jockeying for position before the cameras. They seemed to have an uncanny knack of locating the shows and arrived on the scene armed with placards for their favorites. Although the groups, for the most part, were kids hardly of voting age, they were herded by an older politico acting as floor director:

director:

Friction between the hyperenthusiasts and the working TV gabers generated big sparks during the convention cut-in on NBC-TV's "We the People" Friday night (4). Clifton Utley, Chi NBC newsman, and the delegate he was interviewing were both soundly punched from the rear by someone in the jostling melee. jostling melee.

After several days of being bumped around by what he described as "political goon squads," Utley is urging the web to provide its roving commentators with bodyguards of football proportions.

Not only are the uninvited "per-Not only are the uninvited "per-formers" tough on the newsmen and their video guests, but they actually harm their own cases, Utiley opines. "With the whole country watching these unruly demonstrations on TV, these goon squads may be harming their re-spective candidates," Utley said.

GOPoliticos

Continued from page 1 =

end. Although Jimmy Durante at the Chez Paree did ropes-up biz, not much of it was attributed to the convention. Chi's famousand infamous—strip and clip joints with their "girlie" shows didn't get the play expected; sev-eral of the operators complained "these guys must have brought their wives."

Legit suffered bitterly. Legit suffered bitterly. Saturday night, usually a sellout, saw many empty seats. And "Porgy and Bess," the only Sunday legiter, didn't see any marked upswing in biz. Company managers blame this on the feeling that the preconvention hubbub was the actual getaway of the confabs, which actually started yesterday (Mon.). This entire week will find brutal b.o. take when the local citizens and visitors alike are glued to their radio and teevee sets.

While his houses had a slight

their radio and teevee sets.

While pic houses had a slight
upswing in box office activity, the
July 4 weekend is normally one of
the best grossers of the year. The
Chicago had one of its best weekends in a longtime, with \$30,000.
Palace, with "Greatest Show," now
in its ninth week, brought in an
excellent \$13,500 for the four
days

All in all, it looks like slim pickings from the delegates in Chi.

UA-Pathe

= Continued from page 4 =

says UA, is the money which Pathe collected on licensing deals which had not become effective until after ELC was taken over by UA. Consequently, in its counter suit, UA is expected to ask for a payment of \$735,000, or \$100,000 more than Pathe is asking.

Negotiations of a settlement had been underway for some time but obviously full agreement could not be reached. But since so much time had been given to the talks, according to UA beefs, there was no reason why the Pathe visit to court could not have been made at a more convenient time.

Amount of attachment was meas-

Amount of attachment was measured by the amount of distribution revenue to which Pathe allegedly is entitled, and excludes share of coin due to indie producers on the ELC roster. U holds the revenue due to indie film-makers in a special fund, that is, apart from its general fund, and there was no reason for any of this to be attached. Listed in the complaint by Pathe which, incidentally, is now operat Amount of attachment wa

esebro Co.

Benton said he would gladly show the films to any interested senator "so that he may judge for himself the nature of the alleged other communist threat which they contain. The charge is, of course, manifestly preposterous."

Listed in the complaint by Pathwich, incidentally, is now operating under its new name, Chesapeake Industries, are UA and ELC formunist threat which they contain. The charge is, of course, manifestly preposterous."

COLOR SPLASH HITS EAST LABS

Eastern Craft Workers Busy Despite Season; Lab Technicians Sole Sad Note OF PROCESS GEAR

Despite a current slight seasonal slump, generally peak employment is being maintained by eastern film craft workers. The usual hot weather doldrum period hasn't brought any unemployment. It's merely cut down on number of working days per week for each individual employee. With the end of vacation stanzas and formulation of plans for fall production, eastern producers—mainly vidipx. of plans for rail production, easiern producers—mainly vidpix, commercial, educational and documentary filmmakers—are expected to move into high gear and their demands for film technicians and directors are seen reaching a new height.

height.

As result of the contemplated fall activity, some craft unions have indicated that it may be necessary to open their rosters to new members. Launching of a move for construction of a super-vidfilm studio in Manhattan is looked upon by union officials as another plus factor pointing to steady film work in the future. Union execs generally discounted reports of vidpix producers moving out of New York because of the high labor costs in Gotham.

Upleat From Telepix

Upheat From Telepix

Upheat From Telepix
Excepting writers and producers, there are approximately 3,000 people with union or organizational affiliation engaged in various phases of film production in the east. These include directors, assistant directors, editors, cameramen, lab technicians, makeup artists and hair stylists, unit and location men, script supervisors, studio men.

(Continued on page 13)

UA's 'World' Getting Hoke 'Fabiola' Buildup to Okay B.O.; \$1,000,000 Take Seen

United Artists is playing off "Strange World," Al O'Camp production which focuses on the Amazon jungles in Brazil, like another "Fabiola," with similarly upbeat boxoffice results.

"Fabiola," which got the thumbs-down treatment from a majority of

"Fabiola," which got the thumbs-down treatment from a majority of reviewers on artistic grounds, brought domestic rental coin of over \$1,000,000. Mainly respon-sible for the handsome payoff was the spirited old - fashioned cam-paign in which an extensive assort-ment of cornball promotional gim-micks were used:

UA toppers believe "World" might also bring in revenue approaching the \$1,000,000 mark on the basis of experience so far. It has played about 17 dates and racked up outstanding returns in all cases, via the "Fabiola" approach.

proach.
"World" is getting the circus
treatment, with emphasis on lobby
appearances of spear throwers,
"natives" clad in tropical attire

"natives" clad in tropical attire and other jungle effects.
Arnold Picker, UA's foreign distribution v.p., claimed this week that the offbeat pic is scoring well abroad, too. He reported that "World" opened day-and-date at four Paris theatres June 20 and was strong in all of them.

U UPS THREE AIDES TO FULL PRODUCERS

Universal has upped three associate producers to the ranks of full producers. They are Ross Hunter, Richard Wilson and Anton Leader. Elevation of trio is in keeping with studio's policy of promoting from within the ranks. All three have been trained at the U lot.

Hunter has been assigned "Vermillon O'Toole" and "Stopover"; Wilson, "The Golden Sword" and Street of Cairo"; Leader, "Men of Iron."

Speechless Economy

Now that the shooting's over on "The Thief," Russell Rouse-Clarence Greene indie production in which no dialog is uttered, another favorable advantage in keeping the pic quiet has been pointed out. Since silence is the same in any language neither dubbing

any language, neither dubbing nor superimposed titles will be required for foreign mar-kets. This means saving a fairly substantial amount of coin.

IA, Mapping Tele **Expansion**, Seeks **All Studio Labor**

Plans for large-scale expansion of International Alliance of Theatrical Stage Employees in the video field will be set at the labor outfit's 41st convention skedded to open Aug. 4 in Minneapolis. Subject will be foremost topic on the agenda. All network stagehands are now affiliated with IATSE.

agenda. All network stagehands are now affiliated with IATSE.

IATSE, which already dominates the film and legit field, has been scrutinizing the tele operation for several years and recently established a separate radio and television department. New section has already begun an organizational joh and has made some inroads. Original plan for entry into tele called for the organization of projectionists and others who worked behind the cameras. However, plan has been changed and IA has indicated that it will go after all technicians working in video. In tele, the IA intends to organize on an overall basis instead of on the craft system it follows in films and legit.

Reason for the switch is that the Alliance has been on the short end of several National Labor Relations Board decisions involving jurisdiction in the tele field. Although it controlled the video studio projectionists, it found that it was out.

(Continued on page 13)

Metro Release Sked Runs Behind Last Year With 33 Pix in 1st 10 Mos. of '52

Six Metro pix announced for release in September and October by distribution v.p. Charles M. Reagan brings to 33 the total number on the sked for the first 10 months of this year. Lineup thus is running behind last year, when 35 pix were distributed in January through October.

through October.

September releases are headed by "The Merry Widow," in Technicolor. "Devil Makes Three" and "My Man and I" also are for that month. "Because You're Mine," Mario Lanza starrer, tops the October program, which also includes "Sky Full of Moon" and "Everything I Have is Yours," latter in Techni. "Ivanhoe," which is in line for special treatment distribution-wise, is set for August handling.

"Plymouth Adventure," Dore Richard Wilson and Anton Leader. Elevation of trio is in keeping with studio's policy of promoting from within the ranks. All three have been trained at the U lot.

Hunter has been assigned "Vermilion O'Toole" and "Stopover" and "Street of Cairo"; Leader, "Men of Iron."

Newly-appointed group swells the ranks of studio-trained producers, which also includes the recently-elevated William Alland, Don Rogers and Frank Cleaver. "Plymouth Adventure." Dore Schary's personal production, may be added to the fall lineup, under plans now being considered. Tentative plot is to place the pic in release around Thanksgiving Day with an elaborate preem in Plymouth, Mass., landing spot of the Pilgrims.

With steady upbeat in number of tinted features emanating from the studios, some film processing labs handling black and white footage may become obsolescent. Several labs are working on a curtailed schedule with many of their baw processing machines lying idle. Situation is especially acute in the east where labs aren't fully prepared yet to handle the expanded color flow. Greatest expansion in color processing has been on the Coast where considerable change-overs have been made. Indication of the trend was Paramount's recent sale of its Coast bay processing lab.

baw processing lab.

Eastern labs, however, are cognizant of the situation and are expected to catch up with the many-hued trend by the end of the year. Several of the major eastern labs are in the midst of installing or expanding their color facilities.

While Technicolor deminated

are in the indist of installing of expanding their color facilities.

While Technicolor dominated the color field for many years, the introduction of many new color processes has given other labs an opportunity to gain an "in" in the spectrum field. Labs installing new equipment are being geared to develop and print footage based on the Eastman, Ansco and Dupont processes.

Pathe Laboratories, one of the largest of the eastern labs, is currently adding its second color machine. De Luxe Laboratories, 20th fix adding its second color machine. De Luxe Laboratories, 20th the end of the year. Du-Art and Tri-Art, connected indie labs, are also expanding their color machinery. Situation at Ace Film Laboratories, Warner Bros. lab in (Continued on page 13)

(Continued on page 13)

All-Disney Combo Sought With 'Hood'

Walt Disney organization and RKO are bringing all possible pressure to bear on exhibs to book the producer's current "Robin Hood" as part of an all-Disney program, rather than add an outside second feature. Disney feels that grosses on some of his previous pix have been hurt by bracketing with badly-chosen dualers, resulting in audience squawks.

been hurt by bracketing with badly-chosen dualers, resulting in audience squawks.

In almost all current dates, the
85-minute live-action "Robin
Hood" is playing as part of a Disney's True-Life Adventure series,
"Water Birds" (30 minutes) and a
cartoon short, "The Little House"
(10 minutes). Combo has been
racking up smash biz.

Disney's major problem in exhib
bookings in the past has been the
squawk that his films attract mainly matinee trade and that evening
grosses are weak. Theatremen, as
a result, have tried to double-bill
the Disney product with a definitely adult type second feature, hoping to hypo the after-dark trade.

Result has often been that parents who brought their moppets
were shocked at what the kids saw
on the twin bill. Likewise, lots of
adults who are partial to Disney
(Continued on page 13)

(Continued on page 13)

Seamen's Strike Slows 'Return to Paradise'

SPEED INSTALLING B'way Deluxers Build 'Previews' Into New B.O. Bulwark; Creates Odd Ads

Hollywood, July 8,
First union card for a
"three-dimension technician"
was 'issued by IATSE Local
659, International Photographers of the Motion Picture Industry. It was handed to Bud-

dustry. It was handed to Bud-dy Bryhn, working on Arch Oboler's "Bwana Devil." Picture is the first ever made with Milton Gunzburg's Natural Vision 3-dimension

MPAA Foreign Staff in Series Of Big Switches

Foreign stair of the Motion Pic-ture Assn. of America is in for a series of switches. Among them will be the resignation of Louis Kan-turek as rep for Middle Europe. He is to become temporary director of the combined offices of Paramount and Warner Bros. in Austria.

and Warner Bros. in Austria.

Marc Spiegel, MPAA's head in Germany, will have his responsibilities extended to include the territory now supervised by Kanturek. That includes Yugoslavia, which is an active purchaser of Hollywood product, and Czechoslovakia and Poland, which are the only ones among Iron Curtain countries that continue to use even a dribble of American pix.

continue to use even a dribble of American pix.

Another change will send Irving Maas to Japan, if present plans materialize. Maas, former v.p. and general manager of the Motion Picture Primarkers was kind of the control of the con

materiairie. Mais, former V.D. and general manager of the Motion Picture Export Assn., was hired to fill the Tokyo post permanently, but has been doing temporary duty at MPAA headquarters in New York.

Ted Smith's shift from the 44th St. headquarters to Parls has already been disclosed. Smith, assistant to John G. McCarthy, director of the MPAA's international division, will fill the vacancy left more than a year ago by the resignation of Gerald Mayer as Continental rep.

Eugene Van Dee, who was recently switched from the No. 2 spot in Paris to head the MPAA's opera(Continued on page 55)

(Continued on page 55)

Influx of O'Seas Scribes **Brings Screening Setup** As Aid to Homeoffices

Considerable increase in number of correspondents from abroad seeking accreditation at homeoffice filmeries has required the companies to use unusual tact and diplomacy in meeting the requests. Almost every foreign visitor, it appears, wants (1) to interview stars, (2) invites to screenings, and (3) passes to theatres.

passes to theatres.
Film outfits have no objection to meeting requests of legitimate newsmen covering the pix beat, but so many others have been arriving with credentials, some of them questionable, that a careful screening process has been set up. All foreign newsmen, seeking film connections, must report first to the Motion Picture Assn. of America. MPAA examines the journalist's papers and forwards the information to the foreign publicity toppers. Foreign flack chiefs, organized as the International Film Relations Committee of the MPAA, meet frequently to exchange info. Relations Committee of the MPAA, meet frequently to exchange info. On doubtful cases, luquiries are made by individual companies to their foreign reps, who check the authenticity of the visitor's claims. In carrying out the inquiry, the publicity toppers are extremely careful not to offend, and when full accreditation is okayed they service the newsmen.

view," once used as an occasional gimmick to bolster closing night grosses of weak pix, has now become a Main Stem standard. Virtually all houses are making a regular practice of the "previews," which are said to be counting for thousands of dollars annually in extra ho coin.

thousands of dollars annually in extra b.o. coin.

A "preview" in Broadway parlance merely means opening a pic the day before its regularly-scheduled preem, and running it as a double feature with the film in the left day of the results are record.

uled preem, and running it as a double feature with the film in the last day of its regular engagement at the house. It's an intermittent Broadway concession to duals.

When the "preview" idea began to get popular a few years ago, the new pic was generally played for just one evening show—or at the most two. Now they normally run through the entire "preview" day.

Nothing "Sneak"

The "previews" make for some odd advertising on the final day of the run of the previous picture. There's certainly nothing "sneak" about them. Since the new pic is obviously the attraction, there's, no point plugging the old one.

"Preview" practice started as a concession by distribs to exhibs when biz slacked off on Broadway a few years back. Theatremen found in the scheme a fairly dependable hypo for the end of a run.

It was found to bring in extra

pendable hypo for the end of a run.

It was found to bring in extra coin without materially affecting biz on the regular opening day or damaging the tail end of a run. Apparently the "preview"-goers are more attracted by the thought of something for nothing or a double-feature than the attraction itself.

self.

As a result of the manner in which the "previews" developed, it has become 'established practice that the pic going out is credited with all receipts for the last day, and the incoming one gets no rental. It's figured this evens out at the end of the new film's run, when it profits by the "preview" of the next one.

Cincy Drive-In Sues RKO Group in Hassle On First-Run Bookings

On First-Run Bookings
Cincinnati, July 8.
Suit filed last week by the S.
S. S. Amusement Corp., operator of the Twin Drive-In Theatre in suburban Bond Hill, in U. S. District Court, seeks to enjoin three companies from "continuing practices" which prevent the corporation from first-run bookings.
Defendants are RKO Pictures; RKO Midwest Corp., an RKO Theatre subsid, and Cino Theatre Co., of Ohio.
In addition the petition asked for \$150,000 damages.
Plaintiff last year aroused attention with a multi-million dollar suit against various distributors which was settled through negotiating and reduced clearance time for subsequent runs from 30 to 21 days.

for subsequent runs from 30 to 21 days.
Ruben Shor heads S. & S.
Amusement Corp., which, in the latest suit, charges that last November it released the defendants

(Continued on page 13)

SEG BEEF ON NON-UNION HIRING FOR PAR'S 'PONY'

Hollywood, July 8,
Screen Extras Guild filed a protest with the AFL Film Council against hiring of non-union extras for work in Nat Holt's "Pony Express" (Paramount), on location near Kanab, Utah. SEG has about 50 members in that town and their wage schedule calls for \$18.50 daily for general work and \$25 for riding.

Complaint is that they were offered \$10 and \$15 for work in the two classifications. When they turned down the offer, it's claimed, company hired non-union townspeople.

'Francis' Robust \$16,000 Paces K.C.:

L.A. Very Spotty; 'Scaramouche' Rich \$35,000, 'Fighter' Medium 25G, 'Nellie' Light 13G, 'Robin' Great 24G in 2d

here to take advantage of the long holiday weekend, one being socko another medium and the third sad Holdovers generally benefitted by the holiday trade although some them were not especially

hearty.

A socko \$35,000 is seen for "Scaramouche" in two theatres. "The Fighter" shapes only medium \$25,000 in four sites while "Wait Till Sun Shines Nellle" is a dismal \$13,000 or less in three houses.

"Robin Hood" is topping secondweek bills with a nifty \$24,000 in two spots. "Lydia Bailey," also second stanza, is just okay \$17,000 in two locations, A nice \$16,000 shapes for "Anybody Seen My Gal" and "No Room for Groom" in three houses, mostly smallseaters, also in second round.

Estimates for This Week

Estimates for This Week

Estimates for This Week

Los Angeles, Uptown, Vogue,
oyola (FWC) (2,997; 1,719; 385;
248; 70-\$1.10)—"Fighter" (UA)
id "Desert Pursuit" (Mono). Meium \$25,000. Last week, LA, Chiese, Loyola, Ritz, "Models, Inc."
Mutual) and "Bal Tabarin" (Rep)
3 days), \$13,900; Uptown, Vogue,
River" (UA) and "Red Planet
fars" (UA) (2d wk, Uptown, m.o.
ogue (6 days), \$4,000.
Chinese, Ritz, Orpheum (FWC-

vogue (6 days), \$4,000.
Chinese, Ritz, Orpheum (FWC-Metropolitan) (2,097; 1,370; 2,213; 70-\$1.10)—"Wait 'Til Sun Shines Nellie" (20th). Scant \$13,000 or close. Last week, with other units.
Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-\$1.10)—"Winning Team" (WB) (2d wk).
Thin \$13,000. Last week, \$19,500.
Loew's State. Exputism (IATC)

"Winning Team" (WB) (2d wk). Finin \$13,000. Last week, \$19,500. Loew's State, Ezyptian (UATC) [2,404; 1,538; 70-\$1.10)—"Scaramouche" (M-G). Sock \$35,000. Last week, "Pat and Mike" (M-G) and "Rough, Tough West" (Col) (Loew's only) (2d wk), \$16,200. Hillstreet, Pantages (RKO) (2,752; 2,812; 70-\$1.10)—"R ob in Hood" (RKO) (2d wk). Nifty \$24,-000. Last week, \$30,00. Los Angeles Paramount, Williamire (UPT-FWC) (3,300; 2,296; 70-\$1.10)—"Lydia Bailey" (20th) and "Fighting Rats Tobruk" (Indie) (Par only) '2d wk). Okay \$17,000. Last week, \$26,300. Hawaii, Rialio (G&S-Metropolitan) (1,106; 840; 65-\$1.10)—"My Son John" (Par) and "One Big Affair" (UA) (Rialto only) (2d wk). Fair \$7,000. Last week, \$8,600. United Artists, Hollywood Paramount, Four Star (UATC-F&M) (2,100; 1,430; 900; 70-\$1.10)—"Anybody Seen My Gal" (U) and "No Room For Groom" (U) (2d wk). Nice \$16,000. Last week, big \$21,-000.

000.
Fine Arts (FWC) (679; 80-\$1.20)
"Man White Suit" (U) (6th wk).
Fast \$3,900. Last week, \$3,700.
Canon (ABC) (520; \$1.20)—"Navajo" (Lip) (2d wk). Modest \$2,300.
Last week, \$2,700.

'My Gal' Dandy \$10,500, Indpls.; 'Francis' Hefty 11G, 'Mutiny' Mild 5G

Indianapolis, July 8. ntinued heat wave through holiday weekend is not hurting theatre biz as much as would be xpected, air-conditioning in houses helping. Grosses are up, excepting for holdovers. "Has Anybody Seen My Gal," at Circle, looks to lead with dandy total while "Francis Goes to West Point" at Indiana, is nearly as big. "Scaramouche" looms fair in second stanza at Loew's.

Estimates for This Weck
Circle (Cockrill-Dolle) (2,800; 50)—"Has Anybody Seen My Gal")
and "Just Across Street" (1)
and \$10,500. Last week, "Denver
to Grande" (Par) and "Atomic
ty" (UA), \$7,500.

Broadway Grosses

Estimated Total Gross
This Week\$538,500
(Based on 21 theatres)
Last Year\$574,000
(Based on 18 theatres)

'Nellie' Bright \$11,000, L'ville

Louisville, July 8.

Break in the recent prolonged hot spell is giving downtown houses a breather. While Republican Convention TV coverage will catch a lot of watchers locally, downtown film houses seem to be holding up okay at the wicket. "Wait "Til Sim Shines Neilie" is perky at the Rialto, as is "Winning Team" at the Mary Anderson. "Scaramouche" is holdover at the State; will hold up well percentagewise in comparison with last week. "Red River" and "Tulsa" out on reissue, at the Strand, look okay.

**Red River" and "Tulsa" out on reissue, at the Strand, look okay.

**Red River" and "Tulsa" out on reissue, at the Strand, look okay.

**Restimates for This Week.

**Rentucky (Switow) (1,000; 54-75).

—"Scarlet Angel" (U) and "Bronco Buster" (U). Fair \$3,500. Last week, nice \$4,000.

**Mary Anderson (People's) (1,200; 54-75).

—"Winning Team" (WB).

Brisk \$6,500. Last week, "Sound Off" (Col), \$6,000.

**Eislte (Fourth Avenue) (3,000; 54-75).

"Wait Till Sun Shines Neilie" (20th). Nice \$11,000. Last week, "Lydia Bailey" (20th) and "Peck-a-Boo" (UA), \$9,500.

**State (Loew's) (3,000; 54-75).

"Scaramouche" (M-G). Neat \$9,-000 after last week's excellent \$15,000.

Strand (FA) (1,200; 54-75).

"Red River" (UA) and "Tulsa" (UA) (reissues). Vigorous \$5,000. Last week, "Half Breed" (RKO) and "Target" (RKO), \$4,500.

**Loyely' Lush \$16,500.

'Lovely' Lush \$16,500 In Cincy; 'Half-Breed' 8G, 'College' Oke With 10G

'College' Oke With 10G

Cincinnati, July 8.

"Lovely to Look At," racking up albee, is supplying some midsummer lift for this week's downstown total. Two other new bills, "She's Working Her Way Through College" in the Palace, and "Half-Breed" at Keith's, are both okay. "Winning Team," a moveover, is encoring above par at the Lyric.

Estimates for This Week albee (RKO) (3,100; 55-75)—
"Lovely to Look At" (M-G). Socko \$16,500. Last week, "Winning Team" (WB), \$10,500.

Grand (RKO) (1,400; 55-75)—
"Half-Breed" (RKO) and "Tembo" (RKO). Good \$8,000. Last week, "Sing the Grand (RKO) (1,400; 55-75)—
"Winning Team" (WB) (m.o.). All right \$6,000. Last week, "King Kong" (RKO) and "Leopard Man" (RKO) (reissues) (m.o.), \$7,500.

"Working Her Way Through College" (WB). Okay \$10,000. Last week, "Carson City" (WB), \$8,500.

Prov. Sługgish; 'Heart' Fair \$7,500, 'Nellie' 8G

Providence, July 8.

Long hot sunny weekend left only a few people in town to attend plaining. On a just fairish par are Albee's "The Wild Heart," and Majestic's "Walt "Til Sun Shines, Nellie." Second week of State's "Scaramouche" is as dull as first

Estimates for This Week

Estimates for This Week
Albee (RKO) (2,200; 44-65)
"Wild Heart" (RKO) and "Narrow
Margin" (RKO). Fair \$7,500. Last
week, "Scarlet Angel" (U) and
"Just Across Street" (U), \$5,000.
Majestic (Fay) (2,200; 44-65)
"Wait "Til Sun Shines Nellie"
(20th) and "Wings of Danger"
(20th) Average \$8,000 or near.
Last week, "Winning Team" (WB)
and "Bal Tabarin" (Rep.), \$7,000.
State (Loews) (3,200; 44-65)

and "Bal Tabarin" (Rep), \$7,000.
State (Loews) (3,200; 44-65)
"Scaramouche" (M-G) (2d wk).
Meek \$7,500. First week, \$10,000.
Strand (Silverman) (2,200; 44-65)
"Denver Rio Grande" (Par) and
"Girls' School" (Col) (reissue) plus
fight pix. Opened Monday (7). Last
week, "Paula" (Col) and "Montana
Territory" (Col), oke \$5,000.

'World' Great 11G In Slow Seattle

this session is far from exciting. However, world preem of "World in His Arms" with personals by Ann Blyth and other cast members Ann byth an other cast members opening night is heading for great total. "Wait 'Til Sun Shines Nellie" looks fair at Fifth Avenue. "Pat and Mike" is holding big in second round at the Music Hall.

Estimates for This Week
Blue Mouse (Hamrick) (800; 6590)—"Clash By Night" (RKO) and
"Stolen Face" (Lip) (3d wk), Good
\$3,500 after \$4,700 last stanza.

po,out after \$4,700 last stanza.

Coliseum (Evergreen) (1,829; 65-90)—"Outlaw Woman" (Lip) and "Loan Shark" (Lip). Good \$9,000.

Last week, "Kangaroo" (20th) and "Deadman's Trail" (Mono) (2d wk), \$7,800.

Deadman's Trail" (Mono) (2d wk), \$7,800.

Fifth Avenue (Evergreen) (2,366:65-90)—"Wait "Til Sun Shines" (20th) and "One Big Affair" (UA). Fair \$7,000. Last week, "Lydia Bailey" (20th) and "Anything Can Happen" (Par) (2d wk), \$6,800.

Liberty (Hamrick) (1,650; 65-90)—"Yory Hunter" (U). Okay \$6,000 or near. Last week, "No Room for Groom" (U) plus fight pix, \$4,800.

Music Box (Hamrick) (850; 65-90)—"Winning Team" (WB). Fairish \$3,000. Last week, "Tembo" (RKO), \$3,600.

Music Box (Hamrick) (2,282; 65-90)—"Pat and Mike" (M-G) and "Glory Alley" (M-G) (2d wk). Big \$9,500 after \$14,300 last week, "Orpheum (Hamrick) (2,599; 65-90)—"World in His Arms" (U). Great \$11,000. Last week, "Winning Team" (WB) and "Confidence Girl" (UA), \$8,700.

Palomar (Sterling) (1,350; 45-70)—"To Have, Have Not" (WB) and "Thigh Sierras" (WB) (reissues). Oke \$4,000. Last week, "Love Better Than Ever" (M-G) (2d run) plus Nellie Lutcher heading stageshow, strong \$11,000 in 8 days at 65-\$1.25 scale.

Paramount (Evergreen) (3,039; 65-90)—"Brigand" (Col) and "Relentless Widow" (Cinema). Drab \$5,000. Last week "Models Inc"

and" (Col) and "Re-w" (Cinema). Drab week, "Models, Inc." "Diamond City" (In-

Key City Grosses

Estimated Total Gross
This Week ... \$2,216,706
(Based on 23 cities, 191 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year ... \$2,316,000
(Based on 24 cities, and 201 theatres.)

'Francis' Smash \$12,000 in Omaha

Omaha, July 8.

Cool weather and influx by thousands of holiday visitors are giving the boxoffice a distinct hypo this session, every downtown theatre reporting sharply upped grosses. "Francis Goes To West Point" at Orpheum coupled with "Loan Shark" repeated the mule's draw with biz soaring to smash total. The Omaha's "Lovely to Look At" gave that house-the best gross in three months.

"She's Working Her Way Through College" is strong at Brandeis. Even the State with its second week of "Red Mountain" and "Tomorrow Another Day" felt the upsurge with lively biz.

"Estimates for This Week

"Estimates for This Week
Orpheum (Tristates) (3,000; 1670)—"Francis Goes To West Point"
(U) and "Loan Shark" (Lip).
Smash \$12,000 or over. Last week,
"Kangaroo" (20th) and "Oklahoma
Annie" (Rep), \$8,500.

Annie" (Rep.), \$8,500.

Omaha (Tristates) (2,100; 16-70)

"Lovely To Look At" (M-Q).
Sock \$9,000 and holds. Last week,
"Green Glove" (UA) and "Mutiny"
(UA), \$7,500.

(UA), \$7,500.

Brandeis (RKO) (1,500; 16-70)—
"Working Her Way Through College" (WB). Strong \$7,500. Last week, "Clash By Night" (RKO) (2d wk), \$5,500.

State (Goldberg) (865; 25-75)—
"Carbine Williams" (M-G) and "When in Rome" (M-G). Opened today (Tues.). Last week, "Red Mountain" (Par) and "Tomorrow Is Another Day" (WB) (2d wk), lively \$5,000.

WORLD' BIG \$11,000, PORT.; 'COLLEGE' 12½G

Long holiday weekend and strong product continues keeping first-run biz in higher brackets despite the heat. Universal brought in 10 stars for preem of "World In His Arms" at the Broadway. Solid takings loom for first week. "Working Her Way Through College" and "Scaramouche" also shape strong.

Estimates for This Week

Guild (Parker), \$0,200.

Guild (Parker) (400; 65-90)—

"Laura" (20th) and "This Above
All" (20th) (reissues). Oke \$2,500.

Last week, "Encore" (Par) (3d wk),
\$2,000.

Liberty (Hamrick) (1,850; 65-90)

"Skirts Ahoy" (M-G) and "Anything Can Happen" (Par) (3d wk).
Snappy \$6,500. Last week, \$10,-

Mayfair (Parker) (1,500; 65-90)—
"Clash By Night" (RKO) and "Jet
Job" (Mono) (m.o.). Good \$3,500.
Last week, "Musical Sensations"
(Indie) and "Birth of Song Stars"
(Indie), \$5,600.

Undie, \$5,600.
Oriental (Evergreen) (2,000; 6590)—"Working Her Way Through
College" (WB) and "Stolen Face"
(Indie), day-date with Orpheum,
Big \$4,500. Last week, "Clash By
Night" (RKO) and "Jet Job"
(Mono), \$4,400.

'Scaramouche' Bullish 15G, 'Glove' 7G Kansas City, July a.

Holiday and favorable weather helping bix here at spots whethere are strong bills, at leathree situations getting stromoney. While Midland's "Sca amouche" is doing healthy bix threal winner is "Francis Goes T West Point," great in four For Midwest first-runs. "Latuke shapes strong in two-houses. He wave was broken by a rain law Wednesday, but high temperaturer back for the weekend.

Estimates for This West.

wave was broken by a rain last Wednesday, but high temperatures were back for the weekend.

Estimates for This Week Kimo, Glea (Dickinson) (504, 800; 50-75)—"Latuko" (Indie). In new day-date situation arranged by circuit for this film. Most biz is at the Kimo; combined total looks hefty \$3,500 for 2 spots. Last week, "Oliver Twist" (UA), second time in house, \$1,000.

Midland (Loew's) (3,500; 50-69)—"Scaramouche" (M-G). Bullish \$15,000, or near. May hold. Last week, "Pat and Mike" (M-G) and "Man With My Face" (UA) (2d wk), \$9,000.

Missouri (RKO) (2,650; 50-75)—Working Her Way Through College" (WH) and "Jim in Forbidden Land" (Col). Moderate \$7,000. Last week, "To Have, Have Not" (WB) and "High Slerra" (WB) (reissues) split with "Frankenstein" (U) and "Draeula" (U) (reissues), \$5,000.

Paramount (Tri-States) (1,900; 50-69)—"Green Glove" (UA) Average \$7,000. Last week, "Denver Rio Grande" (Par) and "Atomic City" (Par), same.

Tower, Uptewn, Fairway, Granada (Fox Midwest) (2,100, 2,043,700, 1;217; 50-75)—"Francis Goes To West Point" (U) and "Just Across Street" (U) and "Just Across Street" (U) with fight pix added, \$11,000.

Vegue (Golden) (500; 50-85)—"Saraband" (Indie) (2d wk). Medium \$1,500. Last week, \$1,700.

Ray Boosts 'Conquest'

Ray Boosts 'Conquest' To Hep \$30,000, Mpls.; 'College' Bright \$7,000

Three-day weekend holiday with most stores, factories and offices closed Saturday (5) hurt film biz badly. Exodus to lake resorts July

badly. Exodus to lake resorts July
4 plus Republican convention radioTV. broadcasts also contributed to
the b.o. dip.

But Johnnie Ray, heading the
stageshow at Radio City, is boost"California Conquest" to a good
\$30,000 at \$1,20 top. Straight film
entries are only fair.

Estimates for This Week
Century (Pan) (1,600: 50-76)

entries are only fair.

Estimates for This Week

Century (Par) (1,600; 50-76) —

"3 for Bedroom C" (WB). Poor
\$2,000. Last week, "Laughter in
Paradise" (Indie), \$3,000.

Gopher (Berger) (1,000; 50-76) —

"Kangaroo" (20th). Okay \$5,000.

Last week, "Wild North" (M-G)
(3d wk), \$3,500.

Lyric (Par) (1,000; 50-76) —

"Atomic City" (Par) and "Counter
Spy" Meets Scotland Yard," (Col).
Top end of this bill winning praise.
Slow \$3,500. Last week, "Bowery
Boys" (Mono) and "Wild Stallion"
(Mono), \$3,800.

Radio City (Par) (4,000; 74\$1,20] — "California Conquest"
(Col) and Johnnie Ray heading
stageshow. Of course, Ray accounts entirely for the overworked
cashlers and clicking turnstiles.
Handicapped by this unfavorable
holiday period here, gross nevertheless is soaring to huge proportions. Good \$30,000. Last week,
"Scaramouche" (M-G) (2d wk)
\$7,000 at 50-76c scale.

RKO-Orpheum (RKO) (2,800; 4076)—"Working Her Way Through
College" (WB). Appetizing holiday
fare getting favorable response,
Good \$7,000. Last week, "Brigand"
(Col) and "Brave Warrior" (Col),
\$5,000.

RKO-Pan (RKO) (1,600; 40-76)—
"No Room for Groom" (U) and

S.)000.

RKO-Pan (RKO) (1,600; 40-76)—
'No Room for Groom'' (U) and
'Bronco Buster'' (U). Mild \$3,500.
Last week, "Storm Over Tibet'
Col) and "Red Snow" (Col),

State (Par) (2,300; 50-76)
"Lydia Balley" (20th). Good \$6,
Last week, "Scarlet Angel"
\$5,000.

World (Mann) (400; 85-\$1.20)

"Run for Your Money" (U). Wellliked British picture has
Guinness. Good \$3,400. Last
week, "Clouded Yellow" (Col),
\$3,300.

Det. Better; 'Lovely' Lively \$16,000, 'College' OK 18G, 'Clash' Good 17G

Detroit, July 8.

Independence Day weekend biz was nothing exceptional, merely serving to bring grosses, low here for more than a month, somewhere near average levels. "Lydia Bailev" looks fair at the Circle (Cockrill-Dolle) (2,800; 50-76)—— "Morking Yung College" (WB) and "Stolen Face" (Indie), \$4,000. Last week, "MB and "Stolen Face" (Indie), \$4,000. Last week, "Clash By Night" (RKO) and "Balley" (U), \$14,000. Last week, "Clash By Night" (RKO) and "Balley" (Indie), \$4,000. Last week, "Winning Team" (WB) and "Stolen Face" (Indie), \$4,000. Last week, "Clash By Night" (RKO) and "Balley" (Indie), \$4,000. Last week, "Winning Team" (WB) and "Stolen Face" (Indie), \$4,000. Last week, "Clash By Night" (RKO) and "Balley" (Indie), \$4,000. Last week, "King Kong" (RKO) and "Bound "Stolen Face" (Indie), \$4,000. Last week, "Clash By Night" (RKO) and "Balley" (Indie), \$4,000. Last week, "King Kong" (RKO) and "Leopard Man" (RKO) (respond Man" (RKO) (Indie), \$4,000. Last week, "Winning Team" (WB) and "Stolen Face" (Indie), \$4,000. Last week, "Clash By Night" (RKO) and "Balley" (Indie), \$4,000. Last week, "Winning Team" (WB) and "Stolen Face" (Indie), \$4,000. Last week, "Clash By Night" (RKO) and "Balley" (Indie), \$4,000. Last week, "Winning Team" (WB) and "Stolen Face" (Indie), \$4,000. Last week, "Clash By Night" (RKO) and "Balley" (Indie), \$4,000. Last week, "Clash By Night" (RKO) and "Leopard Man" (RKO) (Indie), \$4,000. Last week, "Clash By Night" (RKO) and "Leopard Man" (RKO) (respond Man" (RKO) (Indie), \$4,000. Last week, "Clash By Night" (RKO) and "Leopard Man" (RKO) (Indie), \$4,000. Last week, "Clash By Night" (RKO) and "Leopard Man" (RKO) (Indie), \$4,000. Last week, "Clash By Night" (RKO) and "Leopard Man" (RKO) (Indie), \$4,000. Last week, "Clash By Night" (RKO) and "Leopard Man" (RKO) (Indie), \$4,000. Last week, "Clash By Night" (RKO) and "Leopard Man" (RKO) (Indie), \$4,000. Last week, "Clash By Night" (RKO) and "Leopard Man" (RKO) (Indie), \$4,000. Last week, "Clash By Night" (RKO) and "Leopard Man" (RKO) (Indie), \$4,000. Last week, "Clash By Night" (RKO) and "Leopard Man" (RKO) (Indie), \$4,000. Last week, "Clash By Night" (RKO) and "Leopard Man" (RKO) (Indie), \$4,000. Last week, "Clash By Night" (RKO) and "Leopard

GOP Convention Fails to Dent Chi; Team'-Eckstine Rousing at \$55,000, 'Hunter' Fast 13G, 'Carson' Big 18G

staying away from the City, because of fear of not

strong \$55,000 seen with Team" paired with Billy onstage. Grand with Hunters" and "Bronco should hit brisk \$13,000. City" and "Lion and at Roosevelt is nifty

ne. Woods (Essaness) (1,073; 98) — angaroo" (20th) (2d-final wk) dd \$12,500. Last week, \$20,000 World (Indie) (587; 98)—"Dar g. How Could You" (Par). Off at offering for art house looms ld \$2,500. Last week, "Bitter e" (Indie) (2d wk), \$2,700.

Heat Crimps Buff Biz; 'College' Okay \$13,000

Estimates Are Net

Film gross estimates as re orted herewith from the vari

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

'My Gal' Socko \$16,000, St. Loo

th wk). Strong \$3,000 g \$3,500 for third stanza

Outdoor Weather Hurts Hub; 'Creek' Okay \$7,500, 'Brigand' Very Dull \$10,000

Metropolitan (NET) (4.367; 40-85)—"The Brigand" (Col) and "Fighting Rats of Tobruk" (Indie). Sad \$10.000. Last week, "California Consultati" (Col) and "One

\$6,500.
Imperial (FP) (3,373; 50-80) —
"Robin Hood" (RKO-Disney) (2d
wk). Fine \$9,000. Last week,

,,500. Loew's (Loew) (2,748; 50-80) — at and Mike" (M-G) (3d wk). lding at nice \$8,000. Last week,

Holding at nice \$8,000. Last week, \$10,000.

'Odeon (Rank) (2,390; 50-90) —

"Lydia Bailey" (20th), Nice \$12,000. Last week, "No Room for Groom" (U), \$8,500.

Shea's (FP) (2,396; 40-80) —

"Winning Team" (WB), Neat \$12,000. Last week, "Dream of Jeanie" (Rep), \$9,000.

Tivoli, University (FP) (1,436; 1,558; 40-80) — "If This be Sin" (20th), Good \$11,000. Last week, "Down Among Sheltering Palms' (20th), \$10,500.

Uptown (Loew) (2,743; 40-80) —

Uptown (Loew) (2,743; 40-80)

Express' Bangup \$13,000, Philly

Torrid wave continues to scuttle here. Slight improvement over ing July 4 weekend but Gil Tur-

Express' Solid \$23,000, Denver; 'Skirts' Big 22G

Toronto; Team', Ditto Holiday Ups B'way; 'Charley'-Stage Big 152G; 'Clash'-Paul & Ford Hep 62G, 'Nellie'-Daniels 67G, 'Robin' Smash 31G

State (Lew's) (3,450; 55-\$1.25)—
"Washington Story" (M-G) (2d wk).
First stanza ended Monday (7)
landed disappointing \$9,000. In
ahead, "Dream of Jeanie" (Rep),
\$6,000 in 6 days.

Sution (R & B) (561; 90-\$1.50)—
"Man in White Suit" (U) (15th wk).
The 14th session ended Monday (7)
pushed to big \$10,000 after \$9,800
for 13th week. Stays on indef.
Trans-Lux 60th St. (T-L) (453;
90-\$1.50)—"Narrow Margin" (RKO)
(10th wk). Still okay at \$3,000 after
\$3,400 for ninth week.
Trans-Lux 52d St. (T-L) (540; 90\$1.50)—"High Treason" (Indie)
(8th wk). Seventh round ended
Monday (7) continued solid at
\$4,800 after \$5,800 for fifth week.
Stays on.
Victoria (City Inv.) (1,060; 70\$1.30)—"Walk East on Beacon"
(Col) (7th wk). Sixth session ended
last night (Tues.) held strongly with
\$10,500 after \$11,500 for fifth week.

'World' Mighty \$19,000, Frisco; 'Robin' Boffola 20G, 'College' Hep 18G

There's No Business Like 20 Century-Fox Business!



French Studios Turning Out 54 Pix In '52 But Few Look Okay for U.S.

Paris, July 2.

There were 48 pix started in French studios from Jan. 1 to June 25 this year. The next few weeks will see more put on the digor, bringing the total to 54 and making the most prolific production year since the war. This is paradoxical because the French lave cried crisis: all year, and claimed this is the lowpoint in the wavery history of French film production.

The actual fact is that the lower of the production.

the wavery intensively production.

The actual fact is that the large number of pix doesn't necessarily mean good films or top boxoffice. One of the difficulties here has been the slow amortization of pix. Production costs are up and the public is shopping for better films before plunking down \$1 at the cinema window. The French costumer "Fanfan La Tulipe," has racked up big coin while the Franco-Italo, "The Little World of Don Camillo," is now cleaning up here in spite of the hot weather.

This French backlog has a flock

camillo. Is now cleaning up nere in spite of the hot weather. This French backlog has a flock of low budget pix among them that are strictly for the home trade. There are some big ones being held for fall release some of which have the earmarks of being okay for the U. S. "Mad Girl of Dublin" (Hoche), the Yves Allegret pic, shot in English and French versions, concerns the Irish rebellions and its effect on a sensitive young girl. This holds promise for art houses. Maurice Cloche has we und up his "Remoyed From the Living," a tirade against prison conditions and the stigmatizing of ex-cons. Downbeat aspects may militate against his for the American magnet.

Christian-Jaque has finished his

ket. Christian-Jaque has finished his clissection of the female in "Adorable Creatures," a comedy-drama on the perfidy of the female. It sports such names as Edwige Feuillere. Martine Carol, Marllyn Buferd, Renee Faure, Gina Lollobrigida and Daniel Gelin. These names should help it in the U. S. Rene Clair has completed "Beauties Of the Night" (Franco-London) which also looks into the mysterious female. This too has a highpowered cast with Gerard Philipe, Martine Carol, Gina Lollobrigida, and Marilyn Bussert. Marcel Pagliero has wound up "The Respectful Prostitute," based on the Jean-Paul Sartre legiter, which may appeal to arty houses.

The big Hoche Technicolor Franco-Italian coproduction, "The Golden Carriage," has been finished by Jean Renoir in Italy, being in English and Italian. H. G. Clouzot is winding up his long pic on fear and its consequences called, "The Wages of Fear." Of the 62 French pix in the current backlog, these are the most interesting.

'Innocents' Looms As **New London Success**

New London Success

London, July 8.

Outstanding direction by Peter Glenville and a superh cast headed by Flora Robson, makes "The Innocents" the most eerie thriller to hit the West End in some time. The spine-chilling atmosphere is subtly verated by the direction and aided by the excellent setting designed by Jo Mielziner. Play, which is presented by Stephen Mitchell, preemed at Her Majesty's last Thursday (3) and received powerful audience reception. Morning newsyaper crix were almost unanimous in praise and chances of success seem generally good.

Apart from Miss Robson's distinguished portrayal of the governess, the two child roles are impecably played' by Carol Wolveridge and Jeremy Spenser. The former, a 12-year-old schoolgirl, had never previously appeared on the stage. Fourth role was finely filled by Barbara Everest.

Sherek Players brought "The Trap" to the Duke of York's Tuly I

Barbara Everest.
Sherek Players brought "The Trap" to the Duke of York's July 1 after a provincial tryout and a change of cast. Coinciding with the hottest night of the year, this domestic triangle of the early ibsen type adapted by Ashley Dukes from the German of Ferdinand Bruckner proved over-weighty for the season.

Full praise goes to Mai Zettering and Herbert Lom for their acting. The play was warmly received, but the outlook is not bright under present conditions.

"Ranch in Rockies." Dukyline (11-7-81). "seasylline proving the seasylline proving the seasylline (11-7-81). "Water of Moon," Haymarket (2-2-30). "Winter Journey." St. James's (4-20). "Winter Journey."

London, July, 8. Stephens, director of heatres Consolidated London, July, 8,
Raiph B. Stephens, director of
Variety Theatres Consolidated
since 1928 and chairman since
1949, has resigned because of Illness, with Reginald C. Bromhead
being appointed in his place. Latter has been a director of VTC
since 1947. He is also a director
of Moss Empires, Limited.
Sidney L. and Cecil G. Bernstein, chairman and director respectively of Granada Theatres,
Limited, have been appoined to the
Board of VTC.

Royal Amus. Set For Honolulu TV

Royal Amusement Co., operators of a Honolulu Theatre chain, evidently sees the handwriting on the wall. Its major stockholders have set up Royaltel, Ltd., as a separate corporation and would erect a television station.

TV will debut here early next year. Royal Amusement's invasion complicates an already confused

KGU, owned by the Honolulu Advertiser and an NBC affiliate, hopes to launch KGU-TV in Feb-ruary.

KGMB, CBS affiliate, thus far has indicated a standpat policy. Insiders feel this is understandable because a majority of its stock is held by Consolidated Amus. Co.,

held by Consolidated Amus. Co., which dominates theatre operations in the territory.

But Royal's TV hopes may force Consolidated into the picture. Royaltel plans to originate many programs on stages of Royal theatres and utilize the Royal equipment as much as possible. Circuit also has close ties with Civic Auditorlum, city's largest arena, and probably will pick up sports and spectacles from there.

Guess here is that Honolulu will

Guess here is that Honolulu will end up with 3 or 4 TV outlets when it comes time to lay cash on the line. City has 7 radio stations, or uncomfortably close to the saturation point.

Mexico TV Expanding

Mexico City, July 1.

Video has begun to widen its public here. Larger audience has resulted from special catering to

Move was spearheaded by sta-tion XEW-TV, which presents a fre-quent half-hour show with mate-rial specially prepared for mop-nets.

London, July 8. The American invasion of Great The American invasion of Great Britain is topping all previous records. In May more than 16,900 U. S. visitors came to Britain. This figure is 35% ahead of 1951 total. Altogether there have been 39,000 tourists from America in the first five months of this year.

The upward trend in the American tourist trade is in contrast with the drop in traffic from other countries. The overall decline in May was just under 1%.

British Producers Try To Speed Payments From Eady Pool to Save Coin

London, July 8.

London, July 8.

British producers are taking the initiative in endeavoring to speed up payments from the Eady pool, and thus prevent large sums lying idle in the bank earning nominal interest while they are paying high bank charges to finance production.

At meeting of the Board of the British Film Production Fund, the company which administers the levy, the producer nominees put forward a proposal that there should be a monthly distribution instead of the present quarterly payments. Subsequently, Sir Henry L. French, director general of the British Film Producers Assn., said that the prospect of this being agreed on by the other trade associations was very good.

Since the extension of the Eady fund, there have been frequent occasions when around \$3,000,000 has been lying in the bank awalting distribution. Producers have for

casions when around \$3,000,000 has been lying in the bank awalting distribution. Producers have for some months been agitating for creation of machinery which would enable them to grab their share with less delay. If monthly payments are agreed on, the fund float would be reduced to a minimum with regular distributions amounting to about \$750,000.

From the exhibitor side of the fund directorate has come a request for detailed information of payments from the fund in respect to individual productions and com-

payments from the tunt in respect to individual productions and com-panies. It is felt in producer circles that such a procedure would con-travene the normal security of

Keith Prowse Net Off \$21,800 in Past Year

London, July 8.

London, July 8.

Net profit of Keith Prowse, the major British ticket broker outfit, has dipped by \$21,800 in the past year, but three years' arrears on preference dividend is to be paid. A further three-year arrears is being left in abeyance for the time being. Net profits of the company for the past year totaled \$64,700.

Recently a city finance group, headed by Ronald Cornwall, made a bid of \$294,000 for the 60,000 ordinary shares of the company, all of which are privately held and for which no divvy is being declared. The preference stock, with a par value of \$2.80, is currently being quoted at \$2.65.

35% More U.S. Tourists To England Than in '51 Heat Sloughs London Film Biz But 'Ivanhoe' Still Sock \$19,800 in 2d; **Earnest' Plus TV Dim 3G, 3 Days**

'Kangaroo' Not Big In 1st Aussie City Dates

1st Aussie City Dates
Sydney, July 1.
20th-Fox Technicolor pic, "Kangaroo," made in Aussie, despite
terrific ballyhoo, has falled to pull
healthy trade to the 2,200-seat Regent and 1,280-seat Mayfair here
for Hoyts. Pic folds at the former
after two weeks, carrying on in the
latter house in hopes of building.
At the New Manly, 800-seat
Hoyts' nabe, "Kangaroo" did okay
for three days and dropped down
on final three daye of six-day run.
Film is doing solid trade in the
stix.

Japan to Act On **U.S. Frozen Coin**

Tokyo, July 1.

Prime Minister Yoshida has instructed Japan's finance minister, Hayato Ikeda, to take steps to make possible remittance to the United States of approximately \$10,000,000 of frozen profits. This amount was amassed by the Central Motion Picture Exchange during the years it operated here under the U.S. occupation of Japan.

Now in Japan for negotiations with the finance ministry on unfreezing this U.S. distributor rental coin is R. T. McDonnell, representative of the Motion Picture Assn. of America. Minister Ikesda was instructed to take early action on the frozen money.

Col Expands Foreign Prod.

Rome, July 8.

Recent Columbia convention held here was told that the company has entered foreign production as well as distribution. Foreign topper Joseph A. McConville said the new deals are concentrating exclusively on pictures of international interest. Mutual advantages arise from co-production and distribution, he said.

In the Italian lineup are two pictures by Leonide Moguy, "One Hundred Little Mothers" and another which goes into production in September.

Grovas Inks Dolores del Rio

Mexico City, July 8.
Dolores del Rio, just back from
France, has been inked by Jesus
Grovas for a pic, "My Mother's
Portrait." It will be her only film
in Mexico this year. Julio Bracho

will direct.
After this chore, Miss del Rio goes to Spain and Italy where she will do pix.

London, July 1.

With the hottest weekend in two years and with the mercury holding in the 80's, the boxoffice wilted this past session. With the exception of "Iyvanhoe" and "Quo Vadis," ace theatres were having an exceptionally lean period and weekend grosses were well below average for this time of year.

At the Empire, "Ivanhoe" stood up to the rising thermometer in spectacular style to click with a resounding \$19,800 for its second week, holding up during the third weekend with a powerful \$9,500. At the adjacent and very much smaller Ritz, "Quo Vadis," now in its 22d frame, chalked up a great \$4,900.

smaler rate, "quo vadis," now in its 22d frame, chalked up a great \$4,900.

Most important new entry of the week was the British-made "The Importance of Being Earnest" which is being screened during its first week with a full-size TV show in support. Pic received rave notices but was obviously hit by the weather and got only \$3,000 in its first three days.

"Mara Maru" at the Warner did a fair \$5,300 in its first week while "Scarlet Angel" finished its first weekend with modest \$2,500.

Estimates for Last Week Carlton (Par) (1,128; 70-\$2,16)—"Who Goes There" (BL) (2d wk).

Down to fair \$4,200. Stays a third round, with "Carrie" (Par) preeming July 4.

Empire (M-G) (3,099; 55-\$1,70)—"Ivanhoe" (M-G) (3d wk). Currectly biggest moneymaker in West End. Finished its second round with a terrific \$19,800 and beat the weather during its third weekend with huge \$9,500 in 3 days.

Gaumont (CMA) (1,500; 50-\$1,70)—"Kangaroo" (20th) (2d wk).

Below average at \$2,200 in second weekend after disappointing \$3,300 first stanza.

Leicester Square Theatre (CMA) (1,753: \$0.\$1.70)—"Carallet

weekend after disappointing \$3,300 first stanza.

Leleester Square Theatre (CMA) (1,753; 50-\$1.70)—"Scarllet Angel" (GFD). Another victim of heat with fair \$2,500 in first 4 days.

Leadon Pavilion (UA) (1,217; 50-\$1.70)—"Green Glove" (UA) (2d wk). Modest \$1,400 in second weekend after fair \$3,700 first round.

weekend after fair \$3,700 first round.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—"Importance of Being Earnest" (GFD) and full-size TV demonstration. Received critical acclaim. First weekend was affected by weather and below hopes at around \$3,000 in first \$3 days. Stays on.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70) — "Diplomatic Courier" (20th) (2d wk). Steady \$3.400 in second weekend after

(2.200; 50-\$1.70) — "Diplomatic Courier" (20th) (2d wk). Steady \$3,400 in second weekend after okay \$6,700 for opening round. "Something Money Can't Buy (GFD) is opening July 3. Plaza (Para) (1,902; 70-\$1.70)— "Quiet Man" (Rep) (4th wk). Holding up well at \$5,200 in third frame but dropped to around \$1,500 for fourth weekend. Finishes this session with "Castle in Air" (AB-Pathe) following July 4. Ritz (M-G) (432; 90-\$2.15)—"Quo Vadis" (M-G) (22d wk). Handsome \$4,900. Continues indef. Warner (WB) (1,735; 50-\$1.70)—"Mara Maru" (WB) (2d wk). Not up to expectations with \$5,800 in first week and \$1,500 for second weekend. Finishes this frame. Being followed by "See You in My Dreams" (WB) July 3.

TRUCOLOR LAB LOOMS FOR REP IN EUROPE

London, July 8.

London, July 8.

When Herbert J. Yates comes to London in mid-August he is expected to announce the setting up of a Trucolor lab in Europe. The Republic topper has been considering reports from technical advisors during the last two months. Earlier in the spring, Sidney Solow, general manager of Consolidated Films Labs, and Dan Bloomberg, technical manager of Republic Studios, visited London and Paris on a preliminary investigation. They submitted their report to Yates on their return to the U. S. in May.

With almost one half of the Republic schedule being lensed in Trucolor, printing facilities in that

public schedule being lensed in Trucolor, printing facilities in that medium in Europe are urgently required to save time and money.

Legit Shows Abroad

LONDON

LONDON

(Week ending July 12))

(Figures indicate opening date)

"After My Kashien," Amb. (5-21).

"And So to Bad," Strand (10-24-51).

"Baf Your Life," Hippodrome (2-27).

"Cali Me Madam," Colisseum (3-28).

"Deep Blue Sea," Duchess (3-19).

"Gay Deep Pluca (119).

"Gay Deep," Piccadilly (6-18).

"Innocants," Majesty's (7-3).

"Little Hui," Lyric (10-13-30).

"Londen Laughs," Adelphi (4-23).

"Love of Coloneis," Wyn. (6-6-21).

"Murder in Molley," Fortune (6-18).

"Murder in Molley," Fortune (6-18).

"Paris to Piccadilly," Pr. Wales (7-4-51).

"Resiductant harders," White, 9-27-510.

"Resiductant harders," White, 9-27-510.

"Seaguis Sorrente," Apollo (6-28-50).

"South Pacific," Drury Lane (11-7-51).

"Sweet Madness," Vaudeylle (5-28).

"Under Sycamore," St. James (4-23).

"Water of Moon," Haymarket (3-26).

"Water of Moon," Haymarket (3-26).

"Water of Moon," Haymarket (3-26).

"Unatum 215," Comedy (6-18).

"Uranium 215," Comedy (6-18).

"Tyeong Elik,," Criterion (6-20).

"Trap," York's (7-1).

"Twe Genliemen," Old Vic (6-30).

PARIS

(Week ending July 7)
"Beau Dimanche," Michodiere.
"Chanteur de Mexico," Chatelet.
"Cle Marcei Marceau," Sarah Bern

"Callanted Marcaeu," Sarah Bernardt Marcaeu," Sarah Bernardt Marcaeu," Sarah Bernardt Marcaeu, "Sarah Bernardt Marcaeu, "Sarah Bernardt Marcaeu," Manasaadeurs. "Dilaiogue des Carmeilles," Hebertot. "Don D'Adele," Wagram. "Douchess D'Algues," Michel, "Kernel Mari," Galte, Montparnasse. "Galtes L'Escadreon," Porte St Martin. "Galtes L'Escadreon," Porte St Martin. "Galtere Mari," Galte, Mothere. "Galtes L'Escadreon," Porte St Martin. "Galtere Parliarde Avoitiere. "Jesus La Callie," Antoine. "Lensque L'Enfant Parali," Nouveaules. "Lensque L'Enfant Parali," Nouveaules. "Lysistrata," Humour. "Lensque L'Enfant Parali," Renaissance. "Occupe-Tol Minimum," Palais-Royal. "Medech Maigre-Elle," Renaissance. "Occupe-Tol Minimum," Palais-Royal. "Oncie Vanya", Theatre de Pouche. "Palis Femme Loth," Montp. Baty. "Phadre," Gramont. "Pielin Feu," Empire. "Ruy Blas," Charles de, Rochefort. "St. Agnes Des Souris," Lancry. "Sur Terre Comme Au Clei," Athence. "Tete des Aufres," Ateller. "Violettes imperlaise," Mogador. "Vrais Folic-F

MADRID

MADRID

(Week ending June 21)

"Give Back My Wife." Albeniz.

"Witch at the Falace." Alexar.

"Four Kisser." Alivare. Quintero.

"Geviesen." Signer. Quintero.

"Geviesen." Signer.

"Geviesen." Alivare. Quintero.

"Twe Millions for Two." Fuencaral.

"Apprentic Lover," Infanta Isabel.

"Goddess of Sand." Lara.

"Tentation." Madrid.

"Suitcases Other World," Guerrero.

"Wif's End." Martin.

"Imperial Vielettes," Lope de Vega.

"This Way to Andalutia." Frice.

"Girl Buil Fighters," Zarzuela.

BUENOS ATRES

(Week ending June 14)
"Mi Suegra," Apolo,
"Las lagrimas tambien," Ateneo. "Las lagrimas fambien," Ateneo.
"De Eppan Llego" Argortino.
"Cauada las Duandes," Astral.
"El Mal Amor," Casino.
"Las Mulatas," Comedia.
"De la Chacra al Palacetel," Comico.
"El Diable en el Telefono," Corrientes.
"F.B./" El Nacional Argortini.
"Lighted Lamp," Comico.
"La Malegurida," Odcon.
"Tierra del Destino," Puchlo.
"Perversidad," Empire.
"Ladrencite," Spiendid.
"Augurida," Comico.
"Le Malegurida," Comico.
"Comico de Monor," Vers.
"La Verdad Eres Tu," Pat.

MEXICO CITY

MEMALUU U.I.Y.

(Week ending June 21)

"Celor of Skin," Colon,
"We, They and the Elf," Ideal.
"Le Tartufe," Mollere,
"Wet Backs," Bollvar,
"Edward's Sons," Caracol.
"Adela's Gift," Chopin.

AUSTRALIA

Wish anding June 13)

"Te Derethy," Royal, Sydney,
"Klwis," Empire, Sydney,
"Arms A The Man," Moreury, Sydney,
"Kiss Me, Kate," Majesty's, Melbourne
"Seaguis Care," Royal, Adeladde,
"Sea How Raun," Mai, Brisbane,
"Temmy Trinder Show," Tivoli, Mci.
"Larger Than Life," Princess, Mci.



RIGHT ON THE BUTTON!

Vote M-G-M, the ticket that sells the tickets!







Robert Taylor, Elizabeth Taylor, Joan Fontaine, George Sanders, Emlyn Williams



Lana Turner, Fernando Lamas, Una Merkel, Richard Haydn, Thomas Gomez



Spencer Tracy, Gene Tierney, Van Johnson, Leo Genn, Dawn Addams, Lloyd Bridges



Lana Turner, Kirk Douglas, Walter Pidgeon, Dick Powell, Barry Sullivan, Gloria Grahame, Gilbert Roland, Leo G. Carroll, Vanessa Brown



Janet Leigh, Carleton Carpenter, Keenan Wynn, Fearless Fagan (Himself)



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



Mario Lanza, Doretta Morrow, James Whitmore



Esther Williams, Victor Mature, Walter Pidgeon, David Brian, Donna Corcoran



Stewart Granger, Deborah Kerr, Louis Calhern, Jane Greer, Lewis Stone, Robert Douglas and James Mason as Rupert of Hentzau

Inside Stuff—Pictures

Statement by reps of Sir Alexander Korda that he had received from James Mason in settlement of their suit the entire amount advanced the actor (\$50,000), and Mason's assertion that he had settled for only \$40,000 are paradoxically both correct. Actually, Mason is settling for even less. Gimmick is that both payments were figured in sterling and the pound is now worth only \$2.80, as against \$4 when Korda advanced the coim. Korda gave the actor £12,500 and is getting back £12,500—so he's square. Mason has profited, however, by devaluation. It is only costing him the equivalent of about \$35,000 to give back the money now. Mason is paying Sir Alex the coin in sterling out of residuals of some of his English-made pix.

Money was given Mason on his arrival in the U. S. in 1947 as an advance against a film to be made for Korda. Producer complained, however, that Mason rejected every story offered, and so went to court to get his money-back. Mason settled just as the suit was to go to trial. Statement by reps of Sir Alexander Korda that he had received from

Newspapers still continue to laud the Supreme Court's decision on "The Miracle" and "Pinky" cases and supporting full freedom of the screen. Many have jumped on local censors who are continuing to wield the shears despite the high court's verdicts. Said the Providence (R.I.) Journal recently: "Our Providence censors are an arrogant breed. They have enjoyed arbitrary powers for so long that they now refuse to let go of them, even in the face of two decisions by the Supreme Court. . . . Everything the Supreme Court has said and done in its two recent decisions on freedom of the movies has indicated clearly that the law under which the bureau of licenses plans to continue to regulate films here is patently unconstitutional."

Telemeter

- Continued from pare 4 ==

TM circuit, determine on times, etc., in his area. That aspect is very indefinite, however, since Telemeter heads David Loew and Carl Leserman admit that they still ad libbing completely us they see how details work out.

Problem with the NT experiment, as well as that of Palm Springs, is the obtaining of pix for the trial. It is assumed that Paramount will help out on that score because of its interest in the device.

Palm Springs trial involves more than just the Telemeter. It includes a special antenna which the company has erected on a mountain top to bring video signals from Los Angeles, 90 miles away. There are also circuits from the mountain peak to a booster station in town and to the local theatre, from which pix will emanate, and from there into each home with a Telemeter. Regular TV programs from L. A. will start going into the town via the special antenna in September, the plan being to give the natives four or five months to get used to tele itself before trying the pay-as-you-see angle. see angle

see angle.

The Palm Springs hookup will cost about \$500,000 in all. The local exhib is also the franchise-holder there. A similar setup for providing Telemeter shows by wire to the 2,000,000 sets in New York would cost about \$60,000,000, it's figured, so Telemeter in big towns will obviously have to wait for Federal Communications Commission approval of a system whereby sion approval of a system whereby the programs can be transmitted

the programs can be transmitted via ether.

Aside from the pay-as-you-see, Telemeter is planning to go into the community antenna biz for areas that cannot now receive video. One reason is the experience and knowhew derived from development of the antenna for Palm Springs; another is that it appears likely to be profitable, and, third, Telemeter wants to be assured of room for its channel on these antenna devices.

About \$700,000 has been sunk into development of Telemeter, so far. Par has provided \$350,000 of that and Loew and Leserman the rest. Of the latter sum, it's mostly Loew's personal coin. There have been no bank loans or other out-

ployed. Among Guild members, about one-third are currently work-ing abroad for American film com-panies on various film projects.

Tint Boom Angle Only downbeat note in the other-Only downbeat note in the other-wise healthy film employment sit-uation is the plight of laboratory technicians, whose difficulties stem largely from their connection with theatrical film production. Larg-est of eastern craft unions, with over 1,000 members, the lab tech-nicians process a large part of the product emanating from Hollywood as well as non-theatrical film New as well as non-theatrical film. as wen as non-theatrical him. New York area labs are geared to han-dle black and white films and East-man's Kodachrome process. With boom in tinted features and advent of many new color processes, east-ern labs find themselves without the equipment to handle the many-hued product. As result, the work week has declined frequently to three or four days.

N. Y. Duals

Continued from page 3 =

Assn. in New York would do the Assn. In New York would do that same. He figured that additional indie volunteers could be found, so that not more than 100 small and relatively unimportant houses would continue to double-feature, if RKO and Loew's ended the prac-

Joe Vogel, Loew's theatre chief, told Brandt he'd consider the pro-posal if RKO would, Brandt then went to Sol Schwartz, prez, of RKO went to Sol Schwartz, prez, of RKO
Theatres. Schwartz said he'd consider going along if Loew's did.
Brandt went back to Vogel, who
by that time had apparently consulted his lawyers, and he replied
that he feared any such concerted
move would subject the circuits
to charges of conspiracy to violate
anti-frust laws.

move would subject the circuits to charges of conspiracy to violate anti-trust laws.

That's where the situation now stands. The routine was almost exactly like that on Brandt's scheme to close 100 houses. In the latter, he offered to close down one of his houses in competitive situations if his competitors would pay for conversion of the theatre to commercial use or, if Loew's or RKO would shut down a house, he'd contribute toward converting that.

The big bugaboo on eliminating duals has been the experience that it is unsuccessful as long as other

it is unsuccessful as long as other

that and Loew and Leserman the rest. Of the latter sum, it's mostly Loew's personal coin. There have been no bank loans or other outside financing.

Eastern Grafts

Continued from page 7

Continued from page 7

chanics, grips, electricians and soundmen.

Agreement is unanimous among union toppers that the employment upheat is due mainly to telepix production, encompassing both commercials and shows. According to labor officials, vidpix activity is making the difference between peak and unsteady employment. Part of the upbeat is also attributed to increase in commercial and educational fillm-making.

Screen Directors Guild, clearing house and public relations outfit for meggers rather than a labor union, claims it has frequently received calls for experience that it is unsuccessful as long as other exhibs continue to play them in an area. Patrons — many of whom constantly scream that they hate divide play them in an area. Patrons — many of whom constantly scream that they hate divide play them in an area. Patrons — many of whom constantly scream that they hate they hate them. Scoffers at Brandt's plan think he'll be unable to line up enough houses to avoid this. Brandt feels that the theatres that continue the twins will be so unimportant as not to matter, and that they can be won over eventually. He says he doesn't share the feer of some doubters that a number of exhibs would cheat by shifting back to duals after going off them in order to take advantage of the fact that the change to single features might hurt biz at first. He thinks it sonly a matter of a short time, the play them it is unsuccessful as long as other exhibs continue to play them in an area. Patrons — many of whom constantly scream that they hate it is unsuccessful as long as other exhibs continue to play them in an area. Patrons — many of whom constantly scream that they hate it is unsuccessful as long as other exhibs continue to houses that play them. Scoffers at Brandt's plan think he'll be unable to ince upen constantly scream that they hat

IATSE DRIVE ON N.Y. PIC PRODUCTION LAGGING

Attempts on part of the Interna-tional Alliance of Theatrical Stage Employees to organize craft work-ers in film production in the New York area has been lagging, IATSE is disappointed in efforts of the is disappointed in efforts of the various local unions in lining up

various local unions in lining up employees engaged in the making of documentary and commercial films and television shorts. Richard F. Walsh, IA prexy, has been talking to N. Y. locals, but claims he's received little cooperation from them so far. IA's exec tion from them so far. IA's exect board has directed Walsh to investigate the situation further and to report on progress at a later date.

IA Expansion

Continued from page 7 =

voted in jurisdictional elections which included electronics en-gineers and other video employees. As a result of some of these elec-

gineers and other video employees.

As a result of some of these elections, the IA contends that some of its projectionists were forced to join other unions.

In drawing an analogy with the entry of boothmen into the union in 1908, the IA official bulletin notes that just as film projection was a "logical extension of traditional stagecraft," so is the video field, "Moving pleture projection and other crafts of the Alliance now are expanding from the theatres to the television studios; and once again steps to protect our jurisdiction are of vital concern," the bulletin points out.

It's figured that the confab will also weigh the problem of mount-

the bulletin points out.

It's figured that the confab will also weigh the problem of mounting unemployment among projectionists, a situation being caused by the closing down of theatres. What action the union will take has not been indicated, but the general feeling is that it will resist any move on the part of exhibs to bring about pay slices or reductions in the number of men running the booths.

Confab will be preceded by a week-long meeting of the general exec board, beginning on July 28. Prior to the main confab there will be a series of palavers of each of the 14 districts on Aug. 1-3.

Disney Combo

resent the other half of the dualers

resent the other half of the dualers and Disney feels this has hurt him. Thus he has set up his three pix into a 125-minute program. Fact that he's also getting film rental on the two added pictures is not being overlooked, either, of course. RKO, in selling the all-Disney show, has been citing figures at the N. Y. Criterioh and other houses to indicate the preponderance of mat-

indicate the preponderance of matinee biz is not holding true on "Robin Hood." Opening day, for instance, the Criterion did \$3,400 before 6 p. m. and \$3,600 after that

RKO circuit has agreed to play KKO circuit has agreed to play the Disney combo, and it is already running at Keith's, Washington; Pantages and Hill St., Los Angeles; Imperial, Montreal, and other boyees

Imperial, Montreal, and Other houses.

'Disney is setting up another combo to play with "Peter Pan," which is on his release slate for next winter. There will be another True-Life, probably "Prowlers the Everglades," and a short.

Loyalty Test

Continued from page 3 as the meeting was designed for discussion only.

discussion only.

Nichols declared the danger of the proposal is that the film industry would be working hand-in-hand with pressure groups who aim to enforce their own opinions on the enforce their own opinions on the film-making business. It would open the door, he said, to all manner of pressure groups and give them a right to tell the motion picture industry what to do. He suggested courage as an antidota

picture industry what to do. He suggested courage as an antidote for the psychology of fear.

Expressing her violent opposition to Communists, both in the film industry and in general, Miss. McCall said she was against the loyalty board because "it sets up a blacklist by inference. These people are not being challenged by Government authorities, but by the Fagans, Tenneys and Gerald L. K. Smith. It is time the motion picture industry refused to be pressured by these radical groups."

French Pact

the Americans were willing to cut the quantity of their imports.

Tough French stand has reportedly riled the U. S. State Dept. which may be a favorable sign as far as the Yank distribs are concerned. Department has been handling negotiations for the Americans, with industry reps sitting in as advisors and observers.

handling negotiations for the Americans, with industry reps sitting in as advisers and observers. Talks actually are on a governmental level, the French end being handled by reps of the Finance Ministry. American industryites attending the most recent series of huddles were Fayette W. Allport, who heads the London office of the Motion Picture Assn. of America; Eugene Van Dee, of the Rome office, and Alfred W. Crown, sales chief for Samuel Goldwyn Productions, who has been representing the Society of Independent Motion Picture Producers.

Johnston, prexy of the MPAA, and McCarthy, director of the group's international division, participated in the original talks with the French end of April, with Crown also on hand at that time. That conclave came to naught when a number of American majors, SIMPP and the State Dept. all refused to go along on a plan suggested at that time by which U. S. companies would pay a suich the trench producers in order to lift the quantity of imports and remittances.

After that fell through, Allport,

U. S. companies would pay a subsidy to French producers in order to lift the quantity of imports and remittances.

After that fell through, Allport, Van Dee and Crown picked up negotiations for the Americans. With State Dept, backing, they walked out on talks last week. It's expected that huddles will be resumed in the next week or so. It appeared fairly certain yesterday (Tues.) that McCarthy and Mulvey would go to Paris for the talks, with Johnston's attendance a possibility.

Mulvey, whose presence at French and British negotiating meetings in past years has given

a possibility.

Mulvey, whose presence at French and British negotiating meetings in past years has given considerable strength to the U. S. team, has taken part only indirectly in the current series of Paris powwows. Possibility of his going over for first-hand participation reportedly will be discussed at a session today (Wed.) of, the eastern distribution committee (of which he's chairman) of SIMPP. The disputed subsidy matter has been somewhat lost in the welter of other developments, with the Americans asking unlimited imports and remittances against the Paris demand for a cut to 90 pix. As things stand now, however, still in the backwash of the talks is a Paris request that the Americans give some aid to French producers in the way of helping sale and publicity of their pix in the U. S.

French See Compromise

French See Compromise Paris, July 8.
Consensus of film men here is that the Franco-U. S. pact talks will end in a compromise.
They think that the final outcome will likely be status quo on 121 imports yearly, with 50% at the capital account rate, which generally is between the legal and free market quotation. market quotation.

No B.O. Dent

Continued from page 3 =

flect the general ups and downs for all exhibition.

Monday's 5% upswing was seen

Monday's 50% upswing was seen as particularly impressive since the giant chain's ticket sales for the first six months of this year amounted to 1% under the corresponding six months of 1951.

sponding six months of 1951.
Sol A. Schwartz, prez of the RKO circuit, holds to the belief that biz trends good and bad, depending largely on the appeal of the film product. He feels that the GOP bouts in Chi simply are not too serious a factor one way or the other.

Harry Goldberg, ad-pub chief of Harry Goldberg, ad-pub chief of the Warner operations, insists that the public's interest in the convention has been given a big overplay. "Millions may be interested, of course, but millions of others are not. They want entertainment and they go to theatres for it," sez Goldberg.

Despite the b. o. returns Monday and early yesterday, some ex-

Despite the D. O. returns Monday and early yesterday, some ex-ecs say a downside today and to-morrow would not come as any great surprise. These are the two days when the actual presidential balloting takes place and many po-tential film customers may remain at home with score cards.

Big May Trading **In RKO Shares**

Washington, July 8.
Transactions in RKO securities stood out most prominently in motion picture stock dealings during May, the Securities Exchange Com-May, the Securities Exchange Commission reported yesterday (Mon.). A block of 4,500 shares of RKO Theatres common, as previously reported, was purchased by the David J. Greene Trust, giving the trust 'a total of. 18,000 shares. Greene has 16,450 shares in his own name, besides 10,000 shares in a partnership. An additional 3,600 shares are owned by his family.

A. Louis Oresman, another RKO

A. Louis Oresman, another RKO director, purchased 3,000 shares of RKO Theatres common, glying him 22,100 shares. It was also revealed 22,100 shares. It was also revealed that Noah Dletrich bought 1,000 shares of stock last November and that W. Ray Johnson sold 8,300 shares during March and April, leaving him with 4,517 shares.

Six separate gifts of Warner Bros. common totaling 1,900 shares were reported by Harry M. Warner, leaving him with 245,400 shares, plus 16,000 shares in a trust.

leaving him with 245,400 shares, plus 16,000 shares in a trust. Report revealed that A. H. Blank, director of United Paramount Theatres, sold 500 shares of UPT common from Myron Blank Trust Funds, leaving the trust with 2,050 shares. A. H. Blank is revealed as still owning 12,337 shares of UPT common in his own name, besides hoddings in various trusts.

common in his own name, besides hoddings in various trusts.

Herbert E. Herrman was listed as having bought 1,000 shares of Trans-Lux common during May, bringing his holdings to 2,000 shares. C. H. Phelan, a new officer of Loew's, was reported as owning 200 shares of Loew's common.

Color Labs

Continued from page 7

Brooklyn, is still vague. WB has been studying costs and weighing the possibility of shifting the processing outfit to the handling of WarnerColor, method based on an Eastman-developed idea. Consolidated Film Industries, Republic's lab, has been set up for some time to handle the company's own time to handle the company's own Tru-Color. It's anticipated that other filmeries will soon follow suit

Tru-Color. It's anticipated that other filmeries will soon follow suit and adapt their eastern labs to color.

Since 1946 when the filmeries turned out 30 tinted features, there has been more than a 200% increase in the use of color. In 1951, 103 color films were produced and indications are that there will be a considerable upbeat when the final 1952 totals are added up. Idleness of some of the b&w equipment has forced some labs to shift to the processing of 16m film, field in which some expansion has been noted.

Decline in the handling of b&w footage is best illustrated in the experience of one lab whose processing work has dropped from 2,000,000 feet per year to 750,000 feet. The most ardent of the colorites are predicting that within five years one major eastern lab will be able to handle all of Hollywood's

years one major eastern lab will be able to handle all of Hollywood's

Cincy Drive-In

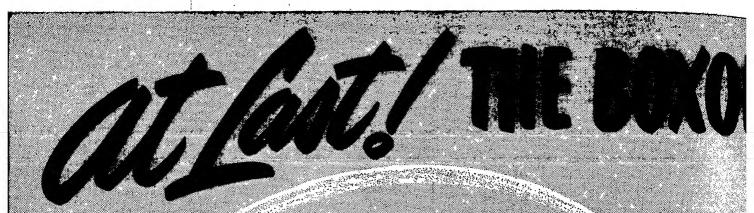
Continued from page 7

in a similar action when they agreed to cease "monopolistic and discriminatory practices." However, the new suit says, the three companies did not live up to the agreement.

Furthermore, plaintiff alleges that RKO Midwest Corp. failed to comply with terms of the decree of the U. S. District Court of the Southern District of New York, whereby it was required to dispose of two of seven theatres in Cincinnati. Suit contended that all seven theatres have "continued to operate as a monopolistic group." operate as a monopolistic group.

Tcxas Suit Dismissed
Tyler, Tex., July 8.
Suit filed by LOG, Inc., Texas
corporation headed by Julius Gordon of Beaumont, against 11 film producers producers and distributors, has been dismissed in Federal District Court here. Plaintiff sought an injunction to distributors

secure right to obtain pix for the recently-opened King Drive-In Theatre at Houston, 31 days after first-run at Houston nabs houses.



...that's doing bonanza business for the Criterion, New York;
Hillstreet, Los Angeles; Pantages, Hollywood; Golden Gate,
San Francisco; Keith, Washington; Town, Baltimore;
Palace, Montreal!...Rave reviews!...Audience applause—

...ALL YOURS FOR THE WONDERFUL MID-SUMMER SEASON!

"... for a wonderful feeling that the movies are still the 9

THEAM COMETRUE!



RADIO

Distributed by RKO

And here's how they're advertising it for the big dough!

(THESE MOTION PICTURES AVAILABLE INDIVIDUALLY OR AS A COMBINATION)

medium in the entertainment field" - LOS ANGELES EXAMINER

There'll Always Be A Pix Biz

duction, distribution and exhibition to new levels. You can't continue to run a business on 45,000,000 sales a week that is geared to run on 65,000,000.

No Resigning

The prophesies of the glass gadget on the new mold that this re-gearing vill bring about are its most interesting. But, first, one more word on that "resigning from the world" business. Films—or any other industry—will hardly be resigning when that part of the world outside of the United States is at the moment pouring coin into New York homeoffices at the rate of \$125,000,000 a year.

Were the direct threats of the Madison Ave. doom-seers to come true and all the theatres in the U. S. turned it to supermarkets and parking lots, somebody would still be in there pitching for that \$125, 600,000 from abroad. Nature no more allows an economic vacuum more allows ar economic vacuum and the state of \$125,000,000 a year.

1 lined. Ifstead of 10 companies each maintaining establishments in 31 exchange cities, they'll consolidate their operations. First it will include merely physical handling of film, later perhaps sellings smaller theatres through a central agency or by mail. This is again the result of radical thinking necessitated by the new 45,000,000 biz and 5,000 fewer theatres. 9. Every theatre will have Eidophor, RCA, Paramount or. some allar programs to supplement films in color. There will be received a supplement films in color. There will be received a supplement film some houses. Smaller theatres through a central agency or by mail. This is again the result of radical thinking necessitated by the new 45,000,000 biz and 5,000 fewer theatres. 9. Every theatre will have Eidophor, RCA, Paramount or. some later of \$125,000,000 a year.

Were the direct threats of the Madison Ave. doom-seers to come true and all the theatres in the U. S. turned into supermarkets and parking lots, somebody would still be in color and some will have a simulated tri-dimensional effect.

10. All films will be in color and some will have a simulated tri-dimensional effec

New York homeoffices at the rate of \$125,000,000 a year.
Were the direct threats of the Madison Ave. doom-seers to come true and all the theatres in the U.S. turned it to supermarkets and parking lots, somebody would still be in there pitching for that \$125,000,000 from abroad. Nature no more allows ar economic vacuum than it does a physical one.
But, to get back to the soothsayer's ball, here in 1-2-3 order are what's to be seen in it—some of it clear, some of it not so clear, but all of it in at least hazy outline:

line:

1. Some 5,000 fewer theatres in the U. S. Gone will be the fringe theatres, outmoded by either their age or neighborhood population shifts. Plenty of the big firstruns, with their heavy overhead, will also disappear. There will be a "selection of the fittest"—those houses that because of location or houses that because of location or

a "selection of the fittest"—those houses that because of location or design are in best position to operate profitably will continue.

2. Drive-ins will continue to flourish and provide an increasing proportion of U. S. theatre income. They are already producing almost 20% of the total theatre take to the distribs and appear to have found a solid place for themselves, filling a demand by the public on wheels and with a sitter problem for taking care of its young 'uns.

3. Admission prices will be a lot lewer. Films are a mass-audience business, built on the proposition of giving the mostest for the leastest in the way of entertainment. When prices got into big numbers, biz began to slip. Now it will take some time to get the ticket tap down—and then to re-educate audiences to the fact it is again within reason for family attendance.

4. Hollywood will be making

ance.
4. Hollywood will be making 4. Hollywood will be making fewer pictures for theatres. There will be the big ones and there will be the little ones—and the in-betweeners will have disappeared. They'll even be unprofitable in the new shape of things, and turning them out merely to absorb studio overhead will prove even less likely to be economic than it has already.

Bir Studies Pasca

absorb studio overhead will prove even less likely to be economic than it has already.

Big Studios Passe

5. To meet 'the overhead problem, big studios, each operated by an individual company, may become passe. Instead, two, three or four of the best of the present lots will be sold to a holding company or put on a co-op basis and major producers will use space as they need it, just as indies do now. That will end the need for mass production merely to absorb overhead and keep staffs together.

6. Executive and star salaries will be slashed. And instead of stiff weekly or per-ple stipends to players and creative talent, they'll be on a participating basis, even on major lots '20th-Fox is doing it already). This will mean fewer prima donnas and fewer displays of temperament, since everyone will have an immediate stake in the picture. It's another means of bringing down that murderous weekly overhead that results in mass-production. And the whole move regarding salaries of execs and talent is a reflection again of the retooling for a 45,000,000-admissions-per-week biz.

7. All stucios, big and small alike, will be turning out half-hour telepix. Some of the same stars will be in their features as in their vidfilms. As a matter of fact, some of these stars will have been built by their popularity in the TV product. Studios that do not have to amalgamate their physical resources (as mentioned in No. 5 above) will be those that are able to absorb much of their overhead via the vidpix producton. Lots given up by companies that amalgamate facilities will be snapped up by the video producers.

8. Distribution will be stream-

mensional effect.

11. Foggy in the crystal ball, but definitely there, is elimination of film delivery to each house, with theatres receiving their programs over the air from some central point.

12. Double features will be eliminated.

inated.

13. Filmed advertising will still feature sex.

3 TEXAS HOUSES SUED ON PERCENTAGE CLAIMS

Houston, July 8.

Bryan Amusement Co., operators of the Queen, Palace and New Dixie Theatres in Bryan, Tex., has been named defendant in several percentage suits filed in Federal Court here by seven major distrib-utors. Actions charge that Bryan, headed by Mrs. Morris Schulman and Mrs. Henry Lazarus, under-reported receipts on percentage

Plaintiffs are Paramount, Loew's Plantiffs are Paramount, Loews, 20th-Fox, Warners, RKO, United Artists and Universal. Thompson, Knight, Wright & Simmons of Dallas rep the distribs, along with Sargoy & Stein of New York.

Troy House Sold, Adding To Upstate N.Y. Foldos

Io Upstate N.Y. Foldos

Troy, N. Y., July 8.

The Palace, long-established nabe in Troy, is closing. Local 17, International Brotherhood of Papermakers, had purchased the 600-seater from Neil and Nettle Hellman, president and treasurer of Albany Royal Theatre Corp., for \$35,000. Union will convert house into a recreation centre.

The Lincoln, Schenectady, was recently sold for conversion to an auto supply store. Fabian closed the downtown Griswold, Troy, 18 months ago, preliminary to razing for a five-and-10. The Rivoli, Schenectady, was renovated into a pharmacy in 1950.

Music Hall to Resemble Metro Outlet If Deals On New Pix Go Through

On New Pix Go Through

New York's Radio City Music
Hall will resemble a Metro outlet
for some time to come if, as expected, deals for a number of new
pix go through, even including one
for the Christmas-New Year's slot
Other big holiday time also appears reeled in by M.G.
First on the list is "Ivanhoe,"
Robert Taylor-Elizabeth Taylor
starrer, which follows the current
"Where's Charley?" (WB). Indicated for the Labor Day period, is
"Because You're Mine," Mario
Lanza-Doretta Morrow co-starrer,
and "Plymouth Adventure" looks
set for around Thanksgiving. Latter is the Dore Schary epic, with
Spencer Tracy and Deborah Kerr
in the leads.

ter is the Dore Schary epic, with Spencer Tracy and Deborah Kerr in the leads.

Apparently headed for end-of-the-year holidays is "Million Dollar Mermaid," Arthur Horablow, Jr., production which stars Esther Williams. A deal for a film so far in advance is rare, and recalls the Hall's experience last year with M-G's "Singin' in the Rain." Although the pic was set to open for the Christmas holidays, M-G was unable to complete it by that time, and the choice spot went to WB's "T'll See You in My Dreams." Other M-G pix which may go into the Hall this year are "Merry Widow," Lana Turner and Fernando Lamas co-starrer, and "Prisoner of Zenda," which has Stewart Granger, Deborah Kerr and James Mason in top spots. Company's product which has played the Hall so far this year, in addition to "Rain," included "Scaramouche" and "Lovely to Look At."

so far this year, in ac "Rain," included "Scar and "Lovely to Look At."

Bi-Lingual 'Crusoe' Indie In Warner Color Lensing

A bi-lingual version of the Dan-iel Defoe classic, "Robinson Cru-soe," which producers Oscar Dan-cigers and Henry Ehrlich will roll

soe," which producers Oscar Dancigers and Henry Ehrlich will roll in Mexico next week, will be filmed in WarnerColor. Tint arrangements were made yesterday (Tues.) when a deal was inked with Pathe Laboratories.

"Crusoe" will be directed by Luis Bunuel, who handled the reins on the Cannes Film Festival prizewinner, "Los Olivados" ("The Young and the Damned"). Bunuel also collaborated on the "Crusoe" screenplay with Phillip Ansel Roll. Title role will be portrayed by Dan O'Herlihy.

The Dancigers-Ehrlich project. will be shot in English and Spanish versions. "Robinson Crusoe," incidentally, was lensed as a silent in 1928 by F.B.O. (RKO's predecessor).

Philly Guarantees

Continued from page 5

Philly Guarantees

Trans-Lux, and by other smaller houses even before the Fox entered the plcture.

William Goldman is the only important midtown operator who's still fighting bidding, refusing to go into it to feed his first-run Goldman, Randolph and Midtown. He reportedly does bid; however, at the nabe Esquire.

Goldman, as a matter of fact, has a suit pending against Par because of the abandonment of product-splitting arrangements. Observers here figure the exhib's suit is considerably weakened by the high Fox guarantees of "Jacks" and "Paleface," since they justify Par's contention that it can get and is entitled to higher prices than under the former split.

Smaller houses really have been most responsible for high guarantees that are prevalent, since they've proved they can get plenty of film rental for distribs via long runs. The 625-seat Arcadia, for instance, has guaranteed Metro \$25,000 for "Scaramouche" and even the 500-seat Studio, an art house, is now going into the market for major first-run product and offering substantial front money.

Trans-Lux, however, has been the principal proof of the coin to be thrown off by sureseaters. Par last year got \$104,000 out of a 22-week run of "Detective Story"—the highest the distrib ever received from a Philly first-run except possibility on some of its DeMille specials. T-L has just bought 20th's "Diplomatic Courier" for a minimum 10-week engagement and a guarantee of \$10,000.

Amusement Stock Quotations

For the Week Ending Tuesday (8)

	Veekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
V. Y. Stock Exchange			•	*	
ABC	43	91/4	938	91/8	
CBS. "A"	39	351/8	341/4	343/4	+ 1/2
CBS, "B"	48	35	33	333/8	- 78
Col. Pic	. 21	12	1156	115%	
Decca		87/8	83/4	85%	- ½
astman Kodak		451/8	447/4	443/4	+ 3/8
Loew's		125/6	121/2	125%	+ 1/8
Paramount		241/4	22	231/4	-1
Philco		331/4	333/4	323%	7/8
RCA	216	263/4	261/8	261/4	— 3/8
RKO Pictures	93	41/8	4	41/8	
RKO Theatres	89	33/8	314	33/8	+ 1/8
Republic	. 15	37/8	33/4	33/4	— ½
Rep., pid	. 8	97/8	97/8	97/8	, ,
20th-Fox	. 76	15%	153/8	15%	+ 16
Un. Par. Th		133/4	1398	133⁄8	— ½
Univ		123/4	1236.	121/2	- 1/2
Warner Bros		125%	121/2	121/2	
Zenith		82	783/4	783/4	. —31/4
N. Y. Curb Exchange					
Ou Mont	36	16	151/4	151/4	— ½
Monogram	9	31/8	3	3	 ⅓s
Technicolor		221/2	213/4	221/4	+ %
Over-the-Counter Securiti	es		Bid	Ask	
Cinecolor			118	15⁄8	- 1/8
Chesapeake Industries (P.				41/4	
U. A. Theatres		,	45%	5 1/8	
Walt Disney			. 73%	81/8	+ 1/8
(Quotations)				Co.)	

Legion Red Claims

Continued from page 1

Legion list is same as that which appeared in 'Red Channels'," she said, "I am now suing 'Red Channels.' If the Legion has circulated a similar list which makes similar allegations, I will promptly file a similar suit against the American Legion."

a similar suit against the American Legion."

Actress believes the Legion letter to the studios, has already cost her several roles. Lacking proof, however, she decided to bring the fight into the open with the advertisement, "I don't hold with the attitude some people seem to have," Miss Royle declared. "If someone calls you a liar you demand a retraction. But if someone calls you disloyal to your country, you keep quiet for fear the audience will notice. I don't, believe in it."

Impossibility of traceing a blacklist's secret effect was underlined by Miss Royle, who disclosed that her earnings—once close to six figures annually — dwindled to around \$800 for the first six months this year. "Suddenly I'm just not the type for any role," she said. Her last film was "Come Fill the Cup" for Warners about a year ago. Since then, she believes, "some people," have acceded to the blacklist suggestion in the Legion letter. "I may be wrong but I think it's

"some people," have acceded to the blacklist suggestion in the Legion letter.

"I may be wrong but I think it's time to change the old saying a trifle," the actress added. "I think that courage is the better part of discretion—and I am going to fight this thing all the way."

Action against "Red Channels," brought for her by N. Y. attorneys Arthur Garfield Hays and John Finnerty has been stalled because the N. Y. courts are operating about 30 months behind schedule. Advertisement, she détlared, was an effort to bring matters to a head quicker if possible, since between now and the time the "Channels" action actually reaches trial, "A girl could starve."

New Roxy Setup

Continued from page 3

and A. J. Krappman. They returned to the Coast just prior to the holiday.

Zabel, who is chief film buyer for Skouras, made the rounds of the various distribs in Gotham to discuss booking prospects for the Roxy. Decision on specific policy is now awaited. It's understood that bookings will be handled from the Coast until a formula is worked out over a period of time. Subsequently it's expected that the buying of product will be assigned to the theatre management headed by Dave Katz.

Although the divorcement from 20th-Fox has yet to be formally completed—some legal technicalities remain to be cleared—20th is now called upon to sell its pix to all theatres on a competitive basis. This has the effect of divorcement so far as the Roxy's operations are concerned.

FRANCIS NABS PAGE ONE SPOT IN MIDWEST TOUR

Francis, Universal's mule star, is proving almost as newsworthy as were the accounts of the preconvention jockeying. At any rate, the animal actor has shown ability to garner more news space than some celebrated two-legged film personalities.

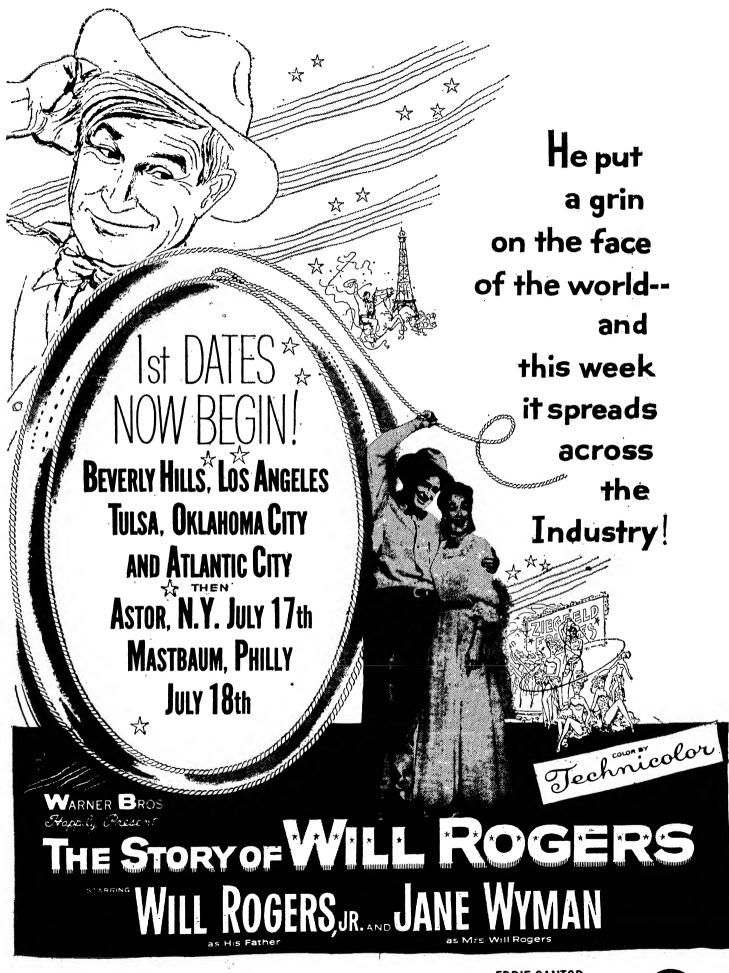
On a transcontinental tour, his third, to plug U's "Francis Goes to West Point," mule is winning front West Point," mule is winning front page and editorial section space. The Witchita (Kans.) Beacon banner-lined his arrival on page one. In Topeka, where his visit was used to spark the local Red Cross blood donor drive, there were six different page one stories, plus the lead editorial in the Topeka Dally Capitol. Accompanied by pressagent Jean Cambron, Francis is being used extensively to push local charity drives.

Mule has moved to Chicago for where he's Mule has moved to Chicago have the politico palavers, where he's being welcomed by Charles Simonelli, U's eastern pub-ad director and incidentally a delegate to the Democratic convention.

looking to nab "Hans Christian Andersen," Samuel Goldwyn's new musical epic. Roxy is reported to be very interested in the pic, and if a deal goes through, "Andersen" could serve as kickoff with the new policy of offering outstanding merchandise whenever possible.

Roxy, seating 5,886, is second only to the Hall's capacity of 5,945. Prior to the split, the theatre was operated as a separate 20th subsid, apart from National Theatres, which was 20th's circuit affiliate. Now that the Roxy's stock has been turned over to National. Charles P. Skouras as prez of National has his first Gotham show-case. It's seen likely that he'll have elaborate plans for it.

Skouras was in N. Y. last week, accompanied by a trio of his top exec aides, to look in on the Roxy's transfer and other details of the overall divorcement. With him were John Bertero, Edward Zabel





************* Clips From Film Row

NEW YORK

Milton Silver, ad-publicity director for Souvaine Selective Pictures for the past year, winds up his 10-picture special assignment and leaves the firm Friday (11). His future plans are indefinite.

Discharged from the U. S. Marine Corps, Gasper Urban has been named office manager and head booker in Charlotte by Paramount. He held the same spot in the Boston exchange prior to entering the service. tering the service.

DES MOINES

DES MOINES

Dale H. McFarland, assistant to the president of Tri-States Theatre Corp. here resigned, and will become general manager of Greater Indianapolis (Ind.) Amus. Co. July 1. McFarland joined Tri-States in 1941 as ad manager. In 1945, he was named chief of film buying and in 1951 was appointed assistant to the prexy.

Greater Indianapolis Amusement owns and operates four theatres in downtown Indianapolis and is affiliated, with other theatre companies in Denver, Louisville, Terre Haute and Evansville, Ind.

DALLAS

Arthur Fred Larned joined Astor Pictures. He is the son of the late Paramount exchange manager, Fred Larned Larned will have charge of bookings and sales

Maurice S. Cole, of Abilene, has received approval of the National Production Authority for the con-struction of a new ozoner in that city.

F. W. McManus and J. Wood Fain opened the new 500-car capacity Jasper Drive-In at

Bob Brown took over as manager of recently opened El Centro Drive-In at Crosbytown.

PHILADELPHIA

THE Ellis chain's Victory in South Philly, sold for \$47,500. New owner wil convert into a store. Gene Nelson here and in Aflantic City for personal appearances touting "She's Working. Her Way Through College" which opened at the Mastbaum July 4.

Business men in the South 60th for the zoning board here to pretest the conversion of the Imperial Theatre into a garage.

Paramount's "Jumping Jacks" is slated for the Fox on an extended

Paramount's 'Jumping Jacks' Is slated for the Fox on an extended run starting July 9. House normal-ly plays only 20th-Fox product. Ulrik Smith, Par branch head, won a trip to Coast for his strong sales record.

MINNEAPOLIS

MINNEAPOLIS
In some North Dakota towns where they have no TV, notably Underwood, free shows are given in the theatres Saturday nights, ace night of week. The 40 merchants in Underwood are buying out the 400-seat Rose Theatrethere, sole chema, to offer the free shows and attract people from the nearby farm communities and bring townspeople downtown and thus help their biz. The best new pix are shown at two complete acreenings every Saturday night. Exhibitors in nearby towns protested to film exchanges here.

Bennie Berger, Northwest Varlety club chief barker and North Central Allied president, subject of Minneapolis Star's "Town Toppers" series, comprising profiles of town's leading citizens.

Radio City has a \$1.20 top for Johnnie Ray's stage appearance

New York Theatres



RABIO CITY MUSIC HALL RAY BOLGER is WHERE'S CHARLEY?" A WARNER BROS, PICTURE No SPECTACULAR STAGE PRESENTATION

currently, compared to \$1.50 that prevailed when Martin & Lewis recently played same house. Also, for Ray, there are 25c and 85c children and junior admissions, respectively, whereas the Martin & Lewis tariff was the same for everybody, regardless of age.

Ted Mann, where of local World, who recently took over St. Paul downtown World, served notice on film exchanges he wishes privilege to bid competitively on all product for latter house.

Art Anderson, WB district manager, promoted to larger Chicago district and will make his headquarters in Windy City, necessitating resignation as permanent chairman of Northwest Variety club's eart hospital committee.

Raiph Christianson, Watford City, N. D., exhibitor, candidate for state legislature.

Ritz, Indie nabe house, now in 49-day slot, seeking 35-day availability.

Even before scheduled invitation screening, Metro already has closed nine territory deals for "Ivanhoe."

closed nine territory deals for "Ivanhoe."

Mickey Gross, Republic studio publicity director, here from Hollywood arranging for Aquatennial civic celebration tieup for company's "Woman of Wilderness," formerly titled "Minnesota," which will world preem in Duluth and here July 23 and 24.

Second Loop first-run and moveover theatre, the 300-seat Pix, operated by Sherrill Corwin; shuttered here permanently. House will be converted for commercial purposes. The other theatre that is dark here is the 900-seat Aster.

Censor Test

= Continued from page 3 =

don, although not a member of the Ohio bar, will be granted courtesy permission to argue the case in that state.

"Native Son," English-language "Native Son." English-language pic made in Argentina with author Richard Wright in the leading role, was banned on the ground that it is harmful in that it presents "racial friction at a time when all groups should be united against everything that is subversive." The Ohio censor board also maintained that it tended to contribute to racital misunderstanding.

Ohio's censorship statute, much

Ohio's censorship statute, much broader than that of New York, permits the board to nix a pic "if the film is not of a moral, educational or amusing and harmles character." Film, okayed by the New York censor board, has already played dates in the Empire State.

London is expected to base his arguments on the recent decisions of the U. S. Supreme Court in both "The Miracle" and "Pinky" cases. Latter, which involved the factor of racial tension, is seen as applicable to "Native Son."

racial tension, is seen as applicable to "Native Son."

MPAA's contest is aimed at eliminating the prior-restraint of newsreels on the ground that it violates the Constitutional guarantees of free press and speech. Ohio is one of the few states that requires the reels to have the censor's olway. Plan of the MPAA to test the legality of the Buckeye statute is to have several exhibs show newsreels without submitting the footage in advance to the Ohio board for approval. MPAA is currently lining up the exhibs and expects to announce shortly the date for the showing of the uncensored newsreels. Further moves will depend on the action taken by the Ohio censorship body.

Defer 'Miracle' Rule
Columbus, O., July 8.
Ohio film censorship board saw
the film, "The Miracle," last week
(1), but deferred any decision on
whether to permit Ohloans to see
it in full or at all. Several newsmen viewed the screening and were
asked to give their opinions on
whether the controversial film
should be approved.
Dr. Clyde M. Hissong, state director of education and chief film
censor, said he was considering

grounds, violates Ohio laws. Ohio law states: "Only films as are, in the judgment and discretion of the department of education, of amoral, educational or amusing and harmless character shall be passed and approved by such department." Since Ohio cannot ban or cut the pic on sacrilegious grounds, it would have to be called objectionable on moral grounds if it is banned in this state. Any such action or excessive cutting is expected to bring a test of the Ohio film censorship law.

Record Brit. Income

Continued from page 3 =

the British wish that they produce there. A flock of pix have been made in England and have given work to British studio employees. As result, the U. S. producers have earned bonuses under the present Anglo-U. S. pact.

Helping British

Helping British

The Americans also agreed to the Eady plan, which has given them some extra coin in remittances, but which in turn cost them some of their potential earnings within England. Eady plan entails taking a chunk off of b.o. receipts by the government and paying it out in bonuses to producers and distributors. In this way, American pix are helping British producers and distribs, although the Yanks get the same bonuses they do.

of the \$25,000.000 or more the Americans will receive this year, \$17,000,000 of convertibility is guaranteed straight off by the present agreement with London. About \$5,000,000 more will come from Fady plan production and distribu-\$5,000,000 more will come from Eady plan production and distribution bonuses, and the remainder will be permitted convertibility under the bonus features of the Anglo-U. S. pact for production in England.

That leaves a difference of approximately \$15,000,000 between remittances and the \$40,000,000 or "New York account" in England. All of that \$15,000,000 will be used an of that \$15,000,000 will be used up as production cost of films being made there, for prints, sterling payrolls in other parts of the world and 23 other uses outlined in the contract between the American industry and the British government. ernment.

ernment.

"New York account" means the funds which are available for transfer to American homeoffices if there were no restrictions on convertibility of sterling to dollars. Operating costs of the American companies' distribution setups in England are taken out before "New York account" is figured.

York account" is figured.

American consent to participation in the Eady plan was for three years, so there are two to go under that scheme. Thus, that \$5,000,000 is pretty well assured for next year and the year after. However, with the British economy continuing its downhill slide, Yanks are fearful that dollars will not be available for continuing the \$17,000,000 guarantee.

British will undoubtedly desire British will undoubtedly desire to maintain the system of produc-tion bonuses, which are accounting for about \$3,000,000 in remittables. That's necessary to them to keep Americans producing there and maintaining employment.

Date for start of negotiations on Date for start of negotiations on the new agreement has not been set yet, but probably will be shortly after Aug. 15. First huddles may be held in the U. S., since Sir Frank Lee, permanent under-secretary of the Board of Trade, will be in this country on other business about that time.

Hughes to Testify

Continued from page 5;

originally drawn, was a package deal, and that even if an element of "anticipated loss" had been figured in arriving at the purchase part of the transaction, it would still be a package deal.

should be approved.

Dr. Clyde M. Hissong, state director of education and chief film censor, said he was considering showing the film to several groups to get their opinions, before making any decision. State's film advisory board will also be asked to give opinions.

Censorship board must decide whether the Italian film, banned in New York as "sacrilegious" until the U. S. Supreme Court ruled that a film could not be barred on such as the transaction, it would still be a package deal.

"If at any time," he explained, "a property is being bartered and there is any lack in placing reasonably realistic values on the property, the whole transaction acquired ber. Fast \$9,500. Last week, "Hoodlum Empire" (Rep) and "Oklahoma Annie" (Rep). \$6,500.

Vegue (Pike) 600; 60-35)—"Man in White Suit" (U) 3d wk). Okay \$2,000. Last week, \$2,200.

Webber (Fox) (755; 40-85)—"Red Ball Express" (U) and "Fabulous Senorita" (Rep). Good \$4,500. Webber (Fox) (750; 40-85)—"Red Ball Express" (U) and "Fabulous Senorita" (Rep). Good \$4,500. Last week, "Hoodlum Empire" (Rep) and "Oklahoma Empire" (Rep), \$3,000.

Picture Grosses

SAN FRANCISCO

(Continued from page 9)
with opening day personals by Ann
Blyth, Anthony Quinn, Joyce Holden, Palmer Lee and Robert Monnet. Smash \$19,000 or close. Last
week, "Cripple Creek" (Col) and
"Pirate Submarine" (Lip), \$11,000.
United Artists (No. Coast) (1,207;
65-95)—"Outcast of Islands' (UA).
modest \$7,000. Last week, "Yory
Hunter" (U), \$8,500 in 8 days.
Stagedoor (A-R) (370; 85-\$1)—
"Man In White Suit" (U) (9th wk).
Held at big \$3,000. Last week,
\$3,300.
Clay (Rosener) (400; 65-85)—
"Kind Hearts And Coronets" (U).
Good \$3,000. Last week, "Simple
Case of Money" (Indie), \$2,700 in
6 days.
Larkin (Rosener) (400; 65-85) (Continued from page 9)

Case of Money (Indie, \$2,100 in 6 days.

Larkin (Rosener) (400; 65-85)—
"Pool of London" (U) (m.o.) (9th wk). Still stout at \$2,500. Last week, ditto.

'TEAM' LOFTY \$14.000.

CLEVE.; 'HUNTER' 1326

Cleveland, July 8.

Some rainy spells are boosting biz for mainstem stands which are also getting benefit of hefty convention crowds. Topper is 'Winning Team," batting strongly at Allen, with a possible stayover. "Ivory Hunter! looks like a semi-sleeper for Hipp with socko mathee trade. Week looms solid. "Washington Story" is very slow at State.

Estimates for This Week

Estimates for This Week

Allen (Warner) (3,000; 55-90) —
"Winning Team" (WB). Smart
\$14,000. Last week, "Outcast of
Islands" (UA), \$12,200.

Islands" (UA), \$12,200.

Hipp (Scheftel - Burger) (3,700;
55-80)—"Ivory Hunter" (U). Extra good \$13,500. Last week, "No Room for Groom" (U) and "Just Across the Street" (U), \$9,500.

Ohie (Loew's) (1,305; 55-80) —
"Scaramouche" (M-G) (m.o.). Fine \$7,000 no fourth downtown round after \$7,500, last week.

Palace (RKO) (3,300; 55-80) — "Diplomatic Courier" (20th). Rather lively. Good \$12,000. Last week, "King Kong" (RKO) and "Leopard Man" (RKO) (reissues), great \$18,000.

State (Loew's) (3,450; 55-80) —
"Washington Story" (M-G). Sluggish \$10,000. Last week, "Young
Man With Ideas" (M-G) plus
Johnnie Ray onstage, husky
\$33,000.

Stillman (Loew's) (2,700; 55-80)

— "Dream of Jeanie" (Rep. Mild \$6,000. Last week, "Pat and Mike" (M-G) (m.o.), on third downtown lap, \$5,500.

Tower (Scheftel-Burger) (500; 55-80)—"Tulsa" (UA) and "Red River" (UA) (reissues). Nice \$3,000 Last week, "Bronco Busters" (U) and "Here Come Nelsons" (U), \$2,200.

DENVER

(Continued from page 9) "Oklahoma "Empire" (Rep),

and "Oklahoma Empire" (Rep), \$6,000.

Broadway (Wolfberg) (1,200; 40-85)—"Pat and Mike" (M-G) (3d wk). Good \$5,000 or close. Lastweek, \$9,000.

Denham (Cockrill) (1,750; 40-85)—"Atomic City" (Par). Poor \$6,000. Last week, on reissues.

Denver (Fox) (2,525; 40-85)—"California Conquest" (Col) and "Okinawa" (Col); day-date with Esquire. Good \$15,000. Last week, "Carson City" (WB) and "Bitter Springs" (Indie), \$12,000.

Esquire (Fox) (742; 40-85)—"California Conquest" (Col) and "Okinawa" (Col). Good \$3,000 or over. Last week, "Carson City" (WB) and "Bitter Springs" (Indie), \$2,500.

\$2,500.
Orpheum (RKO) (2,600; 40-85)—
'Skirts Ahoy'' (M-G) and "Breakdown" (Indie). Big \$22,000. Holding. Last week, "Clash By Night"
(RKO) and "Double Confession"
(Indie) (2d wk), \$6,500.
Paramount (Wolfberg) (2,200; 40-85)—"Scarlet Angel" (U) and "Rodeo" (Mono). Fine \$12,000.
Last week, "No Room for Groom"
(U) and "Luck of Irish" (Indie), \$12,000.
Tabor (Fox) (1.967: 40-85)—"Red

'ROBIN' HUGE \$25,000. D.C.; 'PAT'-VAUDE 33G

Washington, July 8.

Except for "Robin Hood" and "Pat and Mike," which are smash, downtown houses are experiencing a slight hull in attendance what with government workers taking vacations and a break in the heat wave prompting auto owners to take to the open road. A partially offsetting factor is the usual arrival of summer excursionists who come to see the Capitol.

Estimator for "Robin Hood" and provided the companies of the

Estimates for This Week

Capitol (Loew's) (3,434; 55-95)
—"Pat and Mike" (M-G) plus
vaude, Great \$33,000. Last week,
"Outcasts of Poker Flat" (20th)
and vaude, \$23,000.

and vaude, \$23,000.

Dupont (Lopert) (372; 50-85)

"Never Take No for Answer" (Indie) (2d wk). Nice \$4,500 after sock \$5,500 opener. Holds.

Keith's (RKO) (1,939; 50-85)

"Robin Hood" (RKO - Disney), Gigantic \$25,000 and good for at least three weeks. May top "Cinderella" high. Last week, "Just This Once" (M-G), \$7,000.

Metropolitan (Warner) (1,200; 50-80)

"Red River" and "Tulsa" (UA) (reissues). Okay \$5,000. Last week, "The Fighter" (UA), same, Palace (Logw's) (2,2370; 50-80)

Week, "The Fighter" (UA), same, Palace (Loew's) (2,370; 50-80) — "Washington Story" (M-C) (2d wk), Satisfactory \$14,000 after big \$1,000 last week, Playbouse (Lopert) (485; 50-\$1) — "Marrying Kind" (Col) (5th wk), Nice \$4,500 after \$5,500 last week, Stays.

Nice \$4;000 atext \$45,000 atex

\$4,000 after good \$5,000 fast Recall Holding.

Ontario (K-B) (1,424; 44-74) —
"Lydia Bailey" (20th). Solid \$10,000, and holding. Last week,
"Time for Men Only" (Par), \$6,000.

Tourists Tilt Mont'l; 'Skirts' Stout \$24,000

Montreal, July 8.

Tremendous tourist biz in town for holiday weekend is boosting returns at all deluxers despite outdoor weather. "Robin Hood" still is a big draw in second week at authorities have relaxed the nochildren-under-16 law. "Skirts Ahoy," hottest of new films, is great at Loew's.

**Entimates for This Week*

Estimates for This Week

Palace (C.T.) (2,626; 34-60)—
"Robin Hood" (RKO) (2d wk).
Holding at \$11,000 following socks
first at \$19,000,

Capitol (C.T.) (2,412; 34-60)—
"Wait 'Til Sun Shines" (20th). Fair \$10,000. Last week, "Macao" (RKO), \$18,000.

(RKC), \$18,000.

Princess (C.T.) (2,131; 34-60)—
"Red Mountain" (Par). Fine \$11,000. Last week, "Jack and Beanstalk" (WB), \$10,000.

Leew's (C.T.) (2,855, 40-65)—
"Skirts Ahoy" (M-C). Great \$24,000. Last, week, "African Queen"
(UA) (2d wk), \$17,000.

(UA) (2d wk), \$17,000.

Imperial (C.T.) (1,839; 34-60)—
"Rose of Cimarron" (20th) and
"She-Wolf of London" (20th). Average \$7,000. Last week, "Sound
Off" (Col) and "Strange Affair"
(Col), \$8,000.

"Young Man With Ideas" (M-G)
and "Talk About Stranger"
(M-G). So-so \$6,000. Last week,
"Narrow Margin" (RKO) and
"Waco" (RKO), \$7,000.

BOSTON

(Continued from page 9)

(Continued from page 9)
Slugged by hot weather with \$10,000 shaping for second frame after \$17,000 for first.
Parameunt (NET) (1,700; 40-85)
"Winning Team" (WB) and "Pals of Golden West" (Rep). Mild \$9,500. Last week, "The Fighter," (UA) and "Maytime in Maytair (Realart), \$8,500. State (Loew) (3,500; 40-85)—(Scaramouche" (M-G) (2d wk). Near \$5,500 after oke \$9,500 for first.



Profit Notes From Paramount

Our big summer and fall product is music at the boxoffice! And it includes plenty of tune-filled hits—one every month, starting with:

JULY



HAL WALLIS

Jumping Jacks

starring Dean Martin and Jerry Lowis co-starring

Mona Freeman

SEPTEMBER

JUST FOR YOU

Bing Crosby, Jane Wyman Ethel Barrymore Color by TECHNICOLOR AUGUST

SON of Paleface

starring.

Bob Hope Jane Russell
Roy Rogers and Trigger
Color by
TECHNICOLOR

OCTOBER

PERLBERG-SEATON'S

Somebody Loves Me

starring Betty Hutton, Ralph Meeker Color by TECHNICOLOR

BOSS LADY's
With Lynn Bari, Nicholas Joy,
Charlie Smith, Lee Patrick, Richard Gaines, others
Producers: Jack Wrather, Robert
Mann
Director: William D. Russell
Writer: Mann
30 Mins.; Tues., 9 p.m.
PROCTER & GAMBLE
NBC-TV, from N. Y.
(Compton)
This new videlin series which

NBC-TV, from N. Y.

(Compton)

This new vidfilm series, which bowed in on NBC-TV Tuesday night (1) as a 13-week replacement for "Fireside Theatre," rates more than this summer filler business. Well cast and directed, excellently produced and neatly scripted, it's one of the better telepix shows to be introduced to network viewers in recent months. Procter & Gamble is presently filming other "Fireside" stanzas for that show's return in the fall, but for any other bankroller looking for a good vidfilm series, "Boss Lady" may fill the bill.

Show has Lynn Barl for marquee value, a factor which apparently has become a must for any national advertiser wishing to attract viewers in the sticks to his product. Miss Barl, who had a slight fling at live video several summers ago on another summer replacement, scored solidly as a beauteous young business exec, who couldn't find a general manager to keep his mind on business and not on her and who also had to keep her bumbling father, chairman of her board, from attempting to run the biz. Situation comedy available is easily apparent and scripter Robert Mann took good advantage of it on the initialer.

Preem stanza had its story-line

THE UNEXPECTED
(Kalse Colors)
With Robert Shayne, Sheila Ryan, others
Producer: Ziv TV
Director: Sobey Martin
Writers: Jerry Lawrence, Robert E.
Lee, Lawrence Roman
30 Mins.; Fri. 8:30 p.m.
ACME BEER
(KECA-TV, Hollywood
A poignant drama of the mutual distaste existing between an adopted boy and his stepfather, eventuating through a series of dramatic and logical events in a mutual love, is skillfully woven

drawbacks, including some misplaced slapstick and a few trite situations. Overall impression, though, is that the opener will upto feerly Lawrence, Robert E. Lee and Lawrence Roman to make this allows scoript did okay in lining up the situations and presented a socko satire on big business board meetings for the denouement.

Miss Barl was backed by a good cast, who will be spotted throughout the series. Nicholas Joy, place adopting a brother and sister. Moppet is a surly youngster who doesn't like. his new pop, and the father to the hilt, overemoting but getting away with it, since the role called for that type of thesping. Charlie Smith was good as the younger brother, and Richard Gaines turned in a solid bit as the suffed-shirt attorney. Lee Patrick hadn't much to do as Miss Barl's Jack Wrather, indie Hollywood producetor, evidenced that Hollywood producetor excitaged and the role of the string of the surfed shirt attorney. Lee Patrick hadn't much to do as Miss Barl's Jack Wrather, indie Hollywood producetor, evidenced that Hollywood producetor techniques can count for a lot when used wisely in vidpix. Sets, camera work, editing and other production reedits were will cast as the parents in an amount for a lot when used wisely in vidpix. Sets, camera work, editing and other production credits were well cast as the parents. In were standout. P&G commercials, also on film, were standard for the course.

THE UNEXPECTED

(Kalse Colors)*

With Robert Shayne, Shella Ryan, others.

Freducer: Ziv TV

Director: Sobey Martin

Withers Jerry Lawrence, Robert E. Lee and Lawrence Roman to make this check that the rest of the cast had much to make the place.

Narrative revolves around a count of make the pop, and the father views the juve as sometister, such as the felt kids with the father views to give a pood as the younger brother, and Richard Gaines turned in a solid bit as the stiff of the structure of the status. He finds he really like the such as a present of the such as a power of his exam papers to dand Lawrenc

sidine.

Curt Fetters' camera work is excellent, and other technical credits are generally good. Daku.

SUNKIST PREMIERE PLAY-HOUSE

HOUSE
(Moment of Glory)
With Joel Davis, Mary Field, Forrest Taylor, others
Producer: Gil' Ralston
Director: Rodney Amateau
Writers: George and Gertrude Fass
30 Mins.; Fri. 9:30 p.m.
SUNKIST
KTLA, Hollywood

(Foote, Cone & Belding)
Every man has his own particular moment of glory before his time runs out, and while the degree of that moment may vary it's always of utmost importance to the one involved. This is the theme of George and Gertrude Fass' "Moment of Glory," and it's excellently presented in a touching drama given bright, light overtones of humor.

Forrest Taylor is the Spanish-American war vet whose days are near an end—long, empty days insofar as glory is concerned. But his moment of glory is near—he's to lead the Fourth of July parade in his hometown and this is his hour. At the last minute a muchlionized general arrives for a visit in his hometown, and it's decided he should lead the parade. Disappointment sends the old man to bed, sick at heart.

But his grandson goes to the general, tells him the story, and the brass understands the situation immediately, and bows out as parade leader. By this time, however, the old man is too ill to lead the parade at the vets' home to build him before the townspeople, thereby giving him his moment of glory. The fact most of the happenings were telegraphed long beforehand does not deter from end result of its being a heart-waarming half hour.

Forrest Taylor is fine as the old vet. Joel Davis turns in a good job as his grandson, and Thomas Browne Henry is effective as the general with a rich sense of humor. Mary Field is competent as the daughter.

Rodney Amateau's skilled directing retains wholly the flavor of the fine Fass script.

stacle. Stal.

THE HUNTER
(Bucharest Express)
With Barry Nelson, Rita Lynn,
Blair Davies, Ernest Graves,
Mary Laslo, Sandra Wigginton;
Joseph Brun, camera; Marie
Montague, editor.
Producer: Edward J. Montagne
Director: Ocear Rudolph
Writer: Phil Reisman, Jr.
30 Mins.; Thurs., 9 p.m.
R. J. REYNOLDS
CRS-TV, from New York
(William Esty)
Replacement for Ralph Bellamy's "Man Against Crime," one
of the toprated whodunits, is a
new vidptx series, filmed at Pathescope Studios, in Long Island City.
Titled "The Hunter," it stars
Barry Nelson as one of those omnipotent adventurers able to assume a thousand disguises and pull
off jobs all over the globe, However, judging from the preem vehicle Thursday (3), this combination Dick Merrivell-Rover Boy is
on the juvenile rather than adult
level.

tion Dick Merriwell-Rover Boy is on the juvenile rather than adult level.

Initial yarn had Nelson steal into Romania to silence an American Communist propagandist spieling on Radio Bucharest. The Romanian intelligence allowed him to enter, hoping to catch Nelson, but weren't a match for Yankee derring-do. He overpowered a Russian officer, donned his uniform, outwitted a Romanian lady lieutenant, tricked and bullied his way into the radio station and abducted the propagandist. Then, as three successive groups of Romanian soldiers fired rifles and tomny guns at him at almost point-blank range, he made his way across the Yugoslav border, prodding his captive in front of him.

Romanians were portrayed as such cowed, impotent pushovers that suspense was weak and realism lost. Depiction of life behind the Iron Curtain was heavy-handed and cliched, marring what drama the adventure tale might have had. Attempts at humor, such as Nelson's forcing Comrade Smith, the propagandist, to bite into a record and "eat his words," were out of place.

Nelson, who has done considerable live tele (and who is in "Moon Is Blue" on Broadway), cuts a dashing figure, but gives the, heroics a smug and cute quality. Production-wise, the telefilm is above average, and uses a good amount of location shooting (a railroad station, front of a radio studio, jeep-chase on the road, etc.). Commercials for Cavaller, kingsize cigaret, stress the extra length and mildness theme.

THE SERPENT'S TONGUE (Fireside Theatre)

THE SERPENT'S TONGUE

Browne Henry is effective as the general with a rich sense of humor. Mary Field is competent as the daughter.
Rodney Amateau's skilled directing retains wholly the flavor of the fine Fass script.

FOOTLIGHTS THEATRE (Sum of Seven)
With Victor Jory, Rolland Morris, others
Producer: Jerry Fairbanks
Director: Frank Woodruff
30 Mins.; Fri., 9:30 p.m.
GENERAL FOODS
CRBS-TV, from N. Y.

(Young & Rubicam)
This vidfilm series underscores the economy me as ures being adopted by television sponsors to take advantage of rate discounts on the networks by sticking through the summer. Titled "Footlights Theatre," the series includes half-hour pix aired previously on video under different labels. Situation might be okay for viewers if the reissues were of top quality, but "Footlight," judging from the initialer (4), has nothing in it to lure setsiders to tune in a second time.

Preem starred Victor Jory in a wordy, uninteresting yarn about the methods undertaken by a professor in an "honor" school to de-

Alix Talton as the fiancee. Louise Currie is convincing as the frustrated femme, and Robert Paige okay in the male lead. Frank Wisbar's direction is off on this one.

HOLIDAY IN PARIS
With Dolores Gray, Edith Piaf,
others
With Dolores Gray, Edith Piaf,
others
Producer-director: John Nasht
30 Mins.; Tues, 9 p.m.
THRIFTY DRUG
KNXT, Hollywood
(Miner)
A crudely put together variety
program localed in Paris, "Holiday
in Paris" suffers from slipshod production and editing conspicuous
chiefly by its absence. Only saving
grace in this made-in-Paris pic are
a few acts tossed into the halfhour without any semblance of
continuity, but managing nevertheless to be entertaining strictly on
their own.

Edith Piaf's rich warbling of
"Hymn of Love," first in French,
then in English, is the sole mark
of distinction, but that comes at
the finale when most of the viewers have long since faded away.
Dolores Gray, as the American girl
rubbernecking in Paris, displays
fine pipes, and the Four Step
Bros., familiar in the L. A. area,
pound out some torrid challenge
terping.

terping.

Acts are thrown in without any intro, no cohesion, incongruously giving a professional touch to a basically amateurish operation. Four fat blurbs by Thrifty Drug didn't help matters. Technical work by the French crew is subnar.

Vidpix Chatter

New York

New York
Rubey Cowan, head of the Hamilburg agency's radio-TV department, due in N. Y. this week from the Coast to showcase Gene Auty's new "Annie Oakley" vidpix series for potential sponsors and agencies... Frederick Hazlett Brennan and Robert Riley Crutcher signed by Screen Gems to script shows for the "Ford Theatre" vidfilm series... Franklin Pulastinow thesping in "The Hunter" vidpix, being lensed by Marion Parsonnet as summer replacement for CBS" "Man Against Crime"...
N. Y. Commerce Commissioner Walter T. Shirley, who's coordinating films and TV for the city government, guest-speaking at the National TV Film Council lunch today (Wed.) at Hotel Warwick.

Hollywood

Parke Levy hunting studio space to film a pilot of "December Bride," for fall presentation. Spring Byington, Hal March, Doris Singleton and Hans Conreid of AM cast will be in video version ... George Archainbaud to direct two "Range Rider" telepix for Flying A Productions ... Shooting on "Mystery Theatre" vidpix series suspended following windup of 57th telepic, "Case of the Frightened Husband," at the Hal Roach lot ... David Daniels to emcee and topline a telepic show tagged "Melody Merchant" ... Busk Houghton added to Revue Productions staff as story supervisor ... Voglin Corp. shooting tele blurb for "Our Miss Brooks" at the Goldwyn studios ... Reavis Winckler ankled as promotion-pub topper at Jerry Fairbanks to join Filmeraft in similar capacity.

Prexy Reub Kaufmann of Guild State and discharge 100 of 100

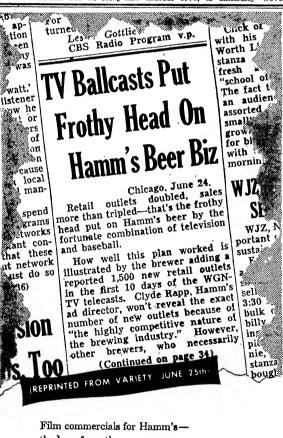
at Jerry Fairbanks to Join Filmercraft in similar capacity.

Prexy Reub Kaufmann of Guild Films to distribute TV series, "Lash of the West," with Lash LaRue starring, Ron Ormond producing... Robert Stevenson signed by Screen Gems to direct "John Honeymoon," a "Cavalcade of America" vidpic for DuPont ... Jack Mahoney and Dick Jones of "Range Riders" series personalled at Coronado, National City and Del Mar over weekend ... Milton Hammer, producer of "Washington Spot Light," featuring Marquis Childs, in town for confabs with Louis D. Snader on upcoming product ... Will Gould sold three yarns to Showcase Productions for (Continued on page 35)

(Continued on page 35)

SALES and DISTRIBUTION TELEVISION FILMS

Contact
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6 offices plus South America



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SPECIALISTS IN VISUAL SELLING

H'WOOD VIDPIC EDGE-TOP STARS

Petrillo's 5% Formula Blamed For Pullout of Rep, RKO From Vidpix

Hellywood, July 8.

Reports from New York that James C. Petrillo, prexy of the American Federation of Musicians, is adamant on the 5% formula, is blamed for withdrawal of Republic which began yidole production blamed for withdrawal of Republic, which began vidple production in January, from telefilm activity, and RKO's decision not to dip into the field at this time. RKO and Rep notified the Screen Actors Guild they are withdrawing from current huddles regarding thesp pay for vidpix.

pay for vidpix.

All majors, however, continue to be repped by the Assn. of Motion Producers. Labor Relations chief Charles Boren, who's dickering with SAG. Actors' union exec. secretary John Dales, Jr., said negotiations with Columbia and Universal are progressing satisfactorily and "we expect to announce an agreement within a few days."

SAG's Vidfilm Pact
Hollywood, July 8.
First contract ever negotiated to govern wages and conditions for thesps in television entertainment films was announced by the Screen Actors Guild. Pact goes into effect July 21 and runs three years.
Cosigners of the deal are the Alliance of Television Film Producers, Hal Roach Productions, Roland Reed Productions, Cascade Productions a n d Dancer-Fitzgerald-Sample, Following are highlights of the pact:
Actor's original salary allows two showings of a television film in each market area. Upon additional payment to actor of 50% of his applicable minimum salary, film may be televised for third and fourth times; 25% for fifth time, and one payment of 25% for sixth and all subsequent re-runs.
Daily minimum, \$70 per day for single role in single picture, and \$175 for guaranteed three consecutive days.

Weekly minimum, \$250 for single role in single picture; \$320 for two films per week; \$375 for three films per week.

SWG Breaks Off Pact Talks With Vidpix Prods. In Snag Over Residuals

Ill Jilay UVET RESIDUALS.

Negotiations between the Screen Writers Guild and Alliance of Television Film Producers on a telepix pact were broken off by SWG after striking a snag on residuals. SWG insists on establishing the principle of residuals in the pact, terming it the most important factor in the negotiations. Producers' counter-proposal offering a flat payment on rerums was rejected by the writers. y the writers. WG asks minimums on original

SWG asks minimums on original teleplay hour-show of \$1,700 against 8% of gross; \$1,200 for original teleplay against 8% on analf-hour telepic; \$575 against 8% on a 15-minute original and teleplay; 5% on an original only; 6% on an original only; 6% on an original and teleplay for episodic serials. Other brackets are still being worked out. All above terms minimums for original only

still being worked out. All above terms minimums, (on original only, the minimum was not disclosed). SWG proposal calls for percent-age payment after the producer re-coups his negative cost.

McCollum Reins 'Rider'

Hollywood, July & Former Columbia shorts producer Hugh McCollum has been laked to produce the "Range Rider" telepix series for Flying A Productions. Lou Gray, former series producer, has been upped to assist prexy Armand Schaefer and will supervise overall production, as well as produce the Gene Autury series.

as well as produce the com-tury series.

Four "Rider" telepix being sunned this week are "Indian War Party," "Cherokee Roundup," "Coyote Canyon Ambush" and "Greed Rides the Range."

FOR DEPT. STORE PLUGS

Unique vidpix series, which George Kamen has set up with Ed and Pegeen Fitzgerald, is a filmization of their Mr. and Mrs. "breakfast chatter" routine, done via 13

MARQUEE LURE

costs or better production techniques, may provide the final answer to whether Hollywood or New York emerges as the nation's vidfilm production capital. Fight is already on between producers on both coasts to corral the vidpix plum and, on the basis of where

fast chatter" routine, done via 13 open-end releases, running 15 minutes each.

They are for use out-of-New York, by major department stores, with the local plugs to be interspliced. Mrs. Fitzgerald's background, before becoming a radio-TV vactress-commentator, was advertising and merchandising director of a number of prominent department stores, ranging from Portland, Ore., San Francisco and St. Louis to New York, so she is particularly equipped to key the stores' pitch.

Team is tied up, intra-New York, own of the basis of where wood looks to be the winner.

As in all radio and TV business, it's the footing-the-bill sponsor who calls the turn. To date, most tong desire for established aburbs to the public. Advertisers, as well as their agencies, feel that viewers in the sticks will be used much more easily by names that have established themselves in Hollywood films, rather than by legit personalities in the east. And, since the Hollywood start the wood looks to be the winner.

As in all radio and TV business, it's the footing-the-bill sponsor who calls the turn. To date, most tong desire for established that viewers in the sticks will be the viewer of the viewer o (Continued on page 34)

SPONSORS WANT | NBC-TV to Lease Footage From Its \$1,000,000 Film Library to Producers

Unkindest Cut

Hollywood, July 8. Writer Fritz Blocki invited

Writer Fritz Blocki invited 50 story editors and producers to gander "Case of the Eccentric Heiress," a "Mystery Theatre" telepic for which he penned the yarn and screenplay. Film came on in the projection room, with the wrong credits, another scripter being named. It was all due to a mixup in cutting rooms of Roland Reed Productions.

COLGATE GIVES NOD TO NBC ON 'NORTH' VIDPIX

Colgate has given the nod to Time slot has yet to be set. Pro gram preems in the fall.

As result, Colgate is involved in a split sponsorship allegiance on "North." The radio version is rid-ing the CBS kilocycles.

With all signs pointing to greatly increased use of film for television, NBC-TV this week is canvassing agencies and sponsors with news that it's ready to start leasnews that it's ready to start leasing footage from its film library, which it claims is the largest in existence. Library, containing more than 15,000,000 feet of minutely cross-indexed footage, covering subjects from "academy" to "Zululand," would cost \$1,000,000 if anybody wanted to buy it, according to NBC execs.

Web which envisages the li-

"Zululand." would cost \$1,000,000 if anybody wanted to buy it, according to NBC execs.

Web, which envisages the library as a potentially lucrative new source of revenue, has set up a price scale covering leasing of the film to vidfilm producers; producers of motion picture and TV commercials, and producers of theatrical pix. Minimum charge to any client is \$20, which doesn't include processing charges. On any order exceeding that, a vidfilm producer is to be charged 7c per foot (black-and-white), or 10c for a fine grain master positive and 15c for a dupe negative. On film usable without extra processing, clients are to be charged \$1 per 35m foot, or \$2.50 per 16m foot. Producers of TV commercials are charged \$2.50 per foot of 35m stock, or \$6.25 for 10m, and producers of theatrical films are charged \$2.50 per foot of 35m, or \$12.50 for 10m.

Library's index contains 2,200 main subjects, each of which is catalogued under various subheadings. Unit was established by the web in 1936, and still contains footage lensed for NBC's pioneer TV shows in those days. Current total of 15,000,000 feet is being added to at the rate of about 50,000 feet weekly, or some 2,500,000 feet each year. Film comes mostly from NBC's cameramen, stationed throughout the world, and from film lensed by the web for special shows or for inclusion in live shows.

NBC on the TV filmed version of its "Mr. and Mrs. North" show.

TV Films in Production

ARROW PRODUCTIONS

KTTV Studios, Hollywood

"RAMAR OF THE LUNGGE" 28 halfhour jungle adventure telepix series
winds July 10. Producers: Harry S. Rothsohlid, Leon Fromkes,
Film Producer: Rudolph Flothow
Director: Wally Fox

ATHENA PRODUCTIONS, INC.

Three series of 13 chapter plays each
"SON OF ROBIN HOOP" shooting.
Producer-director: Clifford Sanforth
Associate producer: Al Weston
Associate producer: Al Weston
Writer: Howard Laurence Field

BREAKSTON-STAHL PRODS. General Service Studios: Hollywood "SAFAR! BILL" series of 26 half hour leplx to begin shooting August 1. Loca-in shots to be filmed in British East

rica.

Irtha Hyer heads cast, parts to fill.

oducer-director: Breakston-Stahl

sociate producer; Irene Breakston

chnical executive: John R. Carter

WILLIAM F. BROIDY PRODS,
"The Sunset Studios, Hollywood
"The Phantom Firste" series of half
hour adventure telepix now shooting.
Robert Stack heads cast with parts to fill.
Executive producer; William F. Broidy.
Froducer: Wesley Barry
King Producers: Bob Balley, Hugh
King
Director: Frank McDonald

JACK CHERTOK PRODS. JACH CHARLES STUDIOS, Hollywood General Service Studios, Hollywood GviCoNE now shooting, John Hart, Jay Sliverheels set leads, Producer: Yack Chertok Associate Producer: Harry Poppe.

COURNEYA PRODUCTIONS
Shooting "Noah Beery, Jr. Adventure Scries," 26 Esminute Lephx.
CHEATING, Norma Fenton, may sulle, Jack Hards, Norma Fenton, Producer-director: Jerry Courneya Supervising film editor; Jimmy Moore

BING CROSBY ENTERPRISES

BING CROSBY ENTERPRISES

RICO-Pathe. Culvor City
Shooting "REBOUND" series of haif
hour aduit dramas sponsored by Packard
Motor Car Corp.
Executive producer: Basil Grillo
Producer: Bernard Girard
Director: B. Girard
Director: B. Girard
Office of the Comedy-drama for
"Haif-hour series of sout EVARD."
Producer: John Nash:
Haif hour series of adult drama films
for "CROWN THEATRE" shooting.
Producers: Richard Dorsd. Bernard Girard.
"THOSE WERE THE DAYS" hali-hour
telepix series now shooting.
"CORN JOHNSON" series of half-hour
comedy pix now shooting.
Producer-director: Bernard Girard-Richard Dorso.

JERRY FAIRBANKS

JERRY FAIRBANKS
6052 Sunset Blyd, Hollywood
Casting; Ken Dyson
"AMERICA FOR ME," half-hour video
film for Greyhound, starts shooting July 7
with John Archer starts, shooting July 7
with John Archer starts, starts shooting and the start of the start of

FRANK FERRIN PRODUCTIONS
6528 Sunset Bird, Hollywood
Casting: Virginia Mazzuca
"Sulling States of the Mazzuca o

= as of Friday, July 4 = FILMCRAFT PRODS.

8451 McIrose, Hollywood
GROUCHO MARX starred in 39 half-hour
audience participation film productions, to
be made once a week for NBC. DeSotoPlymouth sponsoring.
Producer: John Guedel
Film producer: L. Lindenbaum
Directors: Bob Dwan, Bernie Smith

FLYING A PRODUCTIONS
6920 Sunset Blvd., Hollywood
"ANNIE OAKLEY" new series of 52
haithour videoaters now shooting, Gall
Davis, Billy Gray head cast. Parts to fill,
autry Western telepix shooting, Gene
Autry, Pat Buttram set leads,
"RANGE RIDER" shooting second series of 52 haithour videoters, Jack Mahoney, Dick Jones head cast.
Directors: Wallace Fox, Geo, Archainbaud
New series of haithour western dramas
entitled "DEATH VALLEY DAYS" now
shooting.

shooting. Producer: Darrell McGowan Director: Stuart McGowan

W. R. FRANK PRODS.
General Service Studios: Hollywood
Group of 4 30-minute "MEDAL OF
HONOR" telepix begin shooting July 3.
"The Rodriguez Story" is title of first ple
to shoot.
Producers: W. R. Frank, William Dean
Director: Reginald LeBorg
Production Manager: Bart Carre

GROSS-KRASNE, INC. General Service Studios: Hollywood Now shooting "BIG TOWN" series of 28 if hour telepix sponsored by Lever others. Patrick McVey and Jane Nigh t leads. : s: Jack J. Gross and Philip N.

Krasne Director: E. A. Dupont.

JOHN GUEDEL PRODS. 600 Tatt Bildg. Hollywood Art Linkletter starring in a series of 15-minute vidpix titled "LINKLETTER ID THE KIDS." Sociate producer: Arvin Atkins

HOUR GLASS PRODS. B10 N. Highland, Hollywood Shooting "MAN OF TOMORROW" series of 15-minute telepix. Producer: Wanda Tuchock Director: George deNormand

INTERSTATE TELEVISION Monogram Studios: Hollywood
Ethel Barrymore, shooting in "ETHEL
BARRYMORE TELEVISION THEATRE"
resumes July 14.
Producer: Lee Savin
Directors: Lewis Allan, Will Jason

EDWARD LEWIS PRCDS. Motion Picture Center, Hollywood Series of 13 half-hour telepix featuring Irche Dunne as femcee now shooting Producer: Edward Lewis Producetion manager; William Stevens

MARCH OF TIME MANCH OF THE CONTROL OF T

PATHESCOPE PRODUCTIONS

PATHESCOPE PRODUCTIONS
550 Fifth Ave., New York City
Now shooting "THE HUNTER," series
of 13 half-hour telepix, sponsored by
R. J. Reynolds Tobacco Co. through
William Esty, Barry Nelson heads cast.
Production
Supervisors: Walter Raft,
Robert Drucker
Director: Oscar Rudolph,

ROLAND REED PRODS. Hal Roach Studios: Culver City Now shooting "TROUBLE WITH FATHER" series of 30-ininute situation comedies.

FATHER" series of 30-minute situation comedies.
Producer: Roland Reed
Director: Howard Bretherton
"May Little MARGIE" series of half hour comedy felepix now shooting.
Charles Farrell and Gale Storm head cast.
Fully Morris sponsor.
Bully Morris sponsor.
Director: Hal Roach
Director: Hal Yates

REVUE PRODUCTIONS Eagle Lion Studior Hollywood Half-hour scries of adult drama tele-ic resume shooting July 15 for Revue

pix resume shooting July 15 for Revue Prods. Producer: Revue Productions Directors: Richard Irving, Norman Lioyd.

HALL ROACH PRODUCTIONS
Hal Roach Studios: Culver City
"And Hoach Studios Series of Character
tomaty Hall Hoach Studios
"And Hoach Studios Hoach Hoach Studios Ernestine Wade, Johnny Lee,
Horace Stewart.
Horace Stewart.
Horace Stewart.

Loyervisors: Freeman Gosden, Charles
Correll, Sidney Van Keuren
"Forduction acceutive; James Fonda
assistant director: Emmett Emerson

ROY ROGERS PRODUCTIONS

Goldwayn Studio, Hollywood ROY ROGERS now shooting 15 cater leipht. Vidiya are kali-hour each, Roy ogers, Dale Evans topline. Fat Brady authors, General western parts for authors, General western parts for roducer Roy Rogers. Sociate producer; Jack Lacey irector: Bob Walker

SCREEN GEMS

1002 N. Gower, Hollywood

"JOHN HONEYMAN" half-hour drama
shooting July 16 for DuPont's CAVALCADE OF AMERICA" series.
Producer-director: Jules Bricken
Assistant director: Eddie Seata

SCREEN TELEVIDEO PRODS. Eagle Lion Studios, Hoilywood Series of half-hour dramas resume in August. Producers: Gil Ralston, Jaques Braunstein

SHOWCASE PRODUCTIONS "RACKET SQUAD" series resume shooting in Sepis, half hour telepix series. Producer: Hai Roach, 12.1 Carroll Case Director: Jim Tinling

UNITED WORLD FILMS, INC.
Universal International Studios,
Hollywood Studios,
Hollywood Studios,
Hollywood Studios,
Hollywood Studios,
Hollywood Studios,
Hollywood Studios,
Holpac Holpac,

FRANK WISBAR PRODS.
Engle Lion Studios: Hollywood
"FIRESIDE THEATHE" series of halfhour adult dramas now preparing neesson's group of 23 to begin July 21.
Producer-director: Frank Wishar
Associate producer: Sidney Smith

WRATHER TELEVISON PRODS.,

WRATHER TELEVISON PRODS.,
INC.
California Studios, Hollywood
"BOSS LADY" series of half hour
sophisticated comodies now shooting.
Cast: Lynn Barl, Glenn Langan, Richard
Gaines, Lee Patrick, Charley Smith,
Nicholas Joek Wrather, Robert Mann
Associate producer: Sherman A. Harris

ZIV TV

SCSS Clinton St. Hollywood

Pioneer Vidfilm Distrib **Sees Studios Shunning** Tele Release of Old Pix

Hollywood, July 8.

Because of various complex factors unfavorable to such a move, major motion picture studios may never sell their backlog of old pix to television, it's predicted here by Toby Anguish, one of Hollywood's earliest pix-to-TV distributors. Anguish has stopped handling features because, he asserts, the demand for film is far less than the supply, result being the prices on pix for TV are rapidly shrinking. Another pix-to-TV distributor, Robert L. Lippert, echoed the latter observation recently.

Anguish declares that when and

cer observation recently.

Anguish declares that when and if the majors cull their backlogs for consideration of releasing films to television, it's only logical to assume the better pix will be reissued theatrically, while lesser pix which might be released would only crowd a market already surfeited.

One of Market

feited.

One of Hollywood's pioneer distributors of pix-to-TV, Angulsh was the first to bring British pix to the telescreens. One of the first to sell blocks to pix to stations across the country, he agented sales of Bill (Hopalong Cassidy) Boyd's pix to video when Hoppy was hottest, and is reported to have reaped a hefty profit from those negotiations. His ankling of the field, where he made his first real mark, is the first sumove by a top tele distributor.

Anguish contends another factor which will deter the majors from selling their old pix to video is that

California Studios. Hollywood "BOAS" ADY" series of half hour sophil 1ADY" series of half hour sophil 1ADY" series of half hour sophil 1ADY" series of half hour series of half hour series of half hour series of half hour telepts shoot in July Seven fallow Two in "UNEXPECTED" series of half hour telepts shoot in July Seven (CISCO KID" half hour telepts shoot in July Seven Directors: Eddie Davis, Sobey Martin, Geo. M. Cahan.

Convention Is Mother of Invention: **Nets Devise 'Buck Rogers' Gimmicks**

Chicago, July 8. Interesting angle of this year's politics-by-television is unusual concentration on gadgets and video gimmicks. Each of the major networks has been secretly developing new devices for speedier, smoother coverage, with each proudly boasting exclusives in the engineering field. Just how long these devices will remain exclusive, or to what extent they overlap and duplicate each other, the ensuing days of the Big Show at Chicago's International Amphiteatre will tell.

Following is a rundown of video

Following is a rundown of video firsts" as glimpsed in preliminary hases and on opening day of the GOP National Convention:—

debuting four new

NBC is debuting four new gadgets:

1. A walkie-talkie-lookie, also tabbed a "creepie-peepie." This is a new type of portable camera and transmitter, designed to get into places impossible to reach by the more bulky type of standard equipment.

2. Crash Truck—This 40-passenger white studio-on-wheels is already a familiar part of the convention scene. Impressive in size and appearance, it is an air-conditioned traveling studio manned by a staff of 11, plus commentators from the NBC staff, who work on a rotating basis. Truck has its own generating plant, short wave radio, police pickup, etc. It will add breadth and mobility to the medium.

and breadth and modifies to the medium.

3. Hot developer for film—Built for NBC by two Massachusetts Institute of Technology professors, this is said to be capable of developing 100 feet of film in eight seconds, so that the reel can be spliced and ready for the screen in less than 10 minutes. Eventually, this is to be used in the crash truck. Initial test of the new device was on the day of Eisenhower's arrival, when over 200 feet of film for video newsreels was developed in less than half a minute.

ute.

4. View graph:—A new type of tally board consisting of a system of mirrors reflecting drawings into the ramera. These can be animated.

the ramera. These can be ammated.

CBS is unveiling the following:

1. A montage amplifier to improve and expand the technique of superimposition. This permits a completely flexible type of superimposed picture which can be expanded to any size, and can handle two subjects at a time on the viewer's screen without interrupting the running story from the convention floor, CBS engineers claim that they have made possible a montage affect whereby three stories can appear simultaneously on the TV screen, with a fine white line dividing one from the other.

2 Wellvie-talkie in new pint size

other.

2. Walkie-talkie in new pint size 2. Walkie-talkie in new pint size version, fitting palm of commentator's hand, about five pounds weight contrasted to standard 12½ pounds. Provides audio pick ups from convention floor, which, in turn, are synchronized with cameras. Has advantage of being inconspicuous as well as light.
3. A new and more complete mobile unit, manned by three cameras.

mobile unit, manned by three cameras.

4. Visualcast—device to super-impose voting totals on screen.

ABC preems four TV novelties:—

1. Periscope camera, giving lensers an extra four feet of elevation (Continued on page 34)

Tele Benefits as Daily Photogs Get GOP Heave

Chicago, July 8.
Although generally played down, newspaper photogs were also chased out of the hearing rooms by the Republican national committee's ruling barring radio and TV equipment from the contested delegations sessions during the delegations sessions during the opening rounds of the GOP convention. This too, worked to teevee's advantage of the publicity front.

Squeezed out of the chambers, the daily lensmen were left with little to do but take pot shots of the dislodged radio and TV lads. Result: A spate of newspaper pix calling attention to the fact that the electronics news media were on deck to do a job despite the roadblocks tossed in their paths. CBS Director of Public Relations

David J. Jacobson discourses on

Public Relations and the Use of TV

n interesting byline feature in the 7th Annual Radio-Television Review & Preview Number

> VARIETY OUT NEXT WEEK

NAEB to Hold Workshop At Iowa State College

Ames, Ia., July 8. Iowa State College here will hold an eight-day educational television workshop, Aug. 17-24, in cooperation with the National Assn. of Educational Broadcasters, Seymour N. Siegel, NAEB prexy, announced.

Sixty reps of educational institutions have been invited to participate, to develop TV knowhow with a view to future operation of their own stations.

Iowa State operates WOI-TV, only tele station now licensed to an educational institution. Three of the station's personnel will superthe station's personnel will supervise the workshop sessions in cooperation with consultants from commercially operated stations. They
are Richard Hull, director of WOITV: Irving Merrill, station staffer,
and Joseph North, on the station's
staff, and head of the TV curriculum at the college.

One feature of the meetings, according to Siegel, will be a thorough explanation of the services of the NAEB.

Beware! Live TV

Beware! Live TV
Chicago, July 8.
An official acknowledgement of the power of the TV screen was made by the Republican National Committee in the form of a letter alerting delegates to the omnipotent eye of the video camera. Each delegate was warned that the eyes of the country are upon him, and that the party expected decorum and dignity. Such offenses of '48 as drinking beer on floor of the convention, reading newspapers during the sessions, and general rowdyism and bad manners were warned against.

WOR-TV Extends Repeat Plan With **Variety Show Add**

Repeat performance concept of On Educ'l TV Next Month WOR-TV, N. Y., in which the same play is beamed cross-the-board for five showings, is being extended. Ahead of "Broadway TV Theatre," the program which presents former legit plays in minute versions at 7:30 p.m., WOR-TV will insert a 60-minute musical variety show at 6:30 p.m., sometime in August.

The concept is to give viewers a' solid, two-and-a-half hours of a night out at the theatre. Thus, on any of five nights of the week a family will be able to get the big spread on the local station. Or viewers could catch the variety show on one night and the drama on another. on another.

on another.

Idea for the new repeat stanza came from Warren Wade, who produces "Broadway," and he will also handle the reins on the variety layout. Format has not yet been set, but the airer will include singers, instrumental soloists, a comic, etc. Fact that shows are repeated, cutting down on rehearsal time and getting the five performances for three times the one-shot rate (according to the Television Authority Code), will enable the outlet to get a bigger talent outlay for the weekly nut.

Chi Convention Chatter

Chicago, July 8.

Race for cuffo talent is on, with groups vying with each other to lure audience bait in form of name talent... Most successful in preliminary stages was GOP Women's Committee, which added to the free soft drinks, TV receivers and easy chairs in its tower retreat atop the Conrad Hilton such musical groups as Arthur Godfrey's Vagabonds and a choir of spiritual singers from the current "Porgy and Bess"... Most elaborate set up being run by Eisenhower partisans, who have leased the Blackstone legit for free shows on a three-a-day schedule, headlining top politicos and highly-touted "stage, screen and TV stars"... Pre-convention show biz names confined to recruits from local yaude and nitery boards, with such acts as Ben Yost's Guards, comic Bert Lynn and Arren and Broderick giving their all for Ike... ABC radio-TV reps enjoyed a plushy afternoon at estate of Admiral Radio's prexy Ross Siragusa, sponsor of web's TV coverage, on Saturday (5) afternoon.

afternoon.

The red-white-and-blue identification buttons worn by ABC staffers The red-white-and-blue identification buttons worn by ABC staffers are arousing much comment from bystanders, who seem puzzled by the company letters... Slickest trick was pulled by local NBC reps who hired vacationing Chicago cops to act as drivers and messengers... Something new has been added to the usual earsplitting fanfare of campaign tunes and state songs—a small, all-electronic organ at the International Ampitheatre, with the volume of 3,000 radio receivers ... Straight from the primitive technique of show biz is the round-the-clock Elsenhower calliope and the live Taft elephant... Over 800 people crowded into the Studebaker Theatre to watch "Meet the Press" telecast Sunday afternoon... And such wily news-hens as Ruth Montgomery of the New York Daily News are piling up prestige and extra coin with one and two stints per day on the numerous TV interview shows.

coin with one and two stints per day on the numerous TV interview shows.

Distaff site of the GOP National Committee offering delegates and their fraus a choice of 10 radio and TV shows to see "live," including such regulars as Don McNeill's "Breakfast Club," The Northerners," "Lady's Fair," "Songs We Sing," "Welcome Travelers," etc... And everybody, radio-TV-news reps, delegates and just observers, need never go thirsty, thanks to neat job of public relations by Pepsi-Cola, whose eye-filling reps offer free samples, plus a straw and a smile, on every working floor of the Conrad Hilton, convention H.Q.

The well-dressed politico is sporting colored shirts, principally light blue and gray, in accordance with pre-convention tips on what looks best on the TV screen. And ties are on the subdued, solid color side, again with the video camera in mind... Taking a leaf out of the professional's book, GOP ladies are shunning the bizarre makeup of '48, and sticking close to street make up. Studio experts apply accents where needed for special guests... Biggest headache for Radio-TV reps on an otherwise smoothly operating opening day, was snarl over credentials... Networks, which have applied for a record number of working press cards, found most of these included no privileges beyond admission to the Amphitheatre, so that a potential bootleg market for roving press cards exists... Ardent Ike supporter Clare Booth Luce, playwright and former congresswoman, pictured in amiable conversation with Hollywood's Irene Dunne, a Tafitite, at the Robert McCormick's pre-convention party for the Robert Tafts... CBS prexy Frank Stanton, an opening day visitor, trekked back to New York yesterday (Tues.).

Chi Highlights & Sidelights

Unique among the TV stations covering the national conventions is Paramount's KTLA in Los Angeles. Station pacted its own sponsor for complete convention coverage of both the Republican and Democonclaves.

It is buying the regular pooled feed of the convention and wiring it to L.A., where the local sponsorship messages are cut in on behalf of Richfield Oil, which is paying the tab.

Richfield Oil, which is paying the tab.

However, just like the nationwide nets, KTLA stands to lose a substantial fortune if the conventions should run beyond the minimum scheduled periods. Richfield is paying a flat fee for the entire coverage of the two conventions, whether they go the minimum four days or whether they get into a snarl and run overtime by a day or two, or more. In that event, KTLA would be required to cancel out regular commercial shows, paying the pre-emption fees. Additionally, it would bear the expense of added wire tolls, plus the expense of maintaining people in Chicago.

RADIO NO 'SHRINKING VIOLET'

Despite the hubbub and drumbeating for television, sound radio is refusing to act the shrinking violet in this Republican convention. It is covering the affair more aggressively and more expensively than ever before.

Large and small stations alike are competing for the best possible service for their clients and some are covering as thoroughly as though they were miniature networks.

Leading the parade are the powerful clear-channel stations

The Clear Channel Broadcast Service, under Ward L. Qusaal, is established here with a high-powered staff offering tapes and spot feed, roving reporter service on the convention floor, air conditioned interview rooms, etc., to the 15 stations pro-rating the cost.

Stations are KFI, L.A.; WSM, Nashville; WLW, Cincinnati; WSB, Atlanta; WJR, Detroit; WGN, Chicago; WBAP, Fort Worth; WFA, Dallas; WOAI, San Antonio; WWL, New Orleans; WLS, Chicago; WHO, Des Moines; WHAM, Rochester; WCAU, Philadelphia; and WHAS,

Louisville.

Engineering service is supplied for all members through Thomas L. Howe, chief engineer for WLS, and Carl J, Meyers, chief engineer for WGN, both Chicago host stations.

WGN, WJR and WLS have also pooled three mobile units for roving reporters at the convention.

Glear Channel Broadcasting Service is also coming to the aid of other indie stations covering the convention. Without charge, it is providing its convention feed for the non-commercial FM outlet, WFJL, owned by the Catholic diocese in Chicago, which wants only certain specialized portions of the coverage.

When another indie station had line trouble, the service cut the station in with a live feed of first day convention activities. Through WFAA, the Texas Quality Network, not covering the convention, is getting the convention program. Beneficiaries of this service include KRS, Corpus Christi; KGNC, Amarillo; and KPRC, Houston.

WLW has brought along its own crew of eight newsmen and two engineers under Bill Bobinson to cover its AM and TV outlets. Big station is doing several shows daily, plus short cut-ins of news highlights.

WINS REPORTS FOR BASEBALL FANS

New York's WINS is represented here by prexy Harry Folts, John Bosman, its news director; Josephine Halpin, women's commentator; and Lew Fisher. Station is buying the pooled feed from the convention floor and feeding out news and color shots in several shows.

One interesting gimmick is a special news coverage for baseball fans. In between the odd-numbered innings, one-minute news spots are cut in on the Yankee games. This means that the fans get the highlights without interfering with their enjoyment of the baseball games. Plan is to provide longer reports on the Yankee ballgame broadcasts, only where there is news of special significance:

KTRH'S TEXAS ANGLES

KTRH, CBS outlet in Houston, is represented here by Lester A. Mullin, Tom Jacobs and Everett Collier. Station is taking regular national convention coverage from CBS and receiving special reports on the doings of the Texas delegation, complete with wired interviews, from its staffers here. There is a live show nightly on the doings of the delegation.

DELEGATES DOUBLE AS STRINGERS

One outfit doing a substantial job is Magnecord, which is monitoring the entire convention. It sells bits of this to small stations with special interests and also makes special recordings for local stations. It has studios both at the convention hall and at the Courad Hilton.

One unusual feature, it discovers, is that a number of small local stations have arranged for convention delegates from their communities to serve as "stringers," making tape reports of special doings of their delegations to be flown to the various interested cities.

SEATTLE AFRA WINS 4% LIVING-COST HIKE

Seattle, July 8. Seattle local of American Feder seatule local of American Federation of Radio Artists has okayed, and negotiators for three local network stations have accepted, a new contract calling for a cost of living wage increase of 4.1%, retroactive to Feb. 16,

tive to Feb. 16,

New contract, when signed, also will allow stations to "assign additional duties to announcers" with a corresponding premium rate of pay. Additional duties are understood to include the handling of platters, making announcers, in effect, combination men. This section of the contract does not go into effect, however, until the next construction permit for a TV station here is allocated.

Thinking behind this qualifica-

tion here is allocated.

Thinking behind this qualification is that when a new TV station begins construction here there will be jobs available for any announcers and/or engineers who are laid off at the network radio stations. Three stations covered in the agreement are KIRO (CBS), KJR (ABC) and KOMO (NBC). Former rate for announcers was \$92.40 a week,

NARTB Defense of Code Wins New Subscribers; 91 of 108 Stations Inked Washington, July 8.

More and more of the country's television stations are falling in line to support the industry's pro-

gramming code, promulgated by the National Assn. of Radio & TV Broadcasters. The standards, which became effective March 1, are now subscribed to by 91 of the nation's 108 TV stations. All four video networks are code participants.

NARTEL's strong defence of the

works are code participants.

NARTB's strong defense of the code before recent sessions of the House Interstate Commerce subcommittee investigating radio and TV for immoral and offensive programs is expected to bring additional subscribers. Association's "keep hands off TV" plea to Congress to give industry chance to regulate itself is believed to have made a good impression on stations, particularly those who are still struggling to get into the black.

Latest to join the parade of code

Latest to join the parade of code subscribers is KMTV (TV) of Omaha which signed last week.

TV DOES EVERYTHING BUT VOTE

Bob Hope 0.0.s Politicos

Show biz could take a lesson at the convention on how to put over personality. Flying in, I passed four pigeons wearing Taft buttons. Way the Taft and Eisenhower campaign managers ballyhoo their candidates you would think they had had a transfusion from DeMille. These are the greatest show jobs on earth. The Dempsey-Tunney fight was like a lovers' quarrel compared to the Taft-Ike brawl. The convention is "Spoilers" with delegates, Each has three or four brass bands. I never heard such noise. To give you an idea of the clamor, the Spike Jones boys are playing the waltzes.

It's so jammed that every time a hotel document.

ing the waltzes.

It's so jammed that every time a hotel doorman shoves another delegate into the lobby, two fly out the upper window. I got up late. I had to. I was on the bottom layer. Politics makes strange bedfellows. But I was happy. Sleeping on Hoover is like sleep-

GOP Relents on TV Credentials Ban After Nets 'Stole' Earlier Coverage

Radio, TV and newsreels, barred from earlier meetings of the GOP credentials committee, had virtual-ly the run of the place today

(Tues.)

As the committee returned to rehearse cases under the new convention rule, officials opened the doors on the basis of an arrangement worked out late last night with the media. Under the deal, radio and TV coverage must be pooled. Two TV cameras were permitted in the balcony of the Congress Hotel ball room in which the hearings were conducted. NBC is handling cameras and sound for the pool.

News commentators were barred

News commentators were barred News commentators were harred from the floor but network reporters were permitted at the press tables on the floor. While a lastminute okay permitted commentators to work in the extreme rear of the ballroom balcony, most of today's commentary was cut in from the web auxiliary studios in the Conrad Hilton Hotel. Commentators, watching the show on monitor sets and receiving occasional tips from their floor reporters, added comments and explanations by remote control. mote control.

Radio coverage was similarly pooled and worked along the same line. The newsreels were permitted to set up large cameras and lights in the balcony and were allowed one hand-held camera on the floor on a pooled basis. Still cameras were also limited to the balcony except for press services and still lensers covering for states with election contests. Unlike the other day, when the

Unlike the other day, when the media were booted around, all was love today. Ross Rizley, of Oklahoma, chairman of the meeting, announced how glad he was to have members of the press, radio, TV and newsreels on hand but warned against noise or other disturbances. However, the operation was so (Continued on page 35)

Nets' Tug O'War Over Texas Cable

Almost up to the day of the Chi GOP convention, the hassle over table allocations into the newest "live TV" frontier—the southwest "provided an interesting addenda to the Philco-Westinghouse-Ad-miral "Battle of the Iceboxes."

miral "Battle of the Iceboxes."

The better part of the allocations went to NBC. CBS settled for 22% of the time. ABC was practically frozen out, posing a problem for its Admiral sponsorship in penetrating the Dallas-Fort Worth and San Antonio markets, since the stations in those cities had committed themselves to an Admiral pickup.

Final returns weren't in as of the

Final returns weren't in as of the time the convention was called to order, but it looked as though these southwest cities would be included in a pool feed of the CBS coverage, with the Westinghouse commercials blacked out at the station level and Admiral plugs inserted.

technician trying to explain workings of the Teleprompter—working to order was the stuff for good radio only.

Gitlin plans a complete taped only.

Gitlin plans a complete taped only.

Thursday (10).

Worthington (Tony) Miner sees capsule drama shows setting

A New Advertiser Pattern

an interesting aditorial feature in the

7th Annual Radio-Television Review & Preview Number

> VARIETY **OUT NEXT WEEK**

CBS' Chi 'Digest' **Shows AM Push** To Outshine Tele

Chicago, July 8.
With radio forced to play a stepchild role in this all-out "TV convention," the AM boys are doing everything in their power to vest their coverage with that "something different" that will distinguish the sound-only medium from the more glamorous video.

An illustration of the ingenuity being employed is the CBS "Convention Digest" cross-the-board show—an offshoot operation of the same web's "Hear It Now," "The People Act" and "Nation's Nightmare."

mare."

The same five-man crew that worked on the other stanzas are pooling their talents for "Digest."
They are Irv Gitlin, producer-writer; reporter - editor Dave Moore; assistant editor Fred Garrigus, and engineers Arthur Buckner and Ed Gille, all working under the general superivision of CBS radio news editor Wells (Ted) Church.

Church.
"Digest" reflects the involved plannings and huddles that went on prior to the convention curtain-

raiser.

The portable tape recording apparatus has been doing a bangup job with offbeat mike material and human interest angles. The catching of a baby's hysterical outburst and the mother's brief agony as a Taft band broke out musically without warning; the vocal discomfure and embarrassment of a Taft committeeman all set for a Taftarrival demonstration and whooping it up only to find that Gov. ing it up only to find that Gov. Earl Warren, not Taft, was arriving, provoking a frenzied effort to choke off the noise; the candid conversation between a confused majority leader Joe Martin and a confused to the control of the control of the confused majority leader Joe Martin and a confused to the technician trying to explain the workings of the Teleprompter—here was the stuff for good radio that "played" better for sound

FAR CRY FROM RADIO-ONLY ERA

There is evidence everywhere that this is a "TV convention." For the first time, there are approximately as many representatives of mately as many representatives of the broadcasting industry (about 1,200 in all) as there are official politico delegates, who number 1,206. The transplanting of complete TV plants at the Chi amphitheatre by the major networks is hailed as one of the engineering wonders of the day.

This is a far cry from the radioonly days when the Johnny Johnstones, the Bill Brookses, the Abe Schechters and the Paul Whites were on hand to mastermind a mere handful of AM faithfuls who devised the initial coverage pat-

devised the initial coverage pat-terns. In contrast, the jobs con-fronting the Sig Mickelsons, the Bill McAndrews and the Tommy Velottas are herculean indeed, involving whole regiments of workers as new concepts in coverage are being established.

The skirmishes seem to multiply daily. Last week it was a case of literally dodging blows from the rival Ike-Taft factions as the webs cornered them for interviews.

cornered them for interviews.

NBC's Clifton Utley narrowly escaped bodily harm and the network found it necessary to separate the contesting partisans, doing the TV shows from different studios at the Conrad Hilton Hotel with NBC switching the video back and forth as the battle raged.

forth as the battle rageu.

In setting up the TV equipment, the webs were barred from taking direct full-face shots of the speakers on the center platform, with all cameras restricted to the sides of the Amphitheatre.

(The Dems have virtually assured the networks they'll get better treatment when the rival party assembles).

Thanks to the Zoomar lens, how-ever, the closeups practically give the same effect as the direct front

Fry, Reinsch 0.0. GOP Conclave for Democrats; Hint at 'TV Surprises'

Chicago, July 8.
With the GOP convention setting some fresh TV patterns, here
to "case the setup" are Ken Fry,
radio-TV director for the Democratic national committee, and Leonard Reinsch, consultant to the chairman of the Dems.

Obviously, they're on hand to study the assorted bugs that crop up in the video coverage so that they'll have clear sailing ahead when the Dems meet on July 21.

when the Dems meet on July 21. Both Fry and Reinsch hint at "TV surprises" but they're not tipping what they are. The Dems, based on past experience, have a penchant for injecting more color and dramatic values into their conventions. There was little in evidence on the floor of the amphitheatre as the Ike-Taft battle broke out in all its fury. From a show biz standpoint, this is strictly a conservative show. Even the betting is at a minimum.

They Coulda Stood at Home, As **Everybody Watches Video in Chi**

Paul Whiteman Pops

Some Teasers Anent TV and Pix

one of the many interesting byline features in the

7th Annual Radio-Television Review & Preview Number

> VARIETY OUT NEXT WEEK

Network Brass To Chi En Masse **Eyeing TV's Role**

Chicago, July 8.
The Conrad Hilton (ex-Stevens) hotel here, one of the major "nerve centers" of the radio-TV contingents covering the Chi convention, is a familiar spot to the broadcasting fraternity, being the almost perennial site for the annual NAB conventions. But no NAB powwow ever played host to as much network brass as the toppers putting in an appearance for the Ike-Taft fiesta.

With so much at stake

fiesta.

With so much at stake in establishing the TV networks' future role in the realm of politics, public affairs and public enlightenment, practically everybody of major consequence around the major networks turned up to witness first-hand the evolving of new video patterns.

hand the evolving of new video patterns.
Board chairman William S.
Paley and prexy Frank Stanton led the CBS contingent, which also included, among others, CBS Radio prez Adrian Murphy; CBS-TV president Jack Van Volkenberg; TV program chief Hubbell Robinson, Jr., and other departmental heads in sales, station relations, etc.
Board chairman Niles Trammell and prexy Joseph H. McConnell

headed up the NBC entourage, which also included Sylvester L. (Pat) Weaver, v.p. in charge of AM-TV operations.

President Robert Kintner topped the ABC delegation.

the the ABC delegation Mutual, co-opping the convention casts, sent out veepee Bob Schmid, among

out veepee Bob Schmid, among others.

All told NBC brought out a staff of 260 (including technicians and all other facets of radio-TV); Columbia had an accredited, list of 173, with approximately 150 reporting for ABC.

Gerbel Politico Aide

Seattle, July 8.

Art Gerbel, Jr., veteran radio man here and assistant to the manager of KJR, local ABC outlet, has been named state manager for the gubernatorial campaign of Republican incumbent Arthur B. Langlie.

Chicago, July 8. They're covering the GOP convention by television here right up to the very floor of the big show. Thousands of people who trekked as many thousands of miles for an on-the-scene look at the quadrennial spectacle are sitting in air-cooled spots all over the city watching the story unfold over a virtual blanket of TV screens.

screens.

TV viewers are not confined to spectators and casual onlookers. Newsmen assigned to report and interpret the story to the American people are doing so via video. This doesn't mean, of course that the working press sections at the International Amphitheatre are empty while reporters sit in front of TV receivers. But with a working space that can accommodate only a fraction of the 1,500 accredited newspaper, periodical, radio, TV and newsreel reps, the TV screen is a boon to harrassed correspondents. spondents.

Even after the gavel pounded yesterday for opening of the convention, the lounge in the press centre at the Conrad Hilton Hotel was filled with seriously working reporters making notes as the story unfolded. Ten receivers, spotted at three different places, brought the story to the press corps who remained at the hotel hendquarters. This does not include video receivers in wire service offices and large news bureaus. In these, staffers checked the TV picture with the ticker reports.

TV Everywhere

At International Amplithearte, the number of video receivers staggered even GOP national committee members. Besides the trio of 20-inch screens in front of which newsmen covered the floor proceedings in the railroad press lounge, every section of the stadium has a TV lounge, with receivers numbered in the dozens. The telephone room, for example, has a unique set-up, (Continued on page 34)

Gabrielson Bans AM-TV 'Walkies'

Chicago, July 8.

The networks ran into a heap of trouble at the opening session of the GOP convention when Guy George Gabrielson, chairman of the National Republican Committee, who chaired the initial semester, ganged up on the assorted "walkie-talkies" (AM) and "walkie-talkies" (TV) that were paraded through the amphitheatre for some supplementary color and sideline pickups.

Gabrielson, anxious to clear the congested aisles midst the confusion attending the resolutions wrangling, repeatedly told the boys with the portable equipment to scram.

Some heeded his warning. Others, more courageous, sneaked back and resumed their vox-pop-

'Voice' Disks Convention For O'Seas Listeners

Washington, July 8.
Voice of America is reporting
the Republican and Democratic
conventions in Chicago for overseas audiences "as an example of
democracy in action." Coverage
includes factual reporting, interviews, recorded highlights and explanations of significant developments.

State Dept., which operate "Voice." arranged press and broadcast representatives at the conventions to supplement coverage obtained from private media, and for on-the-spot material of particular interest to foreignt listeners.

Blushes for Murrow, H.V.

Chicago, July 8.

For Ed Murrow, one of CBS' key spielers in the Chi convention wrap-up, the GOP conclave added up to a double-pronged embarrassment. On Sunday (6), in sparking a full hour pre-convention gab session on TV, the sound conked out on him and the ace gabber found himself doing a marathon pantomime.

At the opening session on Monday, Murrow couldn't get on the convention floor. The doormen weren't satisfied with his badge credentials. It took "politics" to appease them.

H. V. Kaltenborn was similarly embarrassed upon checking in at the Conrad Hilton Hotel yesterday (Mon.) On entering the lobby, the distinguished-looking H. V., attired in white suit and spotless Panama, found himself surrounded by a huge crowd welcoming him as "chief of the Georgia delegation." Kaltenborn finally convinced them of his real identity and the crowd sheepishly backed off.

RWG Pickets, Shipped to Chi, Disrupt Several TV Net Convention Remotes

Radio Writers Guild, last week-extended its strike from New York to Chicago, with 30 pickets from Gotham shipped to the seene of the Republican convention. According to a union spokesman, presence of pickets in the Windy City hit the CBS-Westinghouse show on Sunday (6), when the placard-bearing strikers appeared before the pickup-point for the Eisenhower parade and the web then cancelled that remote segment.

Pickets are covering the Conrad Hilton hotel and Chi's International Amphitheatre, convention site, as well as the headquarters and outlying studios of CBS, ABC and NBC in N. Y.

Although it's primarily a radio

and NBC in N. Y.

Although it's primarily a radio strike, video has been affected to some degree. The CBS-TV film unit hasn't shot any new footage, because writers and contact men are out. A film insert, which was a feature on WCBS-TV's 6 p.m. news strip, has been suspended. The "Mike and Buff" show, which took two writers out to Chicago, lost those two scripters when they joined the union after making the trip.

In most cases the webs brought

trip.

In most cases the webs brought in supervisory personnel to handle the scripting chores, and some publicity department staffers were pressed into service. A union spokesman said that "they are using paste and canned wire copy, for the most part, and where there isn't enough copy the announcers are reading slowly to stretch."

A few newscasts were cancelled

isn't enough copy the announcers are reading slowly to stretch."

A few newscasts were cancelled and some programs were shifted from N. Y. to Chi. RWG, which is part of the Authors League of America, has a strike eanteen service, with an auto ferrying refreshments to the pickets.

Strike began Wednesday (2) after negotiations had dragged on for over six months. The basic issues are: (1) the continuity staffers' demand for dramatic rights to material which they create on their own time; (2) news staffers' demand for commercial fees for work on sponsored shows (the nets offered fees for web programs but not for the local shows, which are much more numerous), and (3) demands for a pay hike.

The chains offered an 11½% boost over the previous scale, which

(3) demands for a pay hike.

The chains offered an 11½% boost over the previous scale, which ran from \$90-\$130 a week, retroactive to Sept. 30, 1951, plus another 3½% hike from this September to September, 1953. The union is demanding 11½% from last September to June 30, another 3½% to September, 1952, and an additional 6½% from that date to September, '53.

On strike are 67 staffers, in the news and continuity fields.

Hudnut Will Back Bergen on CBS

Edgar Bergen will be back at his old Sunday night at 8 stand on CBS Radio in the fall, but with a new Radio in the fall, but with a new bankroller, the Richard Hudnut Co. CBS, which had set up July 1 as the deadline on which it would hold the Sunday night period open for Bergen, came through with an on-the-nose deal with Hudnut last week, clearing the way for the Bergen-McCarthy show to resume operations in September.

erations in September.

Bergen-Hudnut deal, incidentally, also means that ABC must now find a new bankroller for Walter Winchell's Sunday night show. Winchell is definitely prepared to resume in the fall, either on radio alone or on both radio and TV, and it has been presumed that Hudnut would be back as his sponsor. It's believed the cosmetic firm's budget, however, won't permit for sponsorship of two top-coin AM shows, especially if they're both on Sunday nights.

Hudnut contract with Bergen.

both on Sunday nights.

Hudnut contract with Bergen, inked through the Kenyon & Eckhardt agency, calls for the ventriloquist to do a weekly radio show only. No provision has been made for him to double into TV, but it's expected that he'll do several video shows during the season, a la Jack Benny for Lucky Strike and Crosby for Coke.

Choosev

Choosey

Case of two participating bankrollers refusing to permit a network to sell the remaining spot on the show to a non-competing sponsor, because they deemed its product unacceptable, came to light this week. Advertiser caught in the squeeze play was American Chicle Co., which had wanted to sign for the remaining participation open on NBC-TV's Saturday night "All Star Revue."

Revue."

Kellogg and Pet Milk are presently participating in the show. Two of them reportedly forced NBC, under threat of themselves, to reshow. Two of them reported by forced NBC, under threat of checking off themselves, to refuse to sell the chicle firm, on basis that they didn't want their products associated with the laxative chewing gum which Chicle manufactures. NBC this week sold the time to California Packing (Del Monte).

7 Cowan Shows With Chi Stamp

Chicago, July 8.
When Louis G. Cowan's newest panel show, "Super Ghost," bows on NBC-TV in the Sunday evening 6 o'clock period two weeks hence, the packaging firm will be repped on the AM-TV lanes with a total of seven network shows bearing the "Made in Chicago" stamp. Figure is significant, especially in the case of TV, where Windy City web output is down to the nub during the hiatus period.

Exclusive of the ABC and Du-

the hiatus period.

Exclusive of the ABC and DuMont wrestling remotes from here,
there are 10 Chi TV productions
currently riding out of the Loop.
And five of the 10 are Cowan projects. The shop also has a brace
of network radio shows going from
here—Mutual's "Down You Go"
and CBS' "Quiz Kids." Both are
on TV, too.

and CBS "Quiz Klds." Both are on TV, too.

Cowan, although headquartering in N, Y., has long been high on Chi personalities and production facilities. He has consistently resisted demands from actual or potential bankrollers that various Chi properties, such as "Quiz Kids" or "Down You Go," be moved to New York. It's known that the Bergan Evans-emceed "Down You Go," presently a DuMont sustainer, has had nibbles from clients wishing to move the panel quizzer elsewhere. But Cowan has nixed any attempts to dislodge the programs from their Chi berths, feeling they are stronger entries because of their midwest flavor.

"Super Ghost," newest Cowan offering picked up by NBC-TV as a sustainer, is another word game show, with Evans sitting in the host's chair. Panelists include Robert Pollack, former Sun-Times drama critic, and Prof. Irving Lee of Northwestern U. Evans also is on the Northwestern faculty.

Besides the aforementioned ventures. Cowan has "Ask Me An-

Besides the aforementioned ven-tures, Cowan has "Ask Me An-other" going on NBC-TV Thursday nights for Ethyl: "Quiz Kids," same web, alternate Monday nights for Crosley, and "Pet Shop" Saturday mornings on DuMont.

Halsey V. Barrett (Consulidated Television Sules) adds nà some

VARIETY

Telepix Arithmetic

another byline feature in the

7th Annual Radio-Television Review & Preview Number

> VARIETY OUT NEXT WEEK

Big Cuban-Mex Deal for 'Howdy'

Mexico City, July 8.

Biggest TV time deal in Latin American history was set here this week when Martin Stone, head of Kagram Corp., owners of "Howdy Doody," and Emilio Azcarrago, top Mexican showman and pilot of NBC affiliate XEW-TV, Mexico City, inked an initial seven-year contract for five half-hours weekly of a Latinized version of the moppet show starting this fall. Signing climaxed a fortnight's visit of Stone to Mexico to scout development prospects of Latin-American TV, and marks the first major invasion of this market by an established U. S. show completely remodeled for consumption from the Rio Grande to Cape Horn.

South of the border, "Howdy

modeled for consumption from the Rio Grande to Cape Horn.

South of the border, "Howdy Doody" will be produced in Spanish on film in Mexico for airing here and syndication throughout current and impending Latin-American TV markets. Stone Is now dickering with several Cuban TV outlets, and will soon decide on one channel for simultaneous launching of the kid show there around October.

Stone's Latin-American operation will be handled by a new Mex subsidiary, Producciones Mundiales, which plans to expand operations to additional live and filmed local and syndicated TV packages as base of a broad plan to get in on the ground floor of an expanding Latin-American market through use of newest production techniques. "Howdy Doody" which will ride

Ing Latin - American market through use of newest production techniques.

"Howdy Doody," which will ride the 5:30-6 p.m. niche Monday through Friday in Mexico and Cuba, same spot as its five-year NBC run in U. S., will probably kick off in both new Latin markets with a majority o current U. S. sponsors picking up the tab for same products, many of which are big sellers in the good-neighbor area. Stone has been filling in such U. S. "Howdy Doody" backers as Colgate, Kellogg, Standard Brands and Welch, giving them first crack at franchises on the new Latin version of the show, the first moppet operation in Latin America to go five times weekly and tie in merchandising and point-of-sale campaigns, a l. U. S.

Brent Leaves 'Woman'

Hollywood, July 8.
George Brent bowed out of Mutual's "Woman of the Year" radio series, in which he was starred with Bette Davis. Net asked for extension until November of his option, up last week, and he nixed the request.

William B. White repped Brent.

Mac's 'Who Needs Prompting?'

Chicago, July 8. The Teleprompter came of age as a force for public speaking in the realm of TV and it looks as though its owner, Irving B. Kahn, has parlayed his device into a permanent Congressional ride. Just as practically all other facets of the GOP convention were geared to video, the Teleprompter occupied a place of honor in front of the speaker rostrum with 19 (count 'em) of the major haranguers contracting for use of the giant-size hidden text. So impressed was Speaker of the House Joe Martin that he took time out to talk facts and figures with Kahn on making the Teleprompter a Congress fixture in anticipation of the day when the House and Senate "go TV."

Kahn's move-in on the politico brass, however, wasn't all easy salling. Major holdout on the use of the Teleprompter was keynoter Douglas MacArthur who, by refusing to release his address in advance, also stymied the newsreel boys who had pleaded for the conventional "full dress rehearsal" as a deadline expediency. Kahn pleaded and cajoled for an advance text, since a couple hours are required to give it the giant-size treatment, but MacArthur was adamant.

Doubting Thomas on Commercials

An attack on propaganda in commercials was made over NBC-TV last week (2) by Norman Thomas, vet Socialist leader. Thomas objected to attacks on socialism made in the Bohn Aluminum & Brass Corp. commercials on "American Forum of the Air," and NBC granted him time to answer the Bohn arguments and to comment on the practice of making political pitches in commercial time.

Bohn, Thomas charged, "has steadily used the commercial period to preach dogmatically the corporation's fear and hate of something it calls 'socialism,' but which evidently also includes the welfare state. This abuse of fair or free speech is largely paid for by us, the taxpayers, because every corporation deducts advertising expenses before computing its income taxes. This means that you and I pay from one-half to two-thirds of the cost of this indoctrination-by-propaganda."

Thomas stressed that Bohn isn't the only outfit on the air "frightening Americans with the 'fate worse than death' of socialism." He mentioned the privately owned electric power companies which tout private ownership of utilities on "Meet Corliss Archer."

panies which tout private ownership of utilities on "Meet Corilis Archer."

"The whole purpose of 'American Forum' is to have issues discussed; not to have them prejudiced by a hired announcer in a commercial," Thomas said. "In 1946, the FCC criticized propagand in commercials very sharply. It held that there should be no place for commercials to propagandize for a point of view or one side of a debated issue, rather than to sell goods or services."

Thomas said that unless he can reach an agreement with NBC regarding deletion of propaganda from AM and TV commercials, "I intend to besiege every Government agency, the FCC, Income Tax Bureau and Congress." He said that the head of the brass company has a right to his views "as I have a right to mine," and added, "The difference is worth serious discussion. But no corporation has a right to turn its hucksters into political propagandists over TV at our expense."

NBC announced that it had made the time available to the Socialist Party leader "in the interests of fairness."

TWO MORE STATIONS

WJR, the late G. A. Richards' station in Detroit, has bought the "Walter White Show," transcribed program featuring the head of the National Assr. for Advancement of Colored People. KWK, St. Louis, also bought the 15-minute waxer last week.

Program, beamed in N.Y. by WLIB, is syndicated by Morris Novik.

NBC-TV Brewer Pact Surprise

Anheuser-Busch, for its Bud-weiser Beer, pacted with NBC-TV in a surprise move this week for the 7:15 to 7:30 p.m. slot on Fri-days, starting in the fall. Brewery, through the D'Arcy agency, hasn't yet decided what show it will bank-roll

yet accided what show it will bankroll.

Deal with NBC came as a surprise, since Budweiser has been
closely associated heretofore with
CBS-TV via the Ken Murray show.
Beer firm backed out of that show
last month when Murray and CBS
ran into a hassle over his contract,
but when the argument was
straightened out, it had been presumed that Budweiser would return to CBS with Murray in the
fall. Brewery recently trimmed its
ad budget as the result of a strike
at its plant and, as a result, it now
looks as though any deal for Murray and CBS is off.

New contract now leaves only
Wednesday open in the 7:15 to 7:30

ray and CBS is off.

New contract now leaves only
Wednesday open in the 7:15 to 7:30
strip on NBC. Pepsi-Cola had previously-inked for the Tuesday and
Thursday slots to bankroll a new
vidfilm series, "Short, Short Story,"
and Riggio Tobacco (Pall Mall) has
signed for the Monday period for a
show still to be announced.

B&A to Stay in Thursday Slot; 'Celeb Time' Open

While final pacts have not been signed yet, it looks as though Burns & Allen will continue in their present Thursday night at 8 slot on CBS-TV in the fall, when they switch from an alternate week to a weekly showcasing. There had ben some talk that the comedy team would move over to Sunday nights at 10, based on the fact that Goodrich, which now has the Sunday night period with its 'Celebrity Time,' picked up the alternate week schedule on B&A.

During the last season, B&A have been bankrolled by Carnation Milk, with show rotating each week with

been bankrolled by Carnation Milk, with show rotating each week with "Star of the Family." Carnation continues on the show, rotating the sponsorship representation with Goodrich. What happens to "Celeb Time," meanwhile, is also a matter of speculation. Current Goodrich cycle on the show expires in September, and the bankroller has not yet indicated whether it will renew, in view of its buy-in on B&A.

BUY NAACP PROGRAM NBC May Lose Out On TV 'Cavalcade'

NBC, which has had duPont's Cavalcade of America" on radio for a number of years, may not get the tele version of the show, through lack of available time. As

through lack of available time. As result, while the AM program will remain with NBC, the TV version, slated to preem in the fall, will probably wind up elsewhere.

CBS, which trails NBC by only a few hours weekly in the matter of commercial time sold for the fall, has had huddles with duPont ad execs and BBD&O, the chemical firm's agency. That web, too, has not been able to come up with a suitable time period yet, indicating that the package may go to one of the two other webs. Situation points up the prediction of industry execs that TV in 1952-53 will enjoy its best season to date.

TV'ed "Cavalcade," which will follow closely the AM format, is to

TVed "Cavalcade," which will follow closely the AM format, is to be on film. Thirteen stanzas have been completed by various Hollywood vidfilm producers to date. Including Screen Gems, the whollyowned Coldmbia Pictures' subsidiary, which has turned out five of them for duPont.

Levenson Sole CBS-TV

Personality Sans Show
Sam Levenson is the only CBSTV contract personality to date
with no show of his own assigned
to him for next season. Whether
the comic returns with his own program will probably deeped on gram will probably depend whether CBS is able to sell him.

whether CBS is able to sell him.

Web program execs are currently scouting new program formats for Levenson, in hopes they can come up with something to interest a sponsor. Comedian, meanwhile, will return in the fall as a regular panelist of the Sunday night 'This Is Show Business." His last personal show, which was aired Tuesday nights opposite Milton Berle, went off the air several weeks ago when no sponsor nibbles were forthcoming.

4A's Names Silvernail

Frank G. Silvernail, of BBD&O. was last week named chairman of the American Assn. of Advertising Agencies AM-TV broadcasting committee, with Harlow P. Roberts, of Goodkind, Jolee & Morgan, vice-chairman.

MADISON AVE'S UPS & DOWNS

'Let's Tell 'Em Off' Mood

Mood of the CBS Radio affiliates who met to forestall a network

Mood of the CBS Radio affiliates who met to forestall a network rate-slashing party last week was a fighting one. The station operators, almost to a man, reported good local and national spot business and couldn't see why the web wanted to push through a cut—which inevitably would undermine their local and spot rate, structure. Their "let's tell 'em off" attitude was expressed in comments voiced aloud at the parley.

At one point, after CBS prez Frank Stanton had spoken for an hour and board chairman William S. Paley had gabbed for a quarter-hour, it was announced that Stanton had to leave "to see a client." From the floor came the caustic query: "AM or TY?"

At the afternoon cocktail party Wednesday (2), after the network had screened its "More Than Meets the Eye" radio-promoting film, one of the affiliates button-holed CBS veepee Lou Hausman, one of the guiding lights behind the animated color cartoon. Station man told Hausman, it was a terrific picture and that the affiliates were greatly impressed with the job it does in socking across radio's effectiveness as an ad medium. Hausman beamed. Then the station operator said, "Lou, will you do me a favor? Let your salesmen see it."

CBS Affiliates Claiming Victory In Web Meet; No Early Rate Cut Seen

Joseph H. McConnell has his own views on

Radio-An Old Hat

With a New Band

one of the many byline stories in the

7th Annual Radio-Television Review & Preview Number

VARIETY OUT NEXT WEEK

NBC-TV Sat. Nite

Star Shows SRO In

3 Sponsor Inking

The industry this week was trying to assess last week's dramatic meeting of CBS Radio affiliates, which brought almost 150 toppers from stations across the country to protest the network's expected rate cut and to demand, instead, a rate bile.

eut and to demand, instead, a rate hike.

Meanwhile, a subcommittee of the affiliates' committee met with CBS' top echelon yesterday (Tues.) afternoon to hammer out differences that apparently couldn't be settled with so large a body.

Some segments of the industry were disappointed at the outcome, when, after the affiliates had shown striking determination and unanimity, they agreed to a tabling action—having a committee meet with the CBS brass "at an early date for further discussion of our mutual problems." However, those stations which signed the invitation to last week's confab felt that the two-day parley had a salutary effect.

fect.

For one thing, they pointed out, the network upper echelon—board chairman William S. Paley and prexy Frank Stanton—who presented the chain's side of the story with some "disturbing, unshakable facts," did not unfold any rate revision plan. In short, there is no rate slashing in the immediate future. Commenting on the Paley-Stanton talks, one affiliate observed, "They bled—and bled." Secondly, it's argued, whatever action is taken will be only after (Continued on page 32)

(Continued on page 32)

'Colgate' Stars Set; 'All Star' Dickers

for the Saturday night "All Star Revue."

"Comedy Hour" lineup will be virtually the same as last season, with Eddie Cantor, Martin & Lewis Rob Hope, Donald O'Connor and Abbott & Costello having been inked. Under the program's operating procedure, none of the comics will do more than 11 shows during the year. Possibility exists that other NBC contract comics may do occasional one-shots to pad out the schedule, if they're needed. On "All Star," Jimmy Durante and Martha Raye are the only two already inked. Final talent roster was held up pending the signing of a third sponsor for the show, which occurred this week when California Packing came in. From Last year's "All Star" lineup, Ed Wynn, Danny Thomas and Olsen & Johnson have either quit or been dropped. Web is currently dickering with Ben Blue, Ritz Bros., Tallulah Bankhead, Phil Harris, Maurice Chevaller and Harold Lloyd, among others, to rotate with Durante and Miss Raye.

COIN SPOTLIGHT

Lennen & Mitchell's acquisition last week of the Bromo Seltzer billings, totalling upwards of \$2,000,000 annually, spotlights the almost frantic activity in recent weeks among agencies and clients in the continuing shuffling of major accounts. In the case of some agencies, it projects them into new spheres of importance, while others, stripped of multi-million dollar accounts, have been involved in heavy retrenchment schedules. With its takeover of the Bromo

in heavy retrenchment schedules. With its takeover of the Bromo Seltzer biz, Lennen & Mitchell achieves its peak mark. Only a few weeks back the agency was notified by the "Schlitz Brewing Co., of Milwaukee, that it was falling heir to \$3,000,000 in radio-TV billings (another \$3,000,000 for other media going to the Leo Burnett agency in Chicago).

The Burnett ascendancy will undoubtedly go down as the most fabulous agency success story of '52. Only last week, the Chi operation was designated for the Kellogg billings plum lost by Kenyon & Eckhardt. Amount involved is in excess of \$3,000,000.

Overall, Burnett has swelled its billings to \$35,000,000, giving it a status comparable to the bigleague Madison Ave. boys in New York. It's estimated that only a year ago the Burnett agency was riding along with approximately half the biz it enjoys today.

Kenyon & Eckhardt, on the other hand, has wound up as one of the

biz it enjoys foday.

Kenyon & Eckhardt, on the other hand, has wound up as one of the year's major casualties, second only to the billings recession encountered a couple months back by Young & Rubicam, which not only lost the \$6,000,000 Schlitz biz, but also the Packard billings as well.

In addition to the Kellogg loss, K & E also found itself minus the Piel's beer account, totalling \$1,250,000. Latter billings shifted over to Y & R, contributing toward a partial assuagement in the face of the Schlitz loss.

Just as Y & R went on a firing binge in its radio-TV department as result of the double-barrelled Schlitz-Packard defections, K & E last week also inaugurated a retrenchment campaign.

Weintraub is another agency that took it on the chin recently, the loss of the Babbitt Co. biz representing a \$3,000,000 billings rap.

Recently the Ted Bates agency grabbed itself a \$1,500,000 plum, winning the CBS Television set manufacturing account in the competitive agency bidding.

100% Motorola Divvy

Chicago, July 8. Motorola, Inc., plans a 100%

Motorola, Inc., plans a 100% stock dividend.

A special stockholders meeting has been called for July 29 to vote on authorizing increase of common shares from 1,000,000 to 3,000,000. If the plan is approved, the directors contemplate voting a 100% stock dividend, payable to all holders of record July 15.

What's in a Name?

What's in a Name?

Danger in labeling a television show with the name of a sponsor is currently being underscored by the difficulties confronting ABC-TV in selling "Celanese Theatre". Show, a William Morris agency package, won a number of citations and awards last season, but Celanese cancelled out in the spring. Despite its merits, however, the dramatic series is so closely associated in the minds of viewers with the Celanese name, that few other advertisers want to touch it.

Other networks, for that reason, have established a strict rule against permitting any of their house packages to carry the name of a sponsor, NBC has "Texaco Star Theatre," "Kraft TV Theatre," etc., but these are outside productions which came into the web under those tags.

NEW AGENCIES IN McFarland Bill Passes; Nix Protection For Stations on Political Libel Suits

Edward A. Madden (NBC-TV Sales Operations) appraises

The Slings and Arrows Of Outrageous TV **Fortunes**

one of the many editorial features in the

7th Annual Radio-Television Review & Preview Number

VARIETY OUT NEXT WEEK

Pickford, Hope Crosby, Stewart Seek TV Outlets

Washington, July 8.
Several motion picture stars, past and present, are investing in companies which filed applications with the FCC last week for TV stations. They are Mary Pickford Rogers, Bob Hope, Bing Crosby and James Stewart.

Mrs. Rogers has filed an application for a station in Winston-Salem, N. C. and will compete against two other applicants for the only VHF channel assigned to the city. The one-time "sweetheart of the silents" had originally filed two other applications—for Asheville and Durham—but has not yet advised whether she will press these bids.

Hope has a substantial interest

advised whether she will press these bids.

Hope has a substantial interest in Metropolitan Television Co., which has applied for TV in Denver. Metropolitan recently purchased the NBC key 50 kw radio station KOA in Denver for \$2.250,000, subject to FCC approval.

Crosby holds a 47% interest in KXLY-TV, Inc., which has filed for TV in Spokane, Wash. The crooner, whose name is given in the application as Harry L. Crosby, Jr., has dropped his plans to apply for other stations in Yakima and Tacoma in Washington state. Stewart has a 20% interest in Denver Television Co., which applied for a TV license in the Colorado capital. Theatre and oil money are also financing this company.

TV 'LUIGI' NOW SET TO BE AIRED LIVE FROM COAST

Television version of "Life With Luigi," originally reported to be a vidpix show, will be aired live instead, originating from the Coast each Monday night at 9:30 via CBS-TV. General Foods, which is sponsoring the show as permanent replacement for "Claudia," inked the final papers this week with CBS, through Young & Rubicam, its agency.

through Young & Rubicam, its agency.

Show is to star J. Caroll Naish, who also has the title role in the CBS Radio version. In the Monday night at 9:30 period, "Luigi" will be back-to-back with the toprated "I Love Lucy," a fact which CBS predicts will give it a sweep on the Monday night rating competition. Web will have "Lux Video Theatre" at 8, Arthur Godfrey's "Talent Scouts" at 8:30, "Luigi" at 9:30 and Studio One" at 10.

The first major radio legislation since the Communications Act creating the FCC in 1934 was passed by Congress last week when the House and Senate approved the conference report on the McFarland bill to speed up FCC operations and limit the agency's powers.

tions and limit the agency's powers.

Although various provisions of the measure were strongly opposed by the majority of the Commission, it is expected that President. Truman will sign it. However, in the event of a veto, it is likely that Congress would override, as the bill was passed by both houses by voice vote.

As the measure neared final ac-

voice vote.

As the measure neared final action, efforts were made to tack on a provision to protect radio and TV stations against libel suits resulting from remarks made in political broadcasts. Such a provision was voted by the House, but was dropped by the conferences appointed to iron out differences in the Senate and House bills. Thus, broadcasters are still faced with the problem of complying with libel laws of various states and at the same time obeying FCC policy which prevents them from censoring political speeches.

Sen. Ernest McFarland (D-Ariz.),

Sen. Ernest McFarland (D-Ariz.), chairman of the communications subcommittee of the Senate Interstate Commerce Committee and a state Commerce Committee and a member of the conference committee in charge of the bill, told Variety the libel provision was dropped because the conferees felt that the subject should be given further study, through hearings, before legislative action is taken. There are several bills before Congress dealing with the situation, and the matter will probably be considered next session.

However, while broadcasters were left holding the bag on campaign speeches, Congress gave pro(Continued on page 34)

Coke-Crosby Deal Off; GE Interested

Deal for Coca-Cola to sponsor Bing Crosby on radio and TV next season for CBS has fallen through at the last minute, and General Electric has moved into the picture as a prospective bankroller for the

While all parties concerned are keeping tigh. wraps around the maneuverings, it's understood that underneath the collapse of the Coke deal is a plan Crosby has to enter the ice-cream manufacturing business with his four sons. What business with his four sons. What GE has to do with that plan is still unclear, but it would mean that Crosby could benefit via a capital gains tax setup on his radio-TV earnings, whereas his deal with Coke would have given him only a straight tax setup.

It's expected that the Groaner will return to his last season's Wednesday night at 10 slot on CBS Radio, no matter which sponsor winds up with the show, and will also do a series of TV one-shots.

HAZEL BISHOP BUYS 2 NBC RADIO SHOWS

CBS predicts will give it a sweep on the Monday night rating competition. Web will have "Lux Video Theatre" at 8, Arthur Godfrey's "Talent Scouts" at 8:30, "Lucy" at 9, "Luigi" at 9:30 and Studio One" at 10.

Walker's Educ'l Pitch
Washington, July 8.
FCC Chairman Paul Walker will address the fifth annual radio and television institute at Pennsylvania State College, at State College, Pa., tomorrow (Wed.).
He will speak on educational TV.

NBC-TV has put the finishing touches on its lineup of top-name comics to rotate on the Sunday night "Colgate Comedy Hour" in the fall, but is still in the negotiation stage with several comedians for the Saturday night "All Star Revue."

NBC-TV posted the SRO sign this week on its two top-budgeted Saturday night shows, filling the slots still open with new participating bankrollers. California Packing, for its Del Monte products, signed for the 8 to 9 p.m. "All Star Revue." Starting in the fall, the canned food outfit will join Kellogg and Pet Milk as the three participants in the show, which, under the present setup, will give it featured billing on the series once every three weeks. Deal marks the entry of Del Monte into network TV, although it has been active in spot advertising on local Coast stations. NBC inked American Chicle for the remaining 10 minute segment of the second half-hour of "Show of Shows" and Prudential neurance to take over the alternate week spot on the final half-hour of the program. New sales give NBC a soldout status on Saturday night, with the exception of alternate weeks on "One Man's Family," which is bankrolled on a skip-aweek policy only by Miles Labs.

Theatre Ops Want to Double in TV; Seven File For Stations With FCC

Washington, July 8.
Growing interest on the part of motion picture exhibitors in getting into TV is shown in station applications filed with the FCC last week. Seven applications from theatre operators were among the hundreds which poured into the agency in the last-minute rush to get in before processing begins. Applications involving theatre in-

get in before processing begins.

Applications involving theatre interests included: Columbia Amusement Co., Paducah, Ky.; Martin Theatres of Georgia, Atlanta; W. S. Butterfield Theatres, Flint, Mich.; Fergum Theatres, Mansfield, O.; Radio station WSMB, New Orleans (50% subsidiary of United Paramount Theatres); St. Louis Amusement Co., St. Louis (Fanchon & Marco chain); and Denver Television Co., Denver.

Denver Television Co., Denver.

Largest interest in the Denver company is held by John Wolfberg (34%) who, with his father, Harris, operate two downtown houses and five drive-ins in the Colorado capital. Actor James Stewart holds a 20% interest in the company. A Fort Worth, Texas, oil man, F. Kirk Johnson, also holds a 20% interest.

Other theatre operators are

Other theatre operators are expected to file applications, among them the Schine Circuit, which operates radio outlet WPTR in Albany, N. Y. Company has a long-standing application for TV in Albany which would have to be brought up to date in conformity with new allocation procedures in order to become active.

united Paramount Theatres will have the limit of five owned and operated TV stations when and if its proposed merger with ABC is okayed by FCC. UPT has old applications on file for stations in Boston, Des Moines, Detroit and Tampa, Fla. Company has told the Commission it would pursue these or other applications to acquire five-station limit if merger is denied. UPT now owns the highly profitable WBKB (TV) in Chicago which it has sold to CBS for \$6,000,000, contingent on merger approval.

25 OF 34 VHF CITIES SEEK UHF CHANNELS

Washington, July 8.
At least 25 cities with very high frequency TV stations will get additional ultra high frequency outlets, through applications filed with the FCC.

Analysis of the applications filed with the FCC shows 34 for UHF in cities with TV. There were applications for each of the three UHF commercial channels assigned to Philadelphia and for each of the two assigned to Los Angeles, Cleveland, and Birmingham. Three applicants filled for UHF in New Orleans, which has four UHF's and two for Chicago, which has five UHF's. Two applicants filed for the UHF channel assigned to Schenectady, N. Y.

cants field for the OHF channel assigned to Schenectady, N. Y.

One application, by the City of New York, has been filed so far for the one commercial UHF channel assigned to New York. One application for UHF has been received from each of the following VHF citles: Boston, Baltimore, Washington, D. C., Louisville, Dallas, Fort Worth, Houston, Oklahoma City, Jacksonville, Miami, Dayton, New Haven, Binghamton, Erie, Utica, and Johnstown.

When UHF stations get into operation, converters will be on the market at nominal prices to enable existing receivers to tune in the outlets. Manufacturers will also make all-channel sets which will tune in VHF or UHF stations.

'B'fast in H'wood' Bought By Mittendorf for \$25,000

Chet Mittendorf has bought rights to "Breakfast In Hollywood" from Ray Morgan, John Masterson and the former Mrs. Tom Brena-man for \$25,000.

He's now negotiating with NBC for AM and TV, and will audition the show on the Coast in a couple of weeks.

Freelon N. (Pat) Fowler tells of

Selling America to **Americans** (Via Industrial TV Films)

one of the many byline stories

7th Annual Radio-Television Review & Preview Number

> VARIETY OUT NEXT WEEK

Martin Formula: Clip 40 Seconds Off Web Shows

Proposal that networks clip 40 seconds off web radio programs, enabling affiliates to insert an additional chainbreak spot and a news bulletin, is being made by Paul Martin, station manager of WCCC, Hartford.

Martin feels that insertion of the news flash could increase audiences while the extra spot would bring in additional coin. Use of the news bulletin would separate the two plugs and avoid "double-spotting."

plugs and avoid "double-spotting."
At present, quarter-hour shows are actually 14 minutes and 30 seconds; they'd be trimmed to 13:50. Half-hour shows are 29:30; they'd be pruned to 28:50. The 70 seconds that would remain between programs would be given over to the chainbreak commercial currently in the niche, followed by a news item and weather note, after which the outlet could sell another chainbreak.

Martin points out the first court and the short of the could sell another chainbreak.

Martin points out that TV is actually using double spots, since many station identification an nouncements following chainbreaks are being shared with bankrollers and time signals are also sponsored.

Proposal is likely to get backing Proposal is likely to get backing from affiliates who could realize additional revenue from local and national spot spenders. Station representatives are expected to get behind the idea, since it would promote spot biz.

promote spot biz.

Advertisers are expected to object to giving up part of their time, since the addition of additional ad copy might cut into the impact of their pitches. However, it's argued by Martin, since the spenders are clamoring for rate concessions, "let them give up 40 seconds of their shows."

NELSON EDDY MAY HAVE FALL CBS RADIO SHOW

Nelson Eddy, who has recently been touring the concert circuit, may have his own show on CBS Radio in the fall.

Web program execs this week revealed that they're talking with the baritone to star in a new hourlong musical program. Show is to get a choice nighttime slotting, if a satisfactory deal can be worked out.

WCBS-TV Adds Air Force Show to Sunday P.M. Sked

Continuing to light up its Sunday afternoon program schedule day atternoon program schedule with inexpensive public service shows, WCBS-TV, key station of the CBS video web in N. Y., launches a new series in cooperation with the Air Force this week (13). Titled "Your Air Force," the show replaces "The Big Picture" in the 2:30 to 3 p.m. slot.

Initialer, depicting how an enemy heavy bomber could penetrate U. S. defenses and bomb N. Y. City, will include a pitch for volunteer civilian plane spotters.

Show Wanted

Anybody got a television ow they want to sell to a

Anybody got a television show they want to sell to a sponsor?

U. S. Royal, which is being forced out of its Sunday night spot on NBC-TV at end of the current cycle, reportedly still has a big ad budget for TV and is seeking the right show and network time to buy. Rubber firm is now bankrolling "Royal Showcase" Sundays at 7 on NBC, but that slot is being taken over in the fall by Red Skelton, for Procter & Gamble.

Denver Exhibs Continue Feud Via Video Bids

Denver, July 8.

The fight for television permits in Denver will get under way as soon as the FCC gives the word for hearings. One of the battles is a seeming continuation of a feud between two theatre owners, which started when Harris and John Wolfberg, father and son, came into the Denver picture, leasing the Broadway from under Fox-Intermountain Theatres, and later taking the Paramount from them, Frank H. Ricketson, Jr., prez of

taking the Paramount from them, Frank H. Ricketson, Jr., prez of Fox-Intermountain, and Harry Huffman, former Denver city manager for the chain, are partners in KLZ, having bought it recently, operating it under Aladdin Radio & Television Co. Both Aladdin and Denver Television Co., the latter headed by the Wolfbergs, are applying for Channel 7.

John Wolfberg said that when

are applying for Channel 7.

John Wolfberg said that when the hearings start on allocation of TV channels, he intends to come up with a complaint that "Denver's radio trust" is attempting to gobble up all the television outlets, now that TV has become profitable. Wolfberg claims that Denver could have had television five years ago if the radio stations had not blocked it. He says they did not want it when it was losing money, but that now they want to grab it for themselves. All five downtown stations are either applying for television, or are affiliated with companies which are.

Blasts AM-TV Combines

Wolfberg pointed out that one of the purposes of FCC is to insure diffusion in ownership of public information media, and said there was no reason why radio stations should control television, claiming it is an entirely different medium.

claiming it is an entirely different medium.

Other applicants for channels in Denver include:
Eugene O'Fallon, Inc. (KFEL), Channel 2. O'Fallon is general manager of KFEL, and is the only applicant who does not as yet have competition.

KMYR Broadcasting Co. and Metropolitan Television Co. are asking for Channel 4. Metropolitan, controlled by Bob Hope, has just bought, subject to FCC okay, KOA from NBC. This channel is expected to be made the NBC video outlet in Denver. Colorado Television Co. (KVOD), ABC outlet, and Empire Coll Co., New Rochelle, N. Y., are competional, non-commercial use, has not had an applicant. There are no applicants for Channels 20 and 26 (UHF).

3 PITT EXECS FORM AD **AGENCY; PREP TV SHOWS**

Pittsburgh, July 8.

Pittsburgh, July 8.

New ad agency designed to work primarily in TV production has been formed here by three local TV execs. New outfit, which will also deal in other media, is tagged Advertising Corp. of America.

Trio forming the agency include Joseph A. Jenkins, formerly assistant radio-TV director of Ketchum, McLeod & Grove, who'll be prexy; Peter L. Barker, formerly exec producer with WDTV, who's production veepee, and Robert L. Stevenson, previously ad manager of Wilkens Jewelry, who'll be veepee in charge of the commercial department. Lewis L. Silberman is treasurer.

Amarillo, Tex.—John Ballard, sales manager for KGNC, has re-signed to become general manager of KFDA here.

485 Tele Applications Flood FCC; **UHF Rush to Push All-Channel Sets**

'Danger, Men Spieling' By John Savage

n interesting byline feature in the 7th Annual Radio-Television Review & Preview Number

> VARIETY OUT NEXT WEEK

WOR-TV All-Nite Airing No Stunt; **High Sales Claim**

Pioneering in new time periods, the first all-night live video operation will be launched by WOR-TV, N. Y., July 19. While WDTV, Pitts-

N. Y., July 19. While WDTV, Pittsburgh, has been airing round-the-clock, its post-midnight fare consists of feature films.

The WOR-TV stanza will be emceed by a disk jockey, with Fred Robbins at present leading the field. He will use, in part, three-minute tunepix, although a deal has not yet been inked with either Snader Telescriptions or Official Films, both of which have product in that field. Disks will also be used.

used.

News, sports reports and weather bulletins will be beamed every hour on the hour. An important ingredient will be celeb interviews, a la Barry Gray (who incidentally got his start on WORAM) and other insomnia-stretch gabbers. A few feature films will be run during the show.

ganders. A few feature mins win
be run during the show.

Harvey Marlowe, WOR-TV program manager, who is supervising
the project, told VARIETY, "We are
starting this project not as a stunt,
but as a feet-on-the-ground commercial venture. The -emce. we
choose will be a man who can sell."

Audience-wise, Marlowe feels,
there's a big and growing all-night
audience, and many of the people
who stay up and listen to music or
gabbers now have television sets.
Additionally, there is a large
tavern audience. Saturday night
will undoubtedly have a large audience, and other nights should also
do well, Marlowevsaid.

Program will start at 11:30 p.m.

Program will start at 11:30 p.m. and run through to 5 a.m. five mornings a week and through to 6 a.m. on Sunday morning. It will be beamed six-times-weekly, eliminating Sunday night-Monday

RESIDUALS TO SOTHERN FOR 'SECRETARY' SERIES

Hollywood, July 8.

Ann Sothern will get residuals in addition to salary on the vidpic series, "Private Secretary," which Jack Chertok Productions will roll Aug. 1.

Chertok also signed Dale Car-negle for a "How To Stop Worry-ing, Start Living" vidfilm series. Carnegie will intro, and regular thesps will be used. Plans are to include footage from Carnegie classrooms around the country.

Stewart Quits WICU

Erie, Pa., July 8.

Herbert Stewart has resigned as general manager of TV station WICU here, with Ben McLaughl'a witco here, with ben McLaughi's succeeding as acting g.m. McLaugh-lin formerly had been commercial manager of the station, which is owned by Edward Lamb, publisher of the Erie Dispatch.

Stewart is heading for Florida, to join an unidentified video station there.

Washington, July 8.

The long-anticipated "land rush" for TV licenses fell on the FCC last week as applications flooded the Commission to get in before processing time, which officially started July 1. As the week closed, the count stood at 485 applications—the heaviest workload the Commission has ever had in the 18 years of its existence.

While the total is far from the

years of its existence.

While the total is far from the 1,000 applications the agency had expected, it's still plenty to handle. And there will be more filed in the weeks to come. Many prospective applicants are taking their time, inasmuch as the system of priorities established for processing gives first consideration to non-TV cities and doesn't reach TV areas for some months. for some months.

The nearly 500 applications filed The nearly 500 applications filed revealed some surprising developments, chief of which is the willingness of applicants to establish stations in the new ultra high frequencies. Over one-third of the applications are for UHF channels, And these are not only for cities where only UHF is available but also for cities with both UHF and VHF assignments and even for cities with near saturation of VHF sets.

In view of these applications, it's expected that manufacture of all-channel TV sets will be considerably stimulated and that new models will be on the market sooner than was anticipated. Since many of the UHF applications are for cities without TV, it's likely that a number of permits can be issued in short order and that station construction can begin soon. Prospective set owners in these areas will want either UHF or all-channel receivers.

Educators File, Too

Another big surprise was the

Another big surprise was the number of applications for non-commercial educational TV stations —seven in all. Considering that the channels for such stations are reserved for at least a year, the fact that seven applications were filed appears to provide concrete evidence that the educators mean business, if not profits.

The applications come from 43

business, if not profits.

The applications came from 43 states, from Hawaii and Puerto Rico. They came from big metropolitan centers and small cities and towns with only a few thousand population. They showed that the high cost of building and operating a TV station holds no fears to those with faith in the medium.

The lengest number of applica-

The largest number of applica-ons came from Texas—nearly 50. tions came from Texas—nearly 50.
They included applications from towns like Sherman, Tyler, Victoria, and Kerrville.

toria, and Kerrville.

The city with most applications was Wichita, Kan., with nine. Seven of the applicants filed for the two VHF channels available and two VHF channels assigned to Denver, largest non-TV city and first in processing priority. But in Portland, Ore., second largest non-TV city, there were applications for each of the two UHF channels available, as well as for the three VHF channels. The reason may be that Denver has four VHF channels and there are four TV networks.

Approximately one-fifth of the

and there are four TV networks.

Approximately one-fifth of the applications came from radio stations. About 50 were filed by newspapers, three by municipalities (for commercial stations), seven by theatre operators, three by insurance companies, several by religious organizations.

POOLE BIDS FOR FIVE COAST TV CHANNELS

Hollywood, July 8.

John Poole, who recently put
KBIG on the air, is making application for five television channels
in California. Making up the state
network would be Los Angeles,
Fresno, Bakersfield, Stockton and
Monterey-Salinas.

Poole is currently experimenting

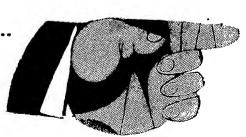
Monterey-Salinas.

Poole is currently experimenting on ultra high frequency from the transmitter site on Mt. Wilson. Also applying for the allowable five stations, to be linked across the three western states, is Edwin Pauley, national political figure.

Five Outstanding New Radio Shows

CBS Radio presents the year's top creative achievements in radio showmanship—five fresh interpretations of established program types—Designed with realistic respect for advertisers' budgets, these new shows carry maximum appeal for all ages, sexes, and tastes—assure low cost-per-thousand mass audiences—Once more, CBS Radio, creator of more successful package programs than any other network, leads in developing exciting new entertainment.

Announcing...



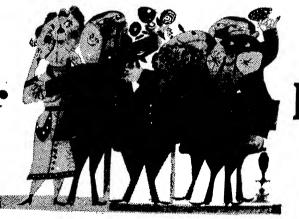
"The



Frank For

"Horatio Hornblower

"December



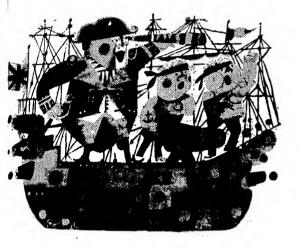
"Gunsmoke"

"The Steve



Alle

aine Show"



ide"



Show"

Give your product a seasonable lift with one of these all-season shows...

THE FRANK FONTAINE SHOW—A half-hour of rippling comedy with Frank Fontaine and his zany impersonations of Fred Frump and John L. C. Silvoney...the baby-sitting dilemmas of the Fontaine family (latest count: a hilarious eight). Sundays, 8:00-8:30 p.m. EDT

HORATIO HORNBLOWER—Starring the distinguished Michael Redgrave as hero of C. S. Forester's best-sellers. Salt-spray adventures and sparkling romance... with an audience already assembled by the dashing Hornblower of magazine, book, and screen. (Mondays, 8:00-8:30 p.m. EDT)

DECEMBER BRIDE—Spring Byington is "her usual delightful self" (says *Variety*) as a new kind of mother-in-law (her son-in-law dotes on her). Warm situation comedy with a new view of an old relationship—delight for every in-law in the land. (Sundays, 7:00-7:30 p.m. EDT)

GUNSMOKE—There's a U.S. Marshal, assorted villains, the setting is the West—but there's a priceless missing-ingredient: It's a Western without corn. Adult writing, believable acting... the effect—to win a new audience for the sagas of the prairies. (Saturdays, 7:30-8:00 p.m. EDT)

THE STEVE ALLEN SHOW—A program with a human format—first name, Steve. It's a changing and always surprising blend of artesian ad-libbing...the Allen piano...the Bobby Sherwood Trio...and bright banter with unexpected guests. A smash hit on the Coast, this show has top national prospects. It's all easy...nothing's forced...a half-hour of fun. (Monday through Friday, 9:30-10:00 p.m. EDT)

Ask your CBS Radio representative for sample recordings....Refresh your customers and your sales with one of these big-opportunity shows—

...all on THE CBS RADIO NETWORK

Smooth TV Convention Work Makes '48 Pickups Seem Like a Rehearsal

TELEVISION REVIEWS

By FLORENCE LOWE

Chicago, July 8.
Complete, smooth and polished TV coverage of the opening day of the GOP convention proclaimed video's coming of age. They said that in '48, too, and they called the political pow-wow in Philadelphia the world's first television convention. But that trail blazer now shapes as rehearsal for the big time performance currently unfolding on the nation's TV screens.

The inevitable comparison with

The inevitable comparison with V coverage in '48 begins with the TV coverage in '48 begins with the technical progress and engineering developments of the past four years. These have come gradually — improved and larger picture tube, the increase in screen size, the development of better photographic techniques, the expanded studio techniques. But they hit with the allocated through the property of the property graphic techniques, the expanded studio techniques. But they hit with an almost dramatic impact when compared with the initial effort in '48. Above all, the improved know-how of both interviewer and subject and the obvious confidence which permeates the screen contrasts vividly with the jerky, nervous performances that the country's voters avidly watched four years ago.

The convention floor story is largely a pool effort, and it's in the cooperative smoothness of all the nets working together that the improvement is first evident. The initial day's coverage in Philadelphia was indicated to the convention in the convention of the convention is the convention of the convention of the convention is a convention of the co initial day's coverage in Philadelphia was a jerky, sometimes incoherent affair. It took hours for the carefully laid advance work to start operating. In contrast, even with an hour-and-a-half's delay in schedule, due to last minute huddles of the GOP national committee, the story came to the screen with meaning and clarity.

Nervous Panning Gone

Picture new is bright and clare.

Nervous Panning Gone
Picture now is bright and clear, with particular emphasis on sharp crowd shots. Gone is the nervous panning over the large auditorium, the meaningless minute-long shots of empty chairs, and the concentration on single unidentified delegates. The overall spectacle the televiewer is seeing is the nearest thing to on-the spot observation, sans the crowding and discomfort of the large amphitheatre. The reporting is a more honest job. thanks to the added experience of handling large scale shows. It's still possible to distort the story by concentrating on one corner of by concentrating on one corner of the room or one gathering. But (Continued on page 36)

Gontinued on page 36)

BOB & RAY SHOW
With Bob Elliot, Ray Goulding,
Cloris Leachman, Bob Denton,
Alvy West band
Producer: Coby Ruskin
Writers: Billy Friedberg, Harold
Flender
30 Mins: Sat., 7:30 p.m.
MILES LABORATORIES
NBC-TV, from New York
(Geoffrey Wade)
Bob (Elliott) & Ray (Goulding)
came to the NBC web from a local
Boston outlet last year and have
since been assigned herculean
chores on the network's AM and
TV programming sked. Team is
currently working the AM beat
with a cross-the-boarder at 11:30
a.m. and a weekly Friday night
program at 8:30. Their current
vidco series is their only TV
chore, but it unfortunately disvideo series is their only TV
chore, but it unfortunately displays the effect that such a drain
can have on their creative output.
They have mastered the radio medium in their sharp satires and
parodies, but their segue into
video is only an extension of their
AM efforts, and for the most part
it leaves the viewer with more to
listen to than to watch. A staunch
Bob & Ray cult has developed during the past year, and they're the
ones who can be counted on to
support this new video series, but
it's doubtful, if in its present for
mat, it can nab a big-following.

On the preem Saturday (5) the
ketches, penned by Billy Friedberg and Harold Flender, were
pointed and sharn Rob & Rey

mat, it can nab a big following.

On the preem Saturday (5) the sketches, penned by Billy Friedberg and Harold Flender, were pointed and sharp. Bob & Ray handled each vignette with studied precision. Baseball player interview sketch and brief drama of 'Mary Backstage, Noble Wife' were in topflight humorous groove. Sketch intros were delivered in a scrious vein by Bob Denton and musical breaks were supplied competently by the Alyy West crew. A vocal solo by stage-screen thesp Roland Young of "Pretty Baby" was superfluous and bewildering. The Alka Seltzer commercials for Miles were hammered home a bit too often.

WILLI LOOKS, as per Fry Tormat. Stokey, as emcee, is quite the handsome gent hims, lift and is a stick customer in his handling of two sets of contestants.

Four regulars are stacked against as many challengers, latter rotations were the sad sacks in this respect even the sad sacks in this respect viewers undoubtedly function as a scrious vein by Bob Denton and musical breaks were supplied competently by the Alvy West crew. A vocal solo by stage-screen thesp Roland Young of "Pretty Baby" was superfluous and bewildering. The Alka Seltzer commercials for Miles were hammered home a bit too often.

MISTER PEEPERS
With Wally Cox, Norma Crane,
Joseph Foley, David Tyrell,
others; Bernie Green, music
Producer: Fred Coe
Director: James Sheldon
Writers: David Swift, Jim Fritzell
30 Mins. Thurs., 9:30 p.m.
FOED DEALERS FORD DEALERS
NBC-TV, from N. Y,
(J. Walter Thompson)

Summer television picture, which has been rather gloomy because of some weak program fillers, got a bright new entry Thursday night (3) with the preem of the new Wally Cox starrer, "Mister Peep-ers." A whimsical situation comedy show about a tyro highschool science teacher, it's a new, novel idea in TV comedy and, on the basis of the preem, may rate a passs of the preem, may rate a sponsor for a regular season slotting. (Show replaces the cancelled James Melton program, and will give way in the fall to the new vidpix series inked by Ford, which is to be produced by Screen Gems.)

is to be produced by Screen Gems.)

Initialer, as scripted by David Switt and Jim Fritzell, laid a neat groundwork for succeeding stanzas. Cox, who's established a rep in TV and nitery comedy work and also in some video dramatic shows, was the ugly duckling schoolteacher of the title, out to make a name for himself in his first mentoring assignment. With his new classroom still under construction, he ran into trouble from the start via the incumbent teacher, a jealous, stuffed-shirtish individual. Through his own bumbling, Cox forced the other teacher to take to the hills and moved into his classroom at the finale.

Story presented some new twists to established situations and also provided Cox and the rest of the

his classroom at the finale.

Story presented some new twists to established situations and also provided Cox and the rest of the cast with some okay dialog, to keep the humor perking at a warm, chucklesome rate. That the show was scripted for Cox was obvious, and he made the most of it with his unique, slow-tempoed delivery. Leonard Elliott was okay as the jealous school-teacher, and Joseph Foley turned in a competent performance as the school principal. Norma Crane hadn't much to do as the femme teacher who befriended Cox, but she'll undoubtedly be around for the romantic interest on future stanzas.

Fred Coe, producer of NBC's Sunday night "TV Playhouse," is doubling into this and endowed the preem edition with some standout accoutrements. Sets, camera work and Bernie Green's music backing reflected a higher-than-average summer budget. Show plays before an unseen studio audience, which helps both the cast and set-siders in the laugh department. Ford commercials were good, with Dr. Roy K. Marshall, as usual, delivering a solid pseudo-scientific selling job in the midway blurb.

PANTOMIME OUIZ.

PANTOMIME QUIZ
With Mike Stokey, Coleen Gray,
Jackie Coogan, Hans Conreid,
Robert Stack, Sandra Spence;
Ken Niles, announcer; Richard
Danning, Corinne Calvet, John
Bromfield, Beverly Tyler, guests
Producer-director: Stokey
30 Mins.; Fri., 8:30 p.m.
CAMELS
CBS-TV from Hollywood
(William Estr.)

(William Esty)

(William Esty)

"Pantomime Quiz" returned to the CBS video net last Friday (4) as summer sub for "My Friend Irma." Latter was on for Cavalier and this is underwritten by same sponsor (R. J. Reynolds) for Camels. Hot weather or no, the Mike Stokey-created charadery is sound in its entertainment and should be a puller on its Hollywood names, mostly young people with looks, as per "PQ" format. Stokey, as emcee, is quite the handsome gent hims. If, and is a slick customer in his handling of two sets of contestants.

Four regulars are stacked against

30 Mine; Sun., 10 p.m.

HALLMARK

NBC-TV, from N. Y.

(Foote, Cone. & Belding)

With NBC-TV's Red Skelton
show having vacated the Sunday
night at 10 slot, Hallmark moved
into the period for a 13-week summer run with a new version of Albert McCleery's "cameo" theatre,
titled "Hallmark Summer Theatre." Initialer this week (6) served
as a good projection of McCleery's
low-budgeted dramatic technique.
It suffered from a story which
had its morits, but indulged in too
much fantasy and flag-waving to
be completely credible.
(Skelton returns in the fall to

be completely credible.

(Skelton returns in the fall to the Sunday night at 7 slot, with the 10 o'clock period going to Camay for a new vidfilm series, "The Doctor." Hallmark at that time will move back into its original Sunday afternoon time, with Sarah Churchill returning as program bostess ill returning as program hostess and occasional star.)

afternoon time, with Sarah Churchaill returning as program hostess and occasional star.)

Preem show on the summer cycle was an imaginative original by Harold Callen, titled "Legend of Josiah Blow." It was the story of an American private in the Continental army of 1776, who was blown into Times Square of 1952 by a king-sized firecracker he had made to celebrate the signing of the Declaration of Independence. Naturally, nobody believed his tale and the calloused, inept immigration authorities sought to deport him. Not knowling his origin, they gave him his choice of countries and he picked Korea, so as to find the fiance of a young French girl also awaiting deportation. He accomplished his mission and then, when he disappeared in a Korean battle, presumably was returned to "76. As Josiah Blow, of course, he turned out to be "Joe Blow" for modern times.

Biff McGuire turned in a solid job in the title role, scoring particularly in a dramatic reading of the Declaration for the benefit of the immigration authorities. Christine White was appealing and capable as the French gal. Supporting cast was good, with Monte Banks, Jr., son of the late comedian, showing to advantage in a small role.

Star of the show, however, continues to be McCleery's staging technique. With his constant emphasis on closeups, combined with only a few props in place of sets, he managed to convey completely the various moods of the show—and at a low budget. With good scripts, this could be one of the best summer replacements Stal.

THE MUSIC HALL

(Eddie Fisher Show)
With Elaine Dunn, Carl Hoff Orch
15 Mins; Tues., 7:45 p.m.
LEVER BROS.
CBS-TV. from New York

("I. Walter Thompson)

"The Music Hall" is taking over
the Tuesday and Thursday 7:45
p.m. slot on CBS-TV, with Patti
Page starred. However, since Miss
Page was headlined at the Steel
Pier in Atlantic City last week,
pfc. Eddie Fisher pinchit on the
Tuesday (1) edition, with Les Paul
and Mary Ford handling the Thursday (3) session (see separate review).

Fisher acquitted himself ex-

view).

Fisher acquitted himself extremely well. He's an engaging personality, with a young, natural approach, masculine delivery and fair pipes. His fresh, clean-cut handling of ballads is solid lure for the younger crowd, both male and female, and his wearing of the army khaki adds a glamor touch. He tackles the intros in relaxed style.

He tackles the intros in relaxed style.

Entry was given effective, if modest, production trappings. One item had Fisher miming to "Maybe," his duetting disk with Perry Como, while on stage with three Wacs. Cute windup had the gals clustered around a photo of Como, then flipping it to reveal Fisher's pic on the other side. Elaine Dunn, a colorful tapster. did a sock job on "Get Happy" and provided dramatic background terping for another number. Camerawork was topnotch.

Idea of having Fisher intro the commercials was, perhaps, not too smart, in view of his being in uniform. Pitches are for Shadow Wave and Chlorodent. Latter, incidentally, is plugged as having "up to five times more chlorophyli than other dentifrices, enough to Ammi-Dent., which makes a sales point on CBS-TV's "Danger" of its not staining the brush green.

HALLMARK SUMMER THEATRE
(Legend of Josiah Blow)
With Balf McGuire, Christine
Whitee, Don Kennedy, Richard
McMurray, Spencer Davis, Monte
Bahks, Jr.; John Graham, Robert
Bolger, Gordon Clark, Grant
Sullivan, Peter Pagan
Producer-director; Albert McCleery
Writer: Harold Callen
30 Mina; Sum., 16 p.m.
HALLMARK
HRC-TV, from N. Y.

CAVALCADE OF STARS
With Larry Storch, Roberta Peters,
Maurice Rocco, Trini. Reyes,
Derby Wilson; June Taylor line
and chorus; Sammy Spear orch;
Don Russell, announcer
Producer: Milton Douglas
Director: Frank Bunetta
Writers: Coleman Jacoby, Arnie
Rosen
60 Mins; Fri., 10 p.m.
DRUG STORE TV PRODUCTIONS

Rosen 50 Mins.; Fri., 10 p.m.
DRUG STORE TV PRODUCTIONS
Dumont, from N. Y.
(Product Adv. Corp.)

(Product Adv. Corp.)
DuMont's "Cavalcade of Stars,"
which launched Jack Carter, Jerry
Lester and Jackle Gleason as topname TV personalities, set out on
a new trail last Friday night (4),
when Larry Storch took over as
the show's comte-emcee. Whether
Storch can repeat the success of
his predecessors, however, remains to be seen. He demonstrated a solid mimicking talent
and okay emcee- ability on his debut last week, but fell rather short
in work on the sketches. What
he's going to need most on the
show at the outset, appæently is
better material.
(Each of Sterch's predecessors

he's going to need most on the show at the outset, appsently is better material.

(Each of Starch's predecessors on "Cavalcade" have gane on to other networks, with both Carter and Lester subsequently inked to term contracts at MBC, and Gleason, as the latest, handed a new long-termer at CBS. Gleason is slated to star in his own hour vaudeo presentation Saturday nights on CBS in the fall).

Producer Milton Douglas, who's set each of the "Cavalcade" emces off on their video reputations, gave Storch plenty of opportunity to demonstrate his value. There was an okay lineup of guest talent but none of sufficient calibre to detract from the comic's initial impression. Metopera soprano Roberta Peters did a nice job on the Jewel Song from "Faust," Maurice Rocco, accomped by tapster Derby Wilson, impressed with his standup '88'ing, and Trin Reyes registered with her flamenco dancing. Otherwise, it was Storch all the way.

Comic's initial impersonations of how various men-in-the-street are reacting to the current political conventions served to set off his apeing ability, but suffered from weak writing. Takeoff on a femme drunk was better, but could have used more production backing. Best of his work was a sketch satirizing 'Arthur Miller's "Death of a Salesman," in which he played a Good Humor vendor. While the material was good for only sporadic laughs and had a telegraphed ending, it gave Storch a good chance to show off his versatility in thesping.

June Taylor line and chorus contributed some well-choreo-graphed and staged numbers, best

June Taylor line and chorus contributed some well-chorec-June Taylor line and chorus contributed some well-choreographed and staged numbers, best of which was the "Hayride". finale, in which Storch also scored with his terping. Sammy Spear orch backed the show capably, and Frank Bunetta's direction was up to his usual top standards. Don Russell handled his announcing chores competently and did as good a selling job as possible on that long list of drug products plugged on the show.

Members of Gleason's supporting cast, including Art Carney and Pert Kelton, were absent from the Storch debut, incidentally, indicating that CBS is the winner in its feud with DuMont over whether they would accompany Gleason in his switch of networks. Stal.

THE POWER OF WOMEN With Vivien Kellems Producer: James L. Caddigan Director: Wesley Kinny 30 Mins.: Tues., 8 p.m. Sustaining DUMONT, from New York

DUMONT, from New York
Summer replacement for Bishop
Fulton J. Sheen's "Life Is Worth
Living" is being handled by Vivien
Kellems, manufacturer, lecturer
and author of "Toll, Taxes and
Trouble." Entry is likely to stir
some controversy, since Miss Kellems, who owns and operates a
cable grip factory, is a woman of
strong opinions and has had some
brushes with the Government on
her refusal to deduct withholding
taxes for her employees.

her refusal to deduct withholding taxes for her employees.

She stated on her preem Tuesday (1) that she will try to be non-partisan, and asked viewers to write her if they disagree with any of her stands. Despite her intention of remaining objective, it's clear what her political viewpoint is. She declared she favors a two-party system "because a new broom can sweep clean," indicated that taxes are too high, and the "country is in a mess; is firmly opposed to socialism and communism, and opened with a warm account of a meeting she had with General MacArthur. She also plugged a femme organization, the Liberty Belles (she was wearing a pin with (Continued on page 36)

Bob Hope, Roger Price Limn Politico Foibles In TV 'Commentator' Roles

Chicago, July 8.

After waiting in the wings for nearly 12 hours, Bob Hope made his debut late Monday (7) night as an NBC radio and TV "commentator" at the Republican national convention in Chi. It was the usual Hope high-jinks with plenty of fast lines and topical gags, hot of the political griddle, compressed into a five-minute session.

Topper was his surprise that

Topper was his surprise that convention keynoter Gen. Douglas MacArthur hadn't entered Chicago by wading out of Lake Michigan withal, the comic's brief contribution was a refreshing nightern tion was a refreshing nighteng finaling the day-long round of political huffing and puffing. Same routine was aired on radio a few minutes later.

minutes later.

Roger Price, ABC's comedy ambassador, fared somewhat better on airtime, hitting the cameras during the web's opening morning show and reappearing with his sketching tablet on Drew Pearson's "Parade" at the dinner break. Price's wry comedics, with often bitting throwaways, were particularly potent when played against the backdrop of the wrangling politicos. Humorist is espousing his "Me First" candidacy with appropriate comments on office-seeker folbles.

CBS is bypassing the lighter

ments on office-seeker folbles.

CBS is bypassing the lighter side on the grounds that the affair is too serious for comedy touches. However, the brief and properly-slotted spicing of the NBC and ABC convention coverage by Hope and Price adds a fillip to the hours of heavy-handed speechifying by the politicos.

Dave. Dave.

Tele Follow-Ups

The second session of NBC-TV's 'All Star Summer Revue" Saturday night (5) indicates that some progress has been made, but there are some rough spots that still need ironing out. The production isn't quite finished as yet. The show has yet to make up its mind whether it wants to be classified as a revue or a straight vaude show. The revue aspects are ex-tremely limited, since there aren't enough colletive efforts in the sketch department to warrant the revue label.

sketch department to warrant the revue label.

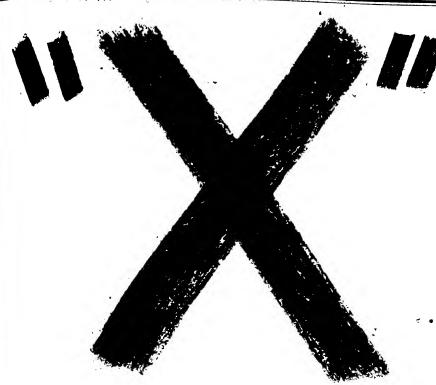
The highlight of the second show was the appearance of Paul Winchell, who again displayed his extellence in the video medium. Winchell is an actor as well as a highly-skilled ventriloquy technician. He endowed his dummy with considerable animation and showed his skill. in one bit which required a bit of acting. There was one sequence, a highly gimmicked routine, in which the dummy performed a dance. It amazed viewers as well as the studio audience. Another comedy highlight was by Betty & Jane Kean, who did well in one routine. These girls showed some good commercial material in their own spot, but were handed some n.s.g. lines in a bit designed around the Kellogg sales spiel.

Other comedy was by Mr. Balesties who is girls of the selection who is girls of the selection.

of ther comedy was by Mr. Balantine, who is still to find himself on that show. There were some moments in which his comedy came through nicely, but he's still punching too hard for TV.

came through filety, was not not punching too hard for TV.

Connee Boswell delivered a pair of tunes solldly. Miss Boswell was presented excellently, and gave a sock account of herself. The Piero Bros. provided a strong bit of novelty juggling; the Three Rockels tapped themselves into a good hand, and the Tommy Wonder-Margaret Banks dance bit went over well. Oliver Wakefield had better luck in his comedy commercial than he did last week. His time was cut down—it was better that way.



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Network talent cost chart of TV film of Network Shows.

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NEW YORK 36 154 West 46th St. CHICAGO 11 HOLLYWOOD 23 612 No. Michigan Ave. 6311 Yucca St. HORATIO HORNBLOWER With Michael Redgrave, others Producer-director: Harry Alan

With Michael Redgrave, others
Producer-director: Harry Alam
Towers
Writer: Philo Higley
30 Mins., Mon., 8 p.m.
CBS (transoribed)
CBS has got hold of a solid
property in the new "Horatio
Hornblower" series. Although the
initial stanza Monday (?) lacked
the excitement one has come to expect of the Hornblower exploits
through C. S. Forester's novels,
mag and the recent pic, series potential is strong and should develop into popular listening fare.
Scripter Philo Higley has plenty
of material to choose from for future stanzas, so the slow start of
the preem can't be considered a
true indication of things to come.
However, it set the stage for the
series and should win listeners
back for another pickup of the
Hornblower saga.
Series, made in England by Harry Alan Towers, was produced on
a lavish scale, employing British
pic star Michael Redgrave in the
title role, a supporting cast of
London thesps and services of big
symph orch under direction of
Sidney Torch, who also composed
the back kground score. Setup
couldn't be accomplished by American radio packagers or webs without a heavy bankroller assured.

Initial program related the tale
of Hornblower's recall into sea
service after a brief six-month retirement. First quarter-hour dealt
with Hornblower's recall into sea
service after a brief six-month retirement. First quarter-hour dealt
with Hornblower's recall into sea
service after a brief six-month retirement. First quarter-hour dealt
with Hornblower's recall into sea
service after a brief six-month retirement. First quarter-hour dealt
with Hornblower's recall into sea
service after a brief six-month retirement. First quarter-hour dealt
with Hornblower's unhappy
at empts to adjust to the, life of a
landlubber and his yearning to be
back at sea. The Admiralty's call
gave him the excuse he needed to
get back to his ship and in the last
portion of the show he was sailing
and fighting somewhere in the
Baltic Sea. After a brief but victorious gun battle, he penned a
letter to his wife in Engl

closed the program on a saccha-rine note. The battle sequences came across as a confused jumble but had some appeal for adventure fans.

Redgrave was convincing as the sea hero and was given adequate support by other thesps. Towers direction kept session moving at a neat clip. Gros.

SCARLET PIMPERNEL

SCARLET PIMPERNEL
With Marius Goring, others
Producer: Harry Alan Towers
Writer: Joel Murcott
Music: Sidney Torch
30 Mins.; Tues., 8 p.m.
NBC (transcribed)
"The Scarlet Pimpernel"
preemed on NBC Tuesday (1) with
a stanza that was loosely adapted
from the exploits of Baroness
Orczy's fiction hero. The adventures- of the Pimpernel usually
make for exciting material (several
pix already have been made) and
there's little any adaptor can do
to dissipate the intrigue. Joel Murcott, who penned this series, knows
his radio values, and the initial
half-hour came across in slick meller fashion. Series is a good bet to
pick up a solld summer following.
Opening program got under way
fast with a tale that had the Pimpernel rescuing a French noblewoman and her young son from the
guillotine. Through some artful
disguises and hairbreadth escapes,
the Pimpernel outwitted the heavy
and got both mother and son on a
ship to England and safety.
Dialog moved at a clicko pace
and stanza bogged down only in
spots where the crowd scenes and
dueling sequences were emphasized. In these portions, session
became a little too hectic and most
of the action was entirely lost on
the listener.

British pic star, Marius Goring,
was clipped, brisk and believable
as the daring Pimpernel and properly effeminate as Sir Percy, the
London fop, a guise used to throw
his enemies off the track. Other
cast member's supported adequotely.

Srics, which was produced in
E land by Harry Alan Towers,
also had a topflight musical backing by Sidney Torch.

Arl CIO Toledo Groune

STEVE ALLEN SHOW With Allen, Bobby Sherwood Trie; Teresa Brewer, The Continental, guests

Producer-director:Al Span 36 Mins.; Mon.-thru-Fri., 9:30 p.::: Sustaining CBS, from N. Y. (transcribed)

On the second show of his new cross-board series last Wednesday (2) Steve Allen served up his own critique of the transcribed block oy calling it "30 solid minutes of nothing." He was not far off the beam. The first quarter-hour fit

beam. The first quarter-hour fit his zero characterization, consisting largely of puns, jokes and chitchat revolving around GI's and other members of studio audience. A good deal of it sounded strangely unspontaneous.

Last half picked up a bit via a "Them There Eyes" vocal by Coral waver Teresa Brewer and an interview with The Continental (Renzo Cesana). Allen got a big bang out of playing around with the fact that Miss Brewer's husband is a "road contractor." The jokes were almost endless. The Continental was quizzed on the femme angle with Allen playing it smart by giving his guest the laugh lines. Boby Sherwood Trio did a quickie in the forepart and backed the Brewer song.

MELODY HIGHWAY
With Stuart Foster, Earl Wild,
Bernard Green orch; Milton
Cross, narrator.
Director: William Marshall
Producer: Leonard Blair
30 Mins.; Sun., 9:15 p.m.

30 Mins; Sun., 9:15 p.m.
Sustaining
ABC, from N. Y.
"Melody Highway" is a pleasing
musical session and serves as a
good filler on ABC's summer programming schedule. Show has a
straight musical format, in the light
classical genre, with introes to each
number by Milton Cross, who
keeps the gab down to the barest
minimum.
On the teeoff stanza. Stuart

On the teeoff stanza, Stuart Foster registered strongly with his big-voiced rendition of such standards as "All Through The Night" and "Drink To Me Only With Thine Eyes." Concert planist Earl Wild delivered impressive keyboard solos on some Chopin selections. Bernard Green, conducting the ABC Symphony Orchestra, batoned a couple of instrumental ballads and backed up Foster's vocals in rich style.

Herm.

MEET YOUR MATCH With Jan Murray, others Producer-director: Herb Moss 30 Mins.; Tues., 9 p.m.

30 Mins; Tues., 9 p.m.
Sustaining
NBC, from N. Y.
Jan Murray, a vet comedy practitioner, is an experienced hand in both radio and tele. In "Meet Your Match," Murray is handling a type of show at which he can do well. His long association in niteries and vaude, as well as prévious television and other stands, qualifies him for the role of quizmaster on "Meet Your Match."

"Meet Your Match."

Format-wise, this show has little to commend it. Only plus note is Murray's presence. Questions are thrown at a pair of audience selectees. The one remaining chooses another opponent, and the one standing at bell-time has a chance at the jackpot.

Murray showed a nice brand of chatter. He bantered with the selectees engagingly and ad libbed a nice line of chatter. These programs are taped and showed a good quality of recording.

Foreign Radio Review

DESSIE MATTHEWS JESSIE MATTHEWS
With Leonard Bullen, McDuff Williams band
Writer: Phil Darbyshire
Producer: Norman Shepherd
30 Mins.; Thurs., 7:15 p.m.
Sustaining
Australian B'casting Commission
British musical comedy star, out
here for Garnet Carroll in the legiter "Larger Than Life," is doing
six air stints for the non-commercial Australian Broadcasting Commission.
Following a somewhat evenloyer

VOTES

DOLLAR
With Edmond O'Brien, Victor Perrin, John Mointire, Herb Butterriteld, Joanette Nelan, Virginia Gregg; Peter Leedig;
Charlie Lyen, announcer; Eddie
Dunstedter, munic conductor
Writer; Gil Doud
Producer-director: Jaime del Valle
30 Mins; Wed., 9 p.m.
WRIGLEY CO.
CBS, from Hollywood
(Arthur Meyerhoff & Co.)
"Yours Truly, Johnny Dollar."

(Arthur Meyerhoff & Co.) .

"Yours Truly, Johnny Dollar," which returned to the air Wednesday (2), got away to only a fair start with "The Amella Harwell-Case." Half-hour mystery show followed the private-eye story pattern familiar to most listeners. An insurance investigator, Dollar speedly solved a case in which a husband poisoned his wife.

Dollar, of course, had the crime

ily solved a case in which a husband poisoned his wife.

Dollar, of course, had the crime
all wrapped up before the cops
were remotely aware that anything
amiss was going on. Script was also
lacking in suspense, since suspicion
pointed toward the husband almost
from the start. His motive, it developed, stemmed from a belief
that he could help the children by
ellminating a dominating mother.
Edmond O'Brien, who handled
the title role, laconically read his
lines as per custom of radio
sleuths. Good support was provided by Victor Perrin, John Mc.
Intire, Herb Butterfield, Jeanette
Nolan, Virginia Gregg and Peter
Leeds. Producer Jaime del Valle
breezily directed, while Eddie Dunstedter supplied appropriate musical backgrounds.

"Yours Truly, Johnny Dollar" is
a cut above the average radio whodunit, however, and will likely cull
a fair-sized audience from warmweather dialers. Use of snappier
scripts that don't telegraph the denouement will result in a better
show and rating.

Radio Followups +++++++++++++++

Dennis. James stepped in Sunday night (6) as emcee on ABC's "Stop The Music," to give Bert Parks chance to take a five-week vacation. James was quite colloquial and effective, bringing a brisk, punchy and business-like quality to his emceeing. There was a certain lack of warmth that Parks exudes, but James made up for it in breeziness. He handled studio and home contestants capably, joshing them on their names, home life, wedded or single status, etc., and though a bit heavy-handed in his tries at humor, kept contestants and studio audience amused.

Otherwise, the vet giveaway

amused.

Otherwise, the vet giveaway show was well up to its high standard, with June Valli displaying her rich pipes on some fine vocals, Dick Brown ably assisting, and Harry Salter and his orch lending smooth instrumental backing.

Bron.

"Invitation to Learning," CBS Radio's weekly cultural stanza, on Sunday (6) kicked off a new series devoted to books of great adventures. Initial subject was Kenophon's "Anabasis," the epic of 10,000 Greek mercenaries who fought their way out of Persia, where they had gone to help Cyrus. Chairman Lyman Bryson and his guests, military analyst Maj. George Fielding Eliot and Andre Michalopoulos, adviser to the Greek embassy here, discussed the story of that determined rearguard action in which the Greeks fought their way to the sea, four centuries B.C.

Program, a worthwhile series

B.C.

Program, a worthwhile series, shouldn't have kicked off with this particular opus, or should have developed more meat from the account. True, Maj. Eliot noted that the Greeks had lost a number of mea when they entered a defile, and that the Yanks fighting in Korea had similarly suffered casualties in mountainous battles. But the fact that Xenophon makes good reading for present day tacticians isn't too important.

As an "invitation" to the book

File for San Juan TV

Ease had a topflight musical backing by Sidney Torch.

Gross.

Af L-C10 Toledo Groups

In Bid for TV Channel

Toledo, July 8.

Clizens Broadcasting Co., whose
stockholders includes representatives of about 35 groups, mostly

Af L and CIO unions, has elected a bout 35 groups, mostly

Af L and CIO unions, has elected to file an application with the FCC for a commercial television station in Toledo.

Howard H, Rediger, secretary of the Toledo Industrial Union Council, CIO, was elected president;

Thomas H, Burke, former U. S.

Representative, was named executive vice president and secretary.

Clem Holewinski, head of Local

12, UAW-CIO, was elected treas
Hans small with the FC and Reduit William the participants of the Brain of the Producer. Norman Shepherd also does in the Strain of the non-commercial station in Toledo.

Howard H, Rediger, secretary of the Producer of the Suminary suffered casual in the fact that the vanks fighting in Kentile the Yanks fighting

From the Production Centres

IN NEW YORK CITY . .

George Bristol, sales promotion and ad director for CBS Radio, vavationing at his Westport home for a month.... Carolle Drake, Negro model, has launched a new stanza, "Fact Shopping," on WLIB Saturdays at 11:15 a.m... Joseph N. Curl has returned to WOV, after going to Crosley Broadcasting and ABC spot sales, as sales manager... "In One Ear," new book by newscaster Eric Sevareid, hits the book stalls July 21... KFIR. North Bend, Ore., added to CBS Radio, giving the web its 209th affiliate... Dean Howard joins WWRL as summer replacement announcer... Waiter Kaner now handling AM-TV advertising for Waiter T. Shirley's Long Island real estate development... WWRL program director Fred Barr serving on Queens division of the N. Y. Olympic Committee... WNJR news editor Tom Costigan vacationing a his Oakdale summer home... Actor-director Jack Lloyd planed in from the Coast Saturday (5) for a month's stay in Gotham. Ann Lering, Ann Shepherd and Bess Winburn are with "Our Gal Sunday"... Paul Ford has joined "The Romance of Helen Trent"... Klock Ryder added to "Young Widder Brown"... Ken Lynch to "Front Page Farreil."

Bensea Inge, publicity director at Ted Bates agency, sails on the

Page Farrell."

Bensoa Inge, publicity director at Ted Bates agency, sails on the Constitution Saturday (12) for a six-week European vacation. On the previous Constitution sailing a couple weeks back, Tom Harrington, Bates radio-TV director, was on board. ...Hal Friedman doing a two-week reserve hitch with general staff, Easter Air Defense CommandEd Kobak to Pine Orchard, Conn., for a month's vacation....

IN SAN FRANCISCO .

Raiph Edwards broke his Santa Barbara vacation for a day's trip here (3) to pose for Parade magazine pix...KLX constructing new 5,000 watt transmitter on Bay tidelands off Point Isabel. Unit will include twin 270-foot towers...KGO, now beaming video and audio from the same building, plans to double some of its TV-built names on radio, possibly Evangeline Baker, Freddy Jergeissen, Marjorie King, Les Malloy and Jolly Bill...Cariten Merre. "One Man's Family creator, summering with his family at their Woodside home near here.... J. Anthony Smythe (Father Barbour) also up for the summer...Vle Paulsen, cabbie who's voiced Yellow Cab's TV commercials for over a year, returned to radio (6) with a KJBS, three-hour Sunday deejay matinee...KFRC's Dean Maddex to headline the Hayward Farm, Home and Industry Fair, July 10-18...Local tenor Raymond Manten makes his air debut on "Standard Hour" July 13.

IN CHICAGO . . .

Mary Ellen Trotter, NBC's only femme engineer, has been elected vice chairman of NABET... Don McNelll, major domo of ABC's "Breakfast Club," is playing host weekends this summer to over 100 city lads at a 45-acre camp site financed by the toastmaster... Deejay Ernle Simon now berthed in the 2 to 3 p.m. dally slot on WGN airing a special "Simon's Sidelights" show from the station's convention headquarters... James Jewell, producer of "The Silver Eagle" adventure series on ABC, has signed Dave Irwin, Canadian explorer, as technical adviser... WLS' special convention coverage is being handled by newmen Ervin Lewis and Bob Lyle and special events chief Jack Stillwell. Farm director Arthur Page is covering the agricultural aspects and Josephine Wetzler and Martha Crane are specializing on the distaff angles... Charles Baker added to the Chi NBC news writing payroll. WBBM newscaster Fahey Flynn alring his 10 p.m. "Bond News" this

and Josephine Wetsier and Martha Crane are specializing on the distaff angles...Charles Baker added to the Chi NBC news writing payroll. WBBM newscaster Faher Flynn airing his 10 p.m. "Bond News" this week from the Ampitheatre GOP convention site...Industrial Surveys, research firm, has changed its tag to Market Research Corp. Bell Production's "A Life In Your Hands" again subs for "Father Knows Best" this summer on NBC...Doug Johnson is scripting the series this season... Singer Buddy Marene filling the 6:30 to 6:45 evening period on WBBM for Muntz TV,...Chi NBC legal eagle Tom Compere on two weeks' active duty as an infantry Lt. Col....WGN amouncer Jerry Kaufherr emceding the Grant Park public concerts...Bill Snary subbing for Skip Farrell on NBC's "Big City Serenade," while the latter vacations for three weeks.

CBS Affiliates

Continued from page 25

consultation with the affiliates committee. One of the network's past actions which had most incensed the stations was the fact that they tele.

new research to determine "radio's true dimensions." Further, the unofficial group which called the parley remains in existence for another year, or as long as the emergency exists. This is viewed as a guarantee that what eventuates will not be "selling the stations down the river."

Compromise Seca

As one station tonner expressed.

As one station topper expressed, "We're married to CBS. We've

the stations was the fact that they were informed of the cut only after. The web had unilaterally wielded the axe.

Thirdly, they feel a point has been scored on their appeal for new research to determine "radio'a true dimensions." Further, the unificial group which called the parley remains in existence for another year, or as long as the emergency exists. This is viewed as a guarantee that what eventuates will not be "selling the stations down the river."

File for San Juan TV

Your Lucky Strike Hit Parade

presents to all our friends during our 8-week hiatus a special summer service!



ON RADIO —"Your Hit Parade"... starring Guy Lombardo and his Royal Canadians. Back on the air Friday, August 29.

Your Lucky 7 tunes that you would have heard last week

as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard coin machines.

1. I'M YOURS

2. KISS OF FIRE

3. DELICADO

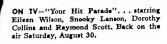
4. BE ANYTHING

5. Blue Tango

6. I'LL WALK ALONE

7. Here In My Heart

Look for this listing every week. We'll be back on Radio—AUGUST 29 TV—AUGUST 30





"ASSIGNMENT: MAN HUNT"

Saturdays at 10:30 P.M., NBC Television Network



Television Chatter

New York

New York

Robert Weenolsen, formerly with
Young & Rubicam and Sherman &
Marquette, joined Foote, Cone &
Belding as radio-TV exec on the
Rheingold account . Florence
Luries set for the ingenue lead on
"The Great Big Doorstep," slated
for alring on NBC's "Kratt Theatre" next Wednesday (16) .Producer-director Alex Segal now
being handled by the William
Morris agency . Joseph Kramm,
who wrote "The Shrike," added to
the list of directors who will work
the upcoming American National
Theatre & Academy TV dramatic
series . Alfred G. DiGlovanni,
formerly with Sullivan, Stauffer,
Colwell & Bayles, has joined CBSTV Spot Sales as assistant research
manager . While NBC's "T-Men
in Action" takes an eight-week
hiatus, director Daniel Petrle takes
over CBS' "Police Story" for two
weeks, while regular director John
Peyser is vacationing

Hollywood

Hollywood

Producer-packager George CarliIon inked seven-year pact with
ABC for Mercedes Gaffney T.V
show, an hour-long, cross-theboard program bowing July 21 on
KECA-TV . . Greene-Haldeman
signed 52-week pact for Bob GarRed's ABC newscast . . Lah LaRue teed off "Tales of Famous
Outlaws" on KNBH . . ABC newsman Chet Huntley to Chicago to
cover political conventions . . .
Alvino Rey show, with the King
Sisters, preemed on KNBH, from
Pasadena Auditorium . Ed Relmers subbing for Tom Dixon as cohost on Billie Burke's KTTV show
during Dixon's vacation . . Kellogg Co. signed 28-week pact for
"Kellogg Western Theatre," series
of oaters, on KECA-TV . . . Horace
Heidt's "Orlginal Youth Opportunity Program" debuts July 20 on
KLAC-TV, to be seen weekly, in
addition to Heidt's Friday night
telecast. Golden State sponsors
news show . . Albert Zugsmith is
prexy and Frank Mullen secretarytréasurer of newly-formed company to serve TV as brokers and
consultants.

San Francisco

Bay Area TV set census upped to 395,000, ninth in the nation . . .



Your Top TV

George Ruge named commercial spieler on KRON's "Golden State Movie Time"... Anonymous viewer financed plane ride and Hollywood stopover so 12-year-old, blind Dick Westerfeld could be present at a "Dragnet" taping.

at a "Dragnet" taping.

Ruven Frank in to produce, and
John K. West in to observe, John
Cameron Swayze's newserie. Show
lensed by Bay panorama at the
opening . . Fresno folks watching convention on KFRE-arranged
closed circuit telecasts to memorial auditorium.

Chicago

Chicago

Don Herbert, conductor of NBCTV's "Mr. Wizard" moppet-angled
science show, is putting the final
touches to an illustrated tome of
"Wizard" experiments to be published this fall by Windsor Press.

Eleven Teamsters Union
pickets were arrested last week on
a complaint brought by Nash
dealer Bud Hauser that they were
interfering with his Tuesday night
WENR-TV remote pickup of the
stockcar races. Union is attempting to organize Hauser's salesmen

Chuck Bill has replaced John
Dunham on the WBKB announcery
staff.

Dunham on the WBKB announcery staff.

Russ Reed has moved his weather show from WENR-TV WENR-TV WBKB, with the Wisconsin Conservation Dept. bankrolling three times weekly . WGN-TV sportscaster Jack Brickhouse adds another assignment to his long list next Wednesday (16) when the station starts telecasting Little League baseball games from Thillens Stadium . Betty Raymond takes over from Eadle Jones as hostess on the Monday segment of WNBQ's morning "Good Living" strip . Panelist Carmelita Pope vacationing from DuMont's "Down You Go" . U. of Chicago prof Mortimer Adler made his tele debut Sunday (6) on WBKB as host of a discussion session built around great books. great books.

great books.

With ABC upping its Wednesday night wrestling remotes from Rainbo to two hours for co-op distribution, WENR-TV has peddled the final half-hour to the Sabini Bros., car dealers... Procter & Gamble is staying aboard Chuck Acree's daily "Something to Talk About" for another 39 weeks on WNBQ... Charles Hunter now producing WNBQ's "Live and Learn" educational series.

London

Features of this week's London-Paris hookup include Juliette Greco singing in an existentialist club to be reconstructed in the studio for the "Paris of the Arts" program today (Wed.); cabaret Sunday (12) from the Montmartre nitery, La Nouvelle Eve, with the Arnaut Bros., Ross Harvey and Danille Darmance, and "Bateau Mouce." fashion program tomorrow (10) starting from the Banks of the Seine and moving to the

Bois de Boulogne, the Champs Elysees and a first night theatre.
Emlyn Williams' adaptation of "The Late Christopher Bean" to be staged by Walter P. Rilla Sunday (13) . . . Robert Louis Stevenson's "Kinapped" serialized and produced by Joy Harington . . "Maladie d'Amour," dance satire designed for TV by Ronald Boyer and Jeanne Ravel, with music by Leonard Salzedo, to be aired next Tuesday (15) . . Information Bureau of Scotland Yard is the subject of a program for the children to be produced by Dorothea Brooking today (Wed.).

Vidpic Edge

= Continued from page 21 =

wood-produced vidfilms to plug their wares.

their wares.

Situation came to light last week with news that a well-heeled bankroller, who had his choice of a number of top-budgeted vidpay packages produced on both coasts, gave the nod to a Hollywood series for the simple reason that it spotlighted several big-name film personalities in starring roles. Significance of the move was seen in the fact that one of roles. Significance of the move was seen in the fact that one of the packages turned down by the sponsor featured a group of legit names, just as big in their field as the Hollywood stars in theirs.

Cost Angle

the Hollywood stars in theirs.

Cost Angle

Costs, of course, enter into the situation in a big way. In addition to the claim of eastern producers that they can turn out vidpix on a lower budget because they aren't faced with such high labor charges and studio overhead fees as the Hollywood filmmakers, there's also the basic fact that a sponsor seeking Hollywood names will ncessarily pay extra for those names. But bankrollers feel that the added audience they'll get by relying on film names is well worth the extra cost. In terms of cost-per-thousand, they claim, they'll be ahead.

As one of the newest phases of show biz, consequently, the vidpix situation is echoing that played earlier by both films and radio. Several attempts to lure a portion of major theatrical film production back to the east coast, where it originated, have proved abortive. Radio, too, started in the east but then moved west when AM stars began doubling into films and got a taste of that Hollywood living. From all indications, vidpix may wind up the same way.

McFarland

Continued from page 25;

tection to politicians running for tection to politicians running for office by inserting a provision which prevents? stations from charging more than usual card rates for political time. It's one of the rare cases in which the cost of a service has been regulated directly by Congress.

No 'Double Jeopardy'

The bill, as passed, contains several provisions which may affect FCC policy with respect to motion picture industry applications for TV stations. One of these, the socalled "double jeopardy" provision, apparently restricts the agency's authority in the anti-trust

picture industry applications for TV stations. One of these, the so-called "double jeopardy", provision, apparently restricts the agency's authority in the anti-trust field. Sen. Ernest McFarland (D-Ariz.), author of the bill, fought hard for this provision. which, he believed, would prevent an anti-trust violator from being penalized by two agencies of the government. Former FCC Chairman Wayne Coystrongly opposed the provision at House hearings on the bill, with the result that it was dropped from the House bill.

The final version—also omits a provision inserted by the House which would prohibit the Commission from discriminating against an applicant for a radio or TV station solely because of newspaper affiliation. Sen. McFarland said the conferees decided there was no need for the provision, as the Commission doesn't discriminate against newspapers now in contested cases and that "if you put one industry in you'd have to put all in." Besides, he said, the provision would also subject FCC to litigation to force it to issue licenses to publishers.

(FCC policy rejects motion picture theatre applications in com-

Inside Stuff—Television

NBC-TV's early-bird. "Today" show hired a Navy LSM ship last Friday morning (4) and installed two cameras aboard her to trail Florence Chadwick in her attempted swim from the California mainland to Catalina Island. Stunt cost the web about \$1,000 for the ship and the special microwave installations necessary to beam the signals to the mainland and then to the transmitter atop Mount Wilson. Show cut in on Miss Chadwick's progress from time to time during its two hours on the air. At one point, the microwave signals spanned a distance of nearly 45 miles, believed one of the longest beaming jumps yet attempted successfully.

power the FCC to assess fines and suspend station licenses for up to three months for violation of regulations. As finally passed, Commission sanctions against stations were limited to assuage of "cease and desist" orders for first violations and revocations of licenses for repeated offenses.

Mother

Continued from page 22 ;

for overhead coverage. This is an actual periscope with mirror at a 245-degree angle.

2. Political seismograph:—a new type scientific applause meter which will record actual volume of audience reaction via hidden mikes hooked up to a pen and graph pa-per. This will indicate applause sans the routine noise of the pow-

wow.

3. Mobile managing editor's car:—This has been built to enable m.e. Paul White to keep in car:—Inis has been built to enable me. Paul White to keep in touch with his staff via short wave while en route to and from the Amphitheatre, and is equipped so that actual broadcasts can be made from it. It will serve both TV and radio staffs.

from it. It will serve both TV and radio staffs.

4. Score board in form of a draw shade that can be pulled up or down to indicate voting tally. The numbers are cut out on shade, with a rear light for illumination, and can be superimposed on picture or used independently.

DuMont's share of the pooled TV feed is operating the pool nerve center, the master control. This is a place where the tried and proven is preferred to anything expérimental, so that DuMont has been conservative about introducing anything new. However, there are two features put out by the DuMont engineering labs for the first time.

The DuMitter is a miniature video transmitter to feed many receivers for monitoring purpose. Its special advantage is that it feeds a low-powered signal via cable and can use any ordinary receiver as a monitor, without special modifications of the set.

The level-measuring oscillograph. This is a special tube to measure voltage of the signal with a picture

The level-measuring oscillograph. This is a special tube to measure voltage of the signal with a picture monitor. It assures every station on the feed of getting a constant level of power. It is much simpler than a distribution amplifier and "jeeping" the receiver.

Coulda Stood

Continued from page 23

with three soundless TV screens

with three soundless TV screens plus individual earphones hooked up to the audio lines so that telephone users are not disturbed. The cafeteria, the halls, and even the rest rooms have TV sets, so that every guard, sergeant-at-arms, messenger, or observer, can see the picture every minute of the proceedings.

messenger, or observer, can see the picture every minute of the proceedings.

Even radio commentators are double-checking their stories via television. Every radio booth, network or indie, has a video screen, besides the inevitable monitors in the television studios.

The candidates and their staffs are watching the show in their hotel suites via television. And delegates' wives and friends and party hangers-on might just as well have never left home. They're crowding the air-conditioned hotel lobbies, sitting on floors and tables, to find out what's happening in the current nerve centre of the country, the International Amphitheatre at Chicago's stockyards.

Marines Recall-Knox

tion to force it to issue licenses to publishers.

(FCC policy rejects motion picture theatre applications in competitive hearings to promote diversification of the media of mass communications, provided other qualifications of the applicants are equal.)

Also dropped from the final bill was a provision which would em-

ANA's TV Spot Survey. Based on Cost-Per-1,000. Shows Potential Viewers

A survey of costs-per-thousand sets for 20-second spots on each of the 108 TV stations in the U. S. will be published today (Wed.) by the Assn. of National Advertisers,

the Assn. of National Advertisers. The report tabulates data on rates for Class A film spots—with the 20-second spots chosen because they are the type most commonly used by national spenders. Figures are given for both 1951 and 1952. Maximum rates, based on one-shot use, and minimum rates taking into account all available discounts, are both given.

one-shot use, and minimum rates taking into account all available discounts, are both given.

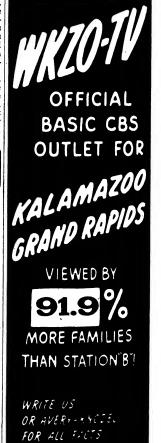
Cost-per-thousand-sets was established on the basis of NBC estimates of set circulation in each market. The cost-per-thousand represents potential circulation, not delivered audiences, because actual ratings "were not uniformly available for all stations," the ANA said. said.

said.

Highest rates for 20-second spots are on WCBS-TV and WNBT, N. Y., each of which charges \$775. Least costly is KOB-TV, Albuquerque, which charges \$20 per. However, on a cost-per-thousand potential, the Gotham outlets cost 28c per thousand, while KOB figures out to \$1.54.

Figures would be different of

Figures would be different, of course, based on delivered audiences. Cheapest station, potentially, is WATV, in the N. Y. area, which charges \$130 for a spot, with the possibility of delivering 1,000 viewers for 4c, if it got 100% of the audience. of the audience



FETZER BROADCASTING

KALAMAZOO

Sales opportunity Wilmington, Del. Represented by ROBERT MEEKER ASSOCIATES

Frisco's Mount Sutro (a la Empire State Bldg.) As Transmitter Summit

San Francisco, July 8.

KPIX here is moving its transmitter from the Mark Hopkins hotel to Mount Sutro, site of KGO-TV, the ABC owned-and-operated outlet, and Frank Marx, ABC web engineering v.p. in N. Y., is pushing plans to make "another Empire State Bullding" of Mount Sutro.

ABC OWNER AND ABC OWNER AND ABC OWNER ABC OWNE

ing plans to make "another Empire State Building" of Mount Sutro.

ABC owns the Adolph Sutro mansion and six acres of land on the highest point in the middle of the city. Mount Sutro, one of the famous twin peaks in 'Frisco, dominates the entire area, and KPIX elected to join KGO atop the summit after studying reception of KGO and KRON-TV, the S. F. Chronicle station, which has its transmitters situated on Mount Bruno, five miles south of town. It's claimed by KPIX and KGO that reception of KRON-TV's signal is not as good in some areas behind Mount Sutro. KPIX is expected to be sending from its new site by Aug. I.

Marx hopes that the majority of the two VHF and four UHF stations slated for S. F. will decide to join the KGO-KPIX set up on Sutro, when the bulk of antennas are oriented to that point. Situation could be analagous to that in Gotham, where six stations have moved to the Empire State site, leaving only WOR-TV beaming from its own tower.

ABC has patterned its leasing arrangements aftgr the Empire State setup. It's not anticipated that there will be any problems of interference, but if any should arise, it's up to the "last man on the totem pole" to make engineering adjustments, or move out.

KGO has been using the manse for studios, but it has taken other space to make room for transmitter equipment of other stations. Outlet is converting the Eagles lodge building into AM and TV facilities, which will make the old mansion completely, available for additional outlets, Marx said.

Nine AM Outlets Form

Nine AM Outlets Form Magic Circle Network

Joplin, Mo., July 8.

A regional network of stations operating in the corners of four states which border nearby has been formed with WMBH, Joplin, as the key station. Net has nine outlets, including stations in Missouri, Kansas, Oklahoma and Arkansas,

Arkansas.

It's an all-ether net, member stations picking up their programs from WMBH via FM and rechandling it to AM. Net began operation in June and now is working several hours daily, according to D. J. Poynor, WMBH g.m., who sparked the deal. Net set up has been, dubbed Magic Circle Network.

ther members of MCN include Utter members of MUN Include KLKC, Parsons, and KSEK, Pitts-burg, in Kansas; KGLC, Miami, Okla; KUOA, Siloam Springs, and KBRS, Springdale, in Arkansas; and KDMO, Carthage, KNEM, Nevada and KRMO, Monett, Mo.

Boston — Louis A. Webster, for last few years associate editor of WEEI's "New England Almanac," has taken over as editor following retirement of Jesse H. Buffum. Farm program's title has been switched to "The Farmer's Almanac" and hits the air at 5:30 a.m. Monday through Saturday.



Coral Recording Artist

Vidpix Chatter

Continued from page 20

at RKO Pathe.

Burns & Allen start their second telefilm today (Wed.) at General Service Studios . Charles Horvath set for a role in "Fighting Man," United World series lensing at Universal - International . Arthur Lovejoy and John Frank inked for spots in "The Bickersons" tele series . Screen Gems signed Frederick Haglett Brennan and Robert Rilley Crutcher to write the "Ford Theatire" productions. Brennan will teleplay his own "Beating the Rap" and Crutcher will script "National Honeymoon," based on a Paul Horgan story.

Rail Birds

Hollywood, July 8. Hollywood, July 8.

KNBH sent a crew to the Pacific Ocean for a test run regarding possible televising of Florence Chadwick's swim from Catalina to the mainland. Test turned out to be a pretty sickening affair.

Entire crew developed male

Entire crew developed mal-de-mer and no test was made.

NEW REMOTE COVERAGE ON MIDWEST BASEBALL

Topeka, July 8.

Topeka, July 8.

New method of securing remote coverage of baseball games for recreating play-by-play accounts has been developed by several stations reporting games of Western Assn. teams. System is to have a gameside reporter who records action as it occurs, then furnishes it to station taking the remote via a long distance call. Reporter waits until he has action for a complete inning, or several innings if the action goes swiftly, before reporting home.

action goes swiftly, before reporting home.
System requires only a few long distance calls per game; and brings cost of coverage considerably under what it has been by telegraphic reports. Method was developed during the recent wire strike, and now is in use with several stations carrying games of the Western Assn. and Texas League.

New method cuts Western Union out of a valuable source of daily revenue in many towns. Eeague officials favor the wire method, but option is in the hands of the stations and telephone system is expected to continue in use.

GOP Relents

Nets 'Steal' Shows

Nets 'Steal' Shows

Network ingenuity partly beat the ban on radio, TV and newsreels at the hearings of the Republican credentials committee here last week.

Both NBC and CBS "stole" part of the proceedings on tape and put them out for web consumption while GOP politicos fumed.

It was last Tuesday (1) that the credentials committee ruled that equipment would not be allowed into the hearings on the bitter contests over opposing delegations. At the time of the ruling, NBC had already set up its full equipment including all cables for live telesating and broadcasting of the sessions.

casting and broadcasting of the sessions.

In the words of Bill McAndrew, in charge of NBC coverage, "it was the first time we ever had the ball room pulled from under our feet. Before the ruling they let us set up all our equipment, and we had to rip out cables and everything else we had there."

However, an hour later, NBC had the equipment reassembled outside the hearing room to buttonhole committee members and give interviews on the doings inside. In addition, a network rep carried a concealed miniature recorder inside the room and caught some of the scrappy hearing. A Republican party official spotted the recorder and confiscated the tape.

quiet and so relatively incon-spicious that committee members talked the GOP officials into re-expressed themselves well satis-fied.

Nets Steal Shaws radio shows.

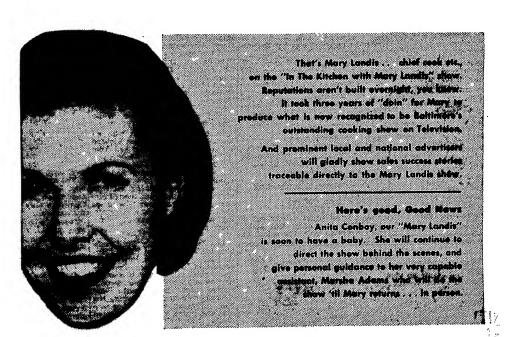
air in connection with the web radio shows.

CBS Eyes on Texas

On Friday (4), CBS stole the entire Texas proceedings on a recorder, without the Republicans being any the wiser. That was the most important of any of the state contests. Highlights of the session were aired as a part of the Ed Murrow show. Later, a full half-hour show, made up of the best of the recording with short explanational insert, was put on the air as a special network program. "It proved we could cover the sessions without making any disturbance," said a CBS spokesman.

Roughest treatment, as a result of the ban, was suffered by the newsreels. Up to this year, there has never been any question about the rights of the reels to cover hearings on contested delegations. Reelers claimed they were victims of the television ban.

Lady with a Reputation



the Kitchen with MARY LANDIS" BETTER BIGGER

- A brand new, custom-built kitchen provides a new setting.
- The exclusive home kitchen-tested seal stamped on every advertiser's product.
- Mary Landis, two home economists, and a special announcer devote full time to this multiple feature program.

MON. THRU FRI. -- 1:00 TO 1:45 P.M.

NATIONALLY REPRESENTED BY EDWARD PETRY & CO.

- A monthly recipe booklet available to viewers on request.
- Extra aids to make this a complete TV advertising-merchandising package.
- On-the-air and newspaper promotion give certainty to the reputation of this three-year

Television Baltimora



NBC in Maryland

Television Reviews

ASSIGNMENT: MAN HUNT
With Ralph Stantley, Pat O'Malley, Jo Hurt, Mike Gazzo, Lewis
Charles, Jay Barney, William S.
Haddock, others
Writer: Alfred Baker
Producer: Julian Claman
Director: Bill Hobin
30 Mins.; Sat., 10:30 p.m.
LUCKY STRIKE
NBC-TV, from New York
(BBD&O)
"Assignment: Man Hunt" a

"Assignment: Man Hunt," mystery-adventure series which moved in as a summer replace-ment for Lucky Strike's "Your Hit Parade" on NBC-TV Saturday (5),

Parade" on NBC-TV Saturday (5), came up with a suspenseful initialer. Written by Alfred Baker and tagged "Overdue Account," preem piece concerned a man who almost, was murdered through mistaken identity.

Mixups in identity have frequently been used, but Baker gave his brainchild a fresh twist through stressing characterizations. At the same time, however, he wove a fine thread of suspense through the script that neatly tled



ALL STAR REVUE Saturday's 8-9 p.m., EDST Mgt.: William Merris Agency

the liberty-bell motifi, but didn't elucidate the outfit's platform.

Miss Kellems urged women to be interested in politics, certainly a worthwhile objective. A potato is a political object, she remarked. citing subsidies, burning of surplus spuds and price controls. Politics, she noted, come into the home with electricity, running water and letters drafting sons. She said she wished Americans "felt so strongly about the elections that there were fist-fists at the polis," striking a jarring note.

She contrasted the fact that under MacArthur the Japanese women had gained suffrage, while under Hitler the German women had been confined to "Children, Church and Kitchen." If women exercised their political power and more distaffers were in the government, there would be fewer wars, she said, although there might be "hair pulling and scratching." Statements such as these seemed to reveal lack o. a deep understanding of sociology.

She told a few stories, some of them rambling. She was fairly well poised before the cameras, although speaking in an over-intense manner.

Bril,

ASSIGNMENT: MAN HUNT

DOORWAY TO DANGER
With Roland Winters, Steve Elliott, others; Ernest Chapell, announcer
Director: Dick Schneider
Writer: Martha Wilkerson
30 Mins.; Fri., 9 p.m.
PALL MALL
NBC-TV, from N. Y.
(SSC&B)
"Doorway to Danger" is a live thriller series replacing vidfilms'
"Big Story" for the same bank-roller in the eight-week hiatus. It purports to be a semi-documentary depicting Government operatives off on far-flung secret missions, with Roland Winters cast permanently as John Randolph, "The Chief."

with Rolland Wilhers Cast jernanently as John Randolph, "The Chief."

The preem covered the rather incredible activities of special agent Hugh Wilson, played skillfully by Steve Elliott, in a mining plant behind the Iron Curtain. The agent assumed the identity of a blind Czech, whom he resembled. Latter had been "drafted" into the plant and was friendly to anti-USSR sources. The agent managed to steal secret papers through the help of a sightless girl (all the workers except a plant were blind, to prevent their casing the place, etc.), who killed a couple of Commie characters inside the mine in order to pave the way for the operative's success.

Play built suspense but was choppy in spots. Best sequences were the movements of the blind persons, and especially the incidents with the operative feigning blindness. Credit was given to the Lighthouse for the Blind for its technical aid in this conference ton.

ASK ME ANOTHER

ASK ME ANOTHER
With Joe Boland, emeee; Fran Allison, Warren Brown, Johnnie Lujack, Lonny Lunde; guests
Producer: Jay Sheridan
Director: Don Meier
30 Mins.; Thurs., 9:30 p.m. CDT
ETHYL CORP.
NBC-TV, from Chicago
(BBD&O)
This latest panel quizzer out of
the Louis G. Cowan Chi stable
isn't likely to make the splash on

NBC-TV that the same shop's "Down You Go" has scored via Du-Mont. But this isn't saying "Ask Me Another" won't ring up an ade-quate viewership during its sum-mer ride for Ethyl.

quate viewership during its summer ride for Ethyl.

The video-tested elements are there. In fact, as indicated on the initialer (3), other than the sports background of the mystery guests and the panel itself, there's little to distinguish the show from a swelling list of similarly striped ventures. Panel is asked to identify a trio of guests who have made-their mark in the sports world. Visitors this round were Fred Merkle, who cost the N. Y. Giants a pennant when he forgot to touch second base in a game against the Cubs in the 1908 race, for one of baseball's biggest boners; Gertrude Ederle, first gal to swim the English Channel, and Ezzard Charles, ex-heavyweight ehamp. Latter was seen only in silhouette, demonstrating one of his hobbies—bass thumping. It was a nice effect but the panel, as was the case with the other two guests, quickly pegged the pug.

While the format is grooved along routine and familiar lines.

while the format is grooved along routine and familiar lines, it's the regular board members that turnish the spark. Also Joe Boland, who knows his sports, demonstrated a fine knack in the introning and pacing department. Best moments came after the guests were each identified and the panel tossed queries at them. The rostrum, made up of Fran Allison, Lonny Lunde, "Quiz Kids" sports expert, Warren Brown, Herald-American sports columnist, and grid star Johnnie Lujack, is both glib and personable and more than capable of keeping the affair rolling through the hot weather months.

Plugs, delivered by Boland, were

Plugs, delivered by Boland, were brief and emphasized traffic safety along with the virtues of the pe-

Tele Followups

Continued from page 30

men and issues developed. Big surprise in this Martha Rountree-Lawrence E. Spivak package (the former moderating) was that they devoted the first half to two Presidential candidates (Stassen and Warren) and wound with men behind the scenes (John D. M. Hamilton for Taft and Sen. James Duff for Eisenhower). Alternation or complete reverse would have provided better programming, particularly since former Minnesota Governor Stassen is one of the more able extempore speakers among all aspirants for White House residence.

Pitching the questions with no

among an application and the doubt residence.

Pitching the questions with no holds barred, were scribes Richard Wilson, Mrs. May Craig and Tom Reynolds, and Spivak. Stassen was mostly forthright. Gov. Warren did a bit of charming hedging. Hamilton was the old smoothie, but contributed nothing vital to viewers. Senator Duff, though sincere, seemed a poor choice as closer. Overall, it was an interesting session in the face of belowaverage sequencing.

ing session in the face of belowaverage sequencing.

Les Paul and Mary Ford, subbing for Patti Page on NBC's "Music Hall" Thursday (3), turned in a competent job. Paul lacked sparkle in his gab, which was only a minor portion of the show, but demonstrated fine musiclanship and showmanship in his guitaring. His wife, a pleasant-voiced looker who also can twang a guitar, projected nicely. Musically they've got a good beat, an ability to invent catchy phrases or borrow them from folk songs, and generally they have a sure finger on the popular pulse.

They opened with the jazz theme, "How High the Moon," and on some items used the echo chamber effect to lend a haunting quality to the femme voice. Section probably involved Miss Ford's duetting with a pre-recorded sound track. In any case, it was effectively done.

Production was on a high level for a simple layout. Most of the effects were achieved by topflight lighting. In one number Miss Ford's face was spotlighted in a dark stage, which got over the blue mood, and a male dancer—lit in a similarly low-key manner—added a bit of emotion-in-motion in the background. Cameras were deftly handled.

Louis Prima, the orch leader, slammed across his special lyrics about his overweight sweetie's figure to the tune of Figaro's aria from "Barber of Seville." Prima has a winning style and the words were cute, although they didn't hold up for the full distance. All in all, however, the Prima-Ford-Paul combo made a pretty potent lineup for a 15-minute opus.

TV's \$3,000,000 Politico Rap

Package may only defray half the Columbia expense.
Similarly, NBC, which has signed Philoe for the radio-TV coverage of the GOP and Dems, is resigned to the fact that the \$2,750,000 sponsorship coin falls at least \$1,000,000 short of the network's total expense

sorship coin falls at least \$1,000,000 short of the network's total expense in delegating 260 staffers for the two-convention wrapup.

ABC isn't sparing expense to achieve a miximum gavel-to-gavel-coverage on behalf of its Admiral sponsor, which is spending \$2,000,000, and ABC exces likewise anticipate winding up in the red.

From the start, the TV networks recognized that they weren't going to make money in the sponsored "Battle of the Iceboxes." But it wasn't until they arrived here for the on-the-spot blueprint of the intricate coverage details and the reconvention programming that the full cost impact hit them.
Only a first-hand closeup of the multitutinous problems that beset the TV webs in carrying out "Operations Chicago" could testify to the gargantuan task and cost 'involved' being the Verlagt slurgest to

ations Chicago" could testify to the gargantuan task and cost 'involved in bringing the Ike-Taft slugfest to the nation's 70,000,000 viewers. The endless miles of cable winding through the Conrad Hilton Hotel through the Conrad Hilton Hotel (for the pre-convention hoopla) and the Chi Amphitheatre, principal "nerve centres" for the unprecedented radio-TV move-in, and representing but a small fraction of the overall outlay, give evidence to the virtual video engineering miracles accomplished, thanks primarily to the knowing touch of NBC's George McElrath who, by virtue of his quarter-century knowhow in such matters, headed the combined network pooled arrangements.

Tribute to TV Execs

That out of the pre-convention chaos and floundering came a sane and orderly interpretation of TV's biggest story to date stands as a tribute to such men as Sig Mickelson, as supervisor of the CBS-TV

Smooth TV

Continued from page 30 :

opening day saw virtually none of this. And the feel of the political phenomenon became an almost flesh and blood thing.

Vets of the '48 fracas look back laughingly at the clumsy efforts with make-up, the clumsy efforts with make-up, the clumsh faces of respected politicos leering at viewers. Close-ups are particularly sharp and natural, and the scope of the camera has been noticeably expanded.

The highly-touted gadgets developed by the webs showed up at the convention preem. Several times, Chairman Guy Gabrielson shouted for removal of the new CBS miniature walkie-talkies, which his sharp eyes spotted. But the boys kept appearing again and again, obviously smuggling the little device back onto the floor.

CBS' Montage

CBS' Montage

CBS' Montage

On the novelty side, CBS scored with its new montage effect. The superimposed picture, carrying a side story, is sharp, without interfering with definition of the main picture. Walter Cronkite, who carried the CBS ball opening day, seemed to be overdoing it, however, like a child with a new toy. Despite the pleasant Cronkite personality, it was frequently annoying to have attention diverted from a self-explanatory story to a side picture. On the other hand, the pickup interviews from the floor added considerable interest to the running story.

pickup interviews from the floor added considerable interest to the running story. With the pool cameras grinding out the running story, there isn't tell to a minimum, as the drama of the tirst day's floor fight told its own story. Actually, this type of on-the-same a tell to a minimum, as a pleasant relief from the deluge of feature stories, hotel demonstrations and the press conferences which marked the preconvention days. The one thing this year's steppedup, hep coverage shares with the green year of '48, is the problem of the preconvention to green year of '48, is the problem of the preconvention to green year of '48, is the problem of the preconvention to green year of '48, is the problem of the preconvention on the viewers. There's always the on the viewers. There's always the prerogative of turning the dial, but with all the stations doing a bell-ringing job, it doesn't seem cricket to switch.

coverage; Bill McAndrew, the TV boss for NBC, and Tommy Velota, on behalf of ABC. Practically compelled to ad lib the multiple camera pickups, they achieved, with the help of seasoned staffers and topflight interpreters, a spontaneity and a dramatic impact that at times was nothing short of aweinspiring. inspiring.

The capturing of the pre-convention hubbub and excitement, requiring plenty of off-the-cuff ingenuity, demonstrated, for one, that the webs were alerted to the great and colorful show ahead. There were some snafus, as was to be expected, but overall it represented a triumph in establishing a variety of video "firsts."

be expected, but overall it represented a triumph in establishing a variety of video "firsts."

This is a GOP convention, too, being sparked by various elements from radio-TV's creative braintrusters, as evidenced, for example, in the campaign of Gen. Dwight D. Elsenhower for the Republican Presidential nomination. The manner in which these radio-TV aides (taking personal affront at the Taft-supported TV blackout last week) capitalized on the video ban by arousing a pro-Eisenhower sentiment and actually swaying some delegate switchovers (through the simple expedient of capturing on the cameras the conflicting facial reactions of the opposing factions, will be remembered as one of the unique contributions of TV showmen to the political arena.

Chiefly comprising these "creative aides" were a host of Young and Rubicam agency exces, headed by president Sigurd Larmon and Ken Dyke, exce assistant to the president. Plotting the pro-Eisenhower TV tactics in eliciting national sympathy were such other Y&R aides as Joseph Scibetta, producer; Richard Dana, programming aide; Bob Fenton, producer; Ken Woods, producer and Tony Zaghi and Woodrow Renoit, in the Y&R administration. Cecil Arney, ex-Y&R, has been a key aide to Al Hollander, Eisenhower's radio-TV director, along-with Pete Levathes, 20th-Fox's radio-TV exec.

De MAN in DeMANd



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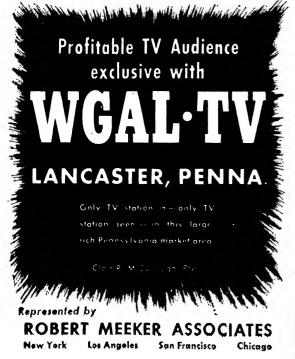
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RCA-VICTOR Mgt.; GUMMO MARX

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TELE ROMANCING CHIRPERS

Congress Sets Back Juke Licensing, **Proposes Compromise 3c Royalty**

Washington, July 8.

Efforts of publishers and writers to get performance license fees from jukebox operators received a setback over last weekend when the House Judiciary subcommittee, which was studying the problem, reported its recommendations to the full House committee. Majority report scraps the licensing arrangement and substitutes in its place a proposal to lift the statutory rate in the Copyright Act from 2c to 3c per mechanical usage.

from 2c to 3c per mechanical usage.

This proposal is expected to meet opposition from all quarters. The disk companies will oppose it since it imposes the full burden on them. The publishers and writers, on the other hand, are not expected to accept the upped rate as a substitute for the jukebox licensing bill. The belief that juke ops should pay on a performance basis regarded by such outfits as the American Society of Composers, Authors & Publishers as a principle which they will continue to fight for no matter what other concessions are made.

Problem Unsolved

Problem Unsolved

A minority of the House subcommittee sided with the publishers and writers in a statement
which said "we are favorably
disposed to the basic principle that
creators of musical works are entitled to just compensation for the
public performance for profit of
their copyrighted compositions by
any and all means of rendition."

Referring to the subcommittee's

Referring to the subcommittee's proposals, the minority said that (Continued on page 39)

RCA Sets Global

On top of RCA Victor's expanded program with the release of foreign masters in the U. S., the company will go in extensively for pressing in Italy, Spain, Israel, Greece and possibly other Middle East countries. The program already has been laid down for more HMV (His Master's Voice) and La Voix de son Maitre (French) masters to be pressed and released in the North American markets.

G. A. (Joe) Biondo is going for-

G. A. (Joe) Biondo is going forward with RCA's expansion program, both in records and TV, in Italy. He will have a participation interest

Gabriel Sorya, Spanish film director, producer and theatre owner, will handle the Spanish expansion program for Victor.

DECCA PREPS PASADENA SATCHMO CONCERT DISK

Jane Pickens Narrator For RCA Victor 'Hansel'

For KUA Victor 'Hansel'

For the first time in some years a femme narrator has been featured on a juve disk with RCA Victor's recent waxing of the story of "Hansel and Gretel" with Jane Pickens. Although woman narrators were once standard on kidisks, they have fallen by the wayside in recent years.

Miss Pickens both narrates the story and sings several tunes from the Humperdinck opera version of "Hansel and Gretel." Steve Carlin, head of the Victor Kidisk division, set up the date for Miss Pickens. Harry Sosnik, who has been set to maestro the Al Pearce show on CBS starting tomorrow (Thurs), conducted the background on the Victor disk.

10 Tooters Quit **Kaye Orch Over One-Niter Dates**

Long-brewing friction within the Sammy Kaye orch came to a head last week when 10 Kaye sidemen walked out to form their own band. Kaye's concentration on his weekly CBS-TV assignment resulting in a turndown of many location and one-niter dates is reportedly the reason for the walkout. The new crew will be headed up to the Endisil drummer with

Pressing Program

On top of RCA Victor's expanded program with the release of foreign masters in the U.S., the company will go in extensively for pressing in Italy, Spain, Israel, Greece and possibly other Middle East countries. The program already has been laid down for more HMV (His Master's Voice) and La Volx de son Maitre (French) masters to be pressed and released in the North American markets.

G. A. (Joe) Biondo is going forward with RCA's expansion program, both in records and TV in least the same port with Kaye, and or a transgements will be supplied by Frank Pumphandle, Kaye's initial arranger.

Band will debut at Bill Green's, Hand will debut at Bill Green's, tists Corp., which inked the crew to a three-year pact, is booking the whether Kaye will organize a newband or use a pick up crew on is future in-person and recording dates.

Karzas Ballrooms Pitch For Juve Dance Set Via Anthony, Beneke, Morrow

Chicago, July 8.
Karzas Ballrooms, most potent in the midwest, who own the Trianon and Aragon in Chicago and several SATCHMO CONCERT DISK

Digging into its extensive library of taped concerts given in the last few years by Louis Armstrong. Decca Records is issuing another long-play-platter, titled "Satchmo at Pasadena." Disk is based on an Armstrong concert at the Pasadena Adultiorium in 1951.

Decca previously issued two sets framed around Armstrong's Boston Symphony Hall concerts and is also mapping releases of several of the jazz man's singles.

Sevitzky to Baton Six

Concerts in San Diego
Sevitzky to Baton Six

Concerts in San Diego
Sevitzky to Baton Six

Concerts in San Diego
Six Diego, July 8.

Fabien Sevitzky, Indianapolis Symphony maestro, arrived here recently to prep for six concerts of the San Diego Summer Symphony which 'he'll baton, beginning July 22, in Balboa Park Bowl. This will mark his fourth straight season as musical director here.

Prior to leaving home, Sevitzky received the doctorate of music at Indiana U. in Bloomington.

Arazas Balirrounis, most potent in the midder, who chier swer evising their promotional activities. Long known as the home of such bands as Lewittonal activities. Long known as the home of such bands as Lewittonal activities. Long known as the home of such bands as Lewittonal activities. Long known as the home of such bands as Lewittonal activities. Long known as the home of such bands as Lewitten home of such bands as Lewittonal activities. Long known as the home of such bands as Lewitten home of the set with shoads and others, are revising their promotional activities. Long known as the home of such bands as Lewitten home of such bands and chier's weet with some of the set with such band

been riding high on hit lists for the last few months, are now being romanced for important video program spots in next season's programming lineup. Except for Dinah Shore and Perry Como, vocalists have not clicked as regular fare on TV in the past, but the power of platter hits has again spotlighted singers for the video schedules.

Schedules.

Patti Page, Mercury Records' steadiest seller on wax, has already been set for an NBC-TV series to be bankrolled by Chlorodent toothpaste. She will tee off this month and will be watched closely by the trade to see whether the wax bestsellers can repeat on video.

Georgia Gibbs, with a top-listed "Kiss of Fire" Mercury platter, has also been approached for a regular video show. Miss Gibbs, however, has decided to do a lot of guest shots on TV rather than be tied down to her own program.

down to her own program.

Peggy Lee, who has broken through on wax for the first time in a couple of years with her Decca etching of "Lover," is also expected to be strong TV bet next season. Miss Lee had been doing guest shots last season and will likely continue on a stepped-up scale.

unusual aspect of the video pragramming of vocalists in the past has been the lack of discernible impact of TV on wax sales, unlike radio in the 1930s, which created both the song and disk hits. The new spread of vocalists on TV, however, is expected to furnish another test of the medium's power to sell tunes to the viewing public.

ASCAP Qtr. Melon Near \$3,000,000

Second quarterly dividend of the American Society of Composers, Authors & Publishers, which was mailed out last week to publishers and writers, was slightly under the \$3,000,000 m arker. Melon slice was about 2% higher than the first quarter dividend. At the current pace, ASCAP will probably distribute about \$12,000,000 this year or about the same as it did in 1951. It's expected that total network radio billings and ASCAP's income from this source will drop this year with the hike from television compensating for the loss.

Best British Sheet Sellers

(Week ending June 28)

London, June 30. Auf Wiederseh'n Maurice Blacksmith Blues...Chappell NeverF.D.&H. Tell Me Why.......Morris
Ay-round The Corner....Dash Ay-round The Corner... Dash
There's Pawnshop. Cinephonic
Blue Tango....... Mills
Be Anything..... Cinephonic
Won't Live in Castle Connelly
Wheel of Fortune... Victoria Kiss of Fire Duchess Cry F.D.&H.

Second 12

Gandy Dancers' Ball. Disney
UnforgettableBourne
Be Life's Companion . Morris
Homing WaltzReine
A Guy Is a GuyLeeds
Anytime Victoria
At LastPickwick
Slow Coach Sterling
Saturday Rag Fields
Dance Me Loose Magna
I Wanna Say Hello Sterling
ingin' in Rain Robbins

New ASCAP Writer Payoff Plan Has Built-In Cushion to Soften Income Drops Over 5-Year Period-

Victor, Col Toppers To Spark Sales Meets

Both RCA Victor and Columbia Records have set up tours for their top echelon staffers in the next couple of months in conjunction with sales meetings to be held throughout the country. Excess will outline recording and merchandising plans for the fall season.

Col's regional meetings open later this month while the Victor conclaves will tee off in August.

Dreyfus Buys Daniels Music With Aberbach

Max Dreyfus, head of the Chappell Music combine, and Jean Aberbach, Hill & Range Music topper, have teamed up on a partnership deal to buy out the Charles N. Daniels Music catalog. Dreyfus has been handling the selling for the Daniels firm for several years but moved to take over the firm's catalog with Aberbach because many of the tunes are coming up for the first term copyright renewal.

Daniels, who died in 1943, wrote

Daniels, who died in 1943, wrote the music on several important standards under his nom de clef of Neil Moret. Included in the Daniels catalog are such numbers as "Chloe," with words by Gus Kahn, and seven or eight other standards. The Dreyfus partnership with Aberbach is another facet of the long-standing business relationship between the Chappell head and the Aberbach brothers, Jean and Julian, Latter two reportedly organized their Hill & Range firm with Dreyfus' financial backing. The H&R company, which specializes in country music, is a Broadcast Music, Inc., affiliate while Dreyfus is one of the pillars of the American Society of Composers, Authors & Publishers.

Cap to Release B'way **Show Cast Set Despite** 'Of Thee I Sing' Fold

Hazards of waxing original Broadway cast album rights of legituners was further pointed up this week with the fold of "Of Thee I Sing" Saturday (5). Original cast album, which was cut by Capitol Records, is skedded for rélease next week.

release next week.

Deal was made with the producers when the show was breaking in out-of-town and the diskery expected to cash in on the selling points of its Broadway run. Cap is going ahead, however, with its prepped release schedule despite the fold since the exces believe that the popularity of the George Gershwin score are potent sales values. Album features Jack Carson, Paul Hartman and Lenore Lonergan.

Cap was caught short in a sim-

Cap was caught short in a similar manner several seasons ago when its original cast album release of "Flahooley" hit the market a couple of weeks after the show folded on Broadway.

RCA Victor; meantime, is going ahead with an NBC plugging drive for "Wish You Were Here" and its original cast album. Victor, with a \$20,000 investment in the show, believes the projected script revisions in the show will put it over despite adverse press notices.

The new writer payoff system, which was okayed by the classification board of the American Society of Composers, Authors & Publishers last week, will go into operation in October, according to present plans. Although many of the ASCAP cleffers are still hazy about the mechanics of the new distribution formula, initial reaction in the ranks was favorable with only a few diehard proponents of a 100% performance payoff still voicing any squawks.

New plan breaks the writer's

payoff still voicing any squawks.

New plan breaks the writer's coin fund into a 30-30-20-20 split in place of the previous 60-20-20 division. Initial 30% will be based on a sustained performance average; the second 30% is based on a new availability fund, and the 20% categories remain on a current one-year performance basis and a seminity rating.

Heart of the new plan is the

seniority rating.

Heart of the new plan is the breakup of the old 60% fund into two separate 30% funds for both the five-year performance average and for availability. For writers in classes over 125 points, the availability ratings will be the same as their sustained performance ratings, starting in October.

Income Cushion

The new availability category has been designed as an income cushion for the ASCAP cleffers. While the performance ratings will vary, as before, from year to (Continued on page 43)

Stadium, L.A.Orchs Pacted by Decca

Decca Records began its move to become a leading contender in the longhair field last week with the wrapping up of pacts with two important U. S. symph groups. The Stadium Concert orch, which presents annual summer concerts in New York City's Lewisohn Stadium, will make platters under the Decca label, marking the first time this outfit has recorded for any company in its 35 years of existence. Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts since its formation in 1918, negotiated the deal with Decca. Orch consists in the main of N. Y. Philharmonic players, minus first-desk men.

Decca has also lined up the Los Angeles Philharmonic. Alfred Wallenstein, the orch's maestro, will also baton on the Decca platters, which will be released in the diskery's Gold Label leries. The initial platters will be marketed in August.

ANOTHER PARIS MONTH OF MUSICAL SOIREES

OF MUSICAL SOIREES

Parls, July 3.

Musical Parls, still reeling from impact of "Masterpleese of the 20th Century," now finds itself in the midst of still another monthlong cycle of concerts. Latest festival is "Les Nuits Musicales" sponsored officially by City of Parls Commite des Fetes at the Palais de Chaillot.

Cycle kicked off July 2 with Philadelphia Orch's batoneer Eugene Ormandy getting more music out of Radio Diffusion Francaise, a national orchestra, than anybody else has succeeded in achieving all year.

Balance of series brings in orchestras from Munich and Hamburg with local groups, Pasdeloup and Colonne, also participating.

Piece de resistance of festival would appear to be first French appearance of Yugoslav State ballet troupe and symphony orchestra which come in for three days July 15-17.

National Rating

City-(Jenkins

69

Williams

Iphia-(A.

Jocks, Jukes and Disks

By MIKE GROSS

📅 Disk Companies' Best Sellers 🛶

IN THE GOOD OLD SUMMER TIME. Les Paul-Mary Ford SMOKE RINGS WALKIN' MY BABY, BACK HOME...... Nat (King) Cole TAKE MY HEARTAl Martino

I'M CONFESSIN' Les Paul-Mary Ford CARIOCA SOMEWHERE ALONG THE WAY Nat (King) Cole WHAT DOES IT TAKE

THIS IS THE BEGINNING OF THE END.....Don Cornell I CAN'T CRY ANYMORE THAT'S THE CHANCE YOU TAKE

RHOTHERS FEARLS
EN-THUZ-E-UZ-E-AS-M Eileen Barton
RHODE ISLAND REDHEAD Teresa Brewer
AUF WIEDERSEHN SWEETHEART Ames Bros.
BREAK THE BANDS THAT BIND ME

Peggy Lee-Gordon Jenkins Orch:
"Just One Of Those Things"—The
Glad There Is You" (Decca). The
Peggy Lee-Gordon Jenkins tandem,
currently riding high with their
waxing of "Lover," have another
clicko side in the workover of the
Cole Porter oldie, "Just One Of
Those Things." It's an exciting
platter pegged for current market
tastes. Jenkins' driving orch work
and Miss Lee's sexy piping should
catapult the disk into the top
brackets. "I'm Glad There Is You"
is a neat change of pace for the
team and although it lacks the
powerhouse projection of its mate,
it rates spins.

Johnnie Ray: "A Sinner Am I""Give Me Time" (Columbia). The
flow Me Time of Jane Froman;
"Wish You Were
Here". "Mine" (Capitol). The rich,
and miss the disk into the top
brackets. "I'm Glad There Is You"
is a neat change of pace for the
team and although it lacks the
powerhouse projection of its mate,
it rates spins.

Johnnie Ray: "A Sinner Am I""Give Me Time" (Columbia). The
Ray rooters have little to rave
about on this coupling. Although
Ray still hits in the same emotional
style, platters come across with less

"Gordinated that his previous sides. The
tumes are unexciting items and it's
doubtful if this etching will move
out. "A Sinner Am I" is a trivial
cout. "A Sinner Am I" is a trivial
cout. "A Sinner Am I" is a first etching will move
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ut. "A Sinner Am I" is a first etching will move
ut. "A Sinner Am I" is a trivial
more account. "Wish You Were
Here". "Mine" (Capitol). The
liter and should find a solid
market in those who prefer music
sandout showtunes. It's a class
little song from Broadway's latest
leftuner, is a good ballad piece
with Miss Froman renders in a
mooth, sensitive manner. "Mine,"
a standout Gershwin number re(Continued on page 42)

I NEVER CARED

COLUMBIA

ALL OF ME A SINNER AM I DELICADO

RETAIL DISK BEST SELLERS

Ross)

8

-(Boston

S

-(Ludwig Music

reles - (Denel's Mus.

VARIETY Survey of retail disk best sellers, based on reports ob-tained from leading stores in 12 cities and showing comparative sales rating for this and last week.

> Week Ending July 5

		July J		Chicag	7	Boston	4	Minne	Lot	.o.	A.	Sas	Ver	ade	
This wk.	Last wk.	Artist, Label, Title	New.	<u>G</u>	Los	Bos	Omaha	Ĭ.	St.	Detroi	Szn	Kansas	Denver	Philade	3
1	1	PERCY FAITH (Columbia) "Delicado"—39708	1	4	10	4	1	4	3	10	3		2	4	75
2	2	AL MARTINO (BBS) "Here in My Heart"—101	8	2	8	5	5	7	10	2	1		7	7	59
3	7	ROSEMARY CLOONEY (Col) "Half As Much"—39710	5	3	6		6	2		7	6	6	1	٠.	57
4	- 4	VERA LYNN (London) "Auf Wiedersehn"—1227		1	١.	1		1	٠.	3	. 5		٠.	1	54
5	3	JOHNNIE RAY (Columbia) "Walking My Baby Home"—39750	2		5		2	•••	1	8	2	7	8		53
6	. 5	GEORGIA GIBBS (Mercury) "Kiss of Fire"—5823	<u></u>	7		10	٠.	3		4	7	1	3	٠.	42
7	6	LEROY ANDERSON (Decca) "Blue Tango"—40220	10		4	7	8	••	4	••	4		4		36
8	11	ROSEMARY CLOONEY (Col) "Botch-a-Me"—39767	4	٠				. 5	,	1				3	31
9	8	DON CORNELL (Coral) "I'm Yours"—60659	6 9	6	٠,	*	4			5	8		٠		23
10	13	P. COMO-E. FISHER (Victor) "Maybe"—20-4744	7	.,	۹	3			.,		10			2	22
11	10	EDDIE FISHER (Victor) "I'm Yours"—20-4680			3							5	6	٠.	19
12	9	TONY MARTIN (Victor) "Kiss of Fire"—20-4671				٠.	3		2						17
13		HELEN O'CONNELL (Capitol) "Be Anything"—2011				6			٠.			3	٠.	٠.	1:
14A	18	DON CORNELL (Coral) "I'll Walk Alone"—60659		٠.	2		10	• • •		9					12
14B	14	EDDY HOWARD (Mercury) "Be Anything"—5815			7		9		٠.,			•	5		1:
15	15	ELLA MAE MORSE (Capitol) "Blacksmih Blues"—1922					7		5	• • •	•	10			1:
16	16	TONI ARDEN (Columbia) "Kiss of Fire"—39737	•		1						•••				10
17A		BEN LIGHT (Capitol) "Perfidia"—2130				2	•••	1.		•••		٠.			
17B	, 9 .	DORIS DAY (Columbia)		• • • • • • • • • • • • • • • • • • • •		.,	•••				٠.	2			_ ,
18	12	PEGGY LEE-G. JENKINS (Decca) "Lover"—28215				<u>.</u> :		• • • • • • • • • • • • • • • • • • • •			9	•••	10		
			2		ī	3				4		<u> </u>		5	

FIVE TOP ALBUMS

WITH A SONG IN MY HEART Jane Froman Capitol BDN-309 KDF-309 L-309

JOHNNIE RAY ALBUM Columbia CO-6199 C2-88 B-2-88

SINGIN' IN THE RAIN Hollywood Cast M-G-M M-G-M-113 K-113 E-113

BIG BAND BASH Billy May Capitol KCF-329 DCN-329

Piano

sner Bros.

AMERICAN IN PARIS Hollywood Cast M-G-M E-93 K-93

Music

BLUE TANGO Leroy Anderson BELLE OF THE BALLPeggy Lee-G. Jenkins YOU GO TO MY HEAD I UNDERSTAND I'M YOURS ... KISS OF FIRE .. DELICADO

MERCURY

AUF WIEDERSEHN SWEETHEARTEddie Howard I DON'T WANT TO TAKE A CHANCE TAKE MY HEART ·····Vic Damone NEVER LEAVE ME Richard Hayes
THE MASK IS OFF WHAT IS THIS THING CALLED LOVE Fran Warren WISH YOU WERE HERE HOLD ME CLOSE TO YOU Billy Eckstine IF THEY ASK ME A GIRL A FELLA, A BEACH UMBRELLA ... Blue Barron A MIGHTY PRETTY WALTZ

HIGH NOON PADAM PADAM RCA VICTOR

HANG OUT THE STARSBell Sis.-Henri Rene WISE LITTLE ECHO

......Bill Hayes

JUST A LITTLE LOVIN' Eddie Fisher

SLOW POISON ... HEART TROUBLE

±...

TAIL SHEET BEST SELLERS

Morse M.

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.

Wool Padin

	ional ting	Week Ending July 5	York, 1	Fo, Car	Angeles,	1, H. N.	t, Grin	e, Capit	ochester, Ne	Antonio,	Minneapolis,	a, A. Ho	ouis, St	delphia	POI
This wk.	Last wk.		New	Chica	Los A	Boston	Detroit,	Seattle,	Roche	Szn A	Minne	Omaha,	St. Lo	Philade	T S
1	1	"Kiss of Fire" (Duchess)	3	2	1	2	1	1	4	3	1	3	1	8	102
2	2	"Blue Tango" (Mills)	4	6	2	3	5	4	3	4	2	4	2	5	88
3	3	"I'm Yours" (Algonquin)	2	3	4	٠.	2	. 9	5	5		5	3	2	70
4	4	"Here in My Heart" (Mellin)	5	4	7	8	4	10	10	2	4	6	5	1	66
5A	7	"Auf Wiederschn" (Hill-R)	1	1		1			1.	9	5	9			50
5B	5	"Delicado" (Remick)		5	10	9		7	2	6	6	2	7	6	50
6	8	"I'll Walk Alone" (Mayfair)	8		3			2	9.	8	7	1	4	9	48
7	9	"Half As Much" (Acuff-R)	7	8	·		6	3	7	7	3	7			40
8	6	"Be Anything" (Shapiro-B)	9		6	4	8	8		1		8	6		38
9	11	"Walkin' My Baby Home" (D.B.H.)	6	7	5		3	•	8	10	9	10	9		32
10	11	"Blacksmith Blues" (Hill-R)	•••	9		5	7		••	••		•••	8		15
11	14	"Pittsburgh Penn." (Oxford)				·		6		•••	•••	•••		3	13
12	10	"A Guy Is a Guy" (Ludlow)	10	• • •	9	6	<u></u>			•••	8		10		12
13	• •	"With a Song in Heart" (W'mson)	•••	10	8	7				••		••		••	- 8
14	13	"Anytime" (Hill-R)		٠.		••	••	•••	••	••	··		••	4	7

M.D.S.

San Antonio, July 8.
Vocalist Jody Miller is the third song stylist to be booked into the Peraux Room of the St. Anthony Hotel for a two-week stint. She August.

| San Antonio, July 8. | Spot. | Spo

VARIETY Scoreboard

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

WEEK ENDING JULY 5 =

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is NOTE: The current comparative sairs strength of the Arists 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 Variery. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored; two ways in the case of talet (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

This	Last-	ARTIST AND LABEL	TUNE
1	`4	ROSEMARY CLOONEY (Columbia)	(Half as Much
2	1	PERCY FAITH (Columbia)	Delicado
3	2	AL MARTINO (BBS)	Here in My Heart
4	6	VERA LYNN (London)	
5	3	JOHNNIE RAY (Columbia)	Walkin' My Baby Home
6	5	GEORGIA GIBBS (Mercury)	Kiss of Fire
7	7	DON CORNELL (Coral)	
8	8	PEGGY LEE-G, JENKINS (Decca)	Lover
9	10	LEROY ANDERSON (Decca)	Blue Tango
10	9	PERRY COMO-EDDIE FISHER (Victor)	····}Waybe ····}Watermelon Weather
		PRINT THE THE CO.	

TUNES

	TIONS Last		
week.	week.	TUNE	PUBLISHER
1	2	HERE IN MY HEART	Mellin
2	3	DELICADO	
3	1	KISS OF FIRE	
4	8	HALF AS MUCH.	Acuff-R
5	6	AUF WIEDERSEHN SWEETHEART	Hill-R
6	5	BLUE TANGO	
7	4	PM YOURS	
8	7	WALKIN' MY BABY BACK HOME	DeSvlva-B-H
9	9	PLL WALK ALONE	
10	10	BE ANYTHING	Shapiro-B

10 Best Sellers on Coin-Machines

·	(Lony Bennett Columbia -
2. DELICADO (6) (Witmark)	Percy FaithColumbia Stan KentonCapitol
3. HALF AS MUCH (4) (Acuff-R)	Rosemary Clooney Columbia
4. AUF WIEDERSEHN SWEETHEART (3) (Hill-R)	Vera LynnLondon
5. LOVER (3) (Famous)	Peggy Lee-G. Jenkins Decca
6. WALKIN' MY BABY BACK HOME (7) (DeSylva-B-H)	Johnnie RayColumbia
7. KISS OF FIRE (10) (Duchess)	Georgia Gibbs Mercury Billy Eckstine MGM Tony Martin Victor
8. MAYBE (2) (Rebbins)	
XX XOOMS (5) (Algoridam)	Eddie FisherVictor
10. BOTCH-A-ME (1) (Hollis)	Rosemary Clooney Columbia
Second Group	
I'LL WALK ALONE (10) (Mayfair)	Don Cornell Coral Jane Froman Capitol
ONCE IN A WHILE (Miller)	Patti PageMercury
BLUE TANGO (18) (Mills)	Leroy AndersonDecca
WHEEL OF FORTUNE (17) (Laurel)	Kay Starr Capitol
A GUY IS A GUY (9) (Ludlow)	Doris Day
WHAT IS THIS THING CALLED LOVE (Harms)	Fran WarrenMGM
WATERMELON WEATHER (Morris)	P. Como-E. Fisher Victor
BE ANYTHING (6) (Shapiro-B)	Eddy HowardMercury Champ ButlerColumbia
BLACKSMITH BLUES (11) (Hill-R)	Ella Mae Morse Capital
CARIOCA (T. B. Harms)	Les PaulCapitol
SMOKE RINGS (Amer-Acad)	Les Paul-Mary Ford Capitol
YUU (Republic)	Sammy KayeColumbia
ME TOO (Shapiro-R)	Kay Starr Capitol
SUGARBUSH (Schirmer)	Frankie Laine-D. Day Columbia
SO MADLY IN LOVE (Shapiro-B)	Georgia GibbsMercury
Figures in parelitheses indicate number of weeks song	nas oven in the Top 101

Bring Back the Bands' Campaign Gets Top Disk Jock Push From WNEW, N. Y.

Decca Pacts Raitt

John Raitt, singer who was starred in "Three Wishes for Jamie" on Broadway this season and was lead in "Carousel" some years ago, has been inked to a regular term pact by Decca Recorders

On his kickoff platters, he'll be teamed with Tutti Camarata's orch.

M-G-M Plugging Disks, Pic Via **Cuffo TV Show**

Importance of TV as an outlet for diskery promotion was further pointed up last week when Metro, parent company of M-G-M Records, released a four-minute short plugging its new plc, "Love-ly to Look At," and the record company's release of the soundtrack album. Studio has printed 100 of these TV shorts and is currently distributing them cuffo around the country.

Short, which was conceived by Les Peterson, studio's radio-TV contactman, features an interview session between Coast disk jockey Gene Norman and Marge & Gower Champion who are featured in the Gene Norman and Marge & Gower Champion who are featured in the pic and on the album. Pic was made so that an M-G-M disk of the Champions singing "I Won't Dance" could be inserted in between the gab fest by the local TV station announcer. A copy of the platter is being shipped out with each print.

Short was preemed recently on KECA-TV, outlet of the American Broadcasting Co. in Hollywood.

Decca Catalog Format Change to Aid Listings

Decca Records has come up with a new format for its disk catalog which is aimed at simplifying the retailer problem of keeping the company's listing up-to-date. Under the new setup, Decca will issue cumulative numerical supplements every second month, which will "contain all new releases and deletions after the publication date of the main catalog. New catalogs, moreover, will be issued every six months instead of the former annual schedule.

Catalog service is being made available to retailers at \$5 per annum.

Gillespie Pleads Guilty In Ohio Paternity Suit

In Ohio Paternity Suit

Toledo, July 8.
John (Dizzy) Gilliesple, New York
orchestra leader known as the
"King of Bebop," pleaded guilty
last week to a paternity charge
brought by the Toledo mother of a
three-year-old child. Gillesple
later said he was not the father of
the child, but that, after nearly 45
minutes of indecision, he decided
to plead guilty, because "God told
me to do that."

Domestic Relations Referee Robert Baumgartner awarded the

Domestic Relations Referee Robert Baumgartner awarded the woman \$1,290 for back support, and ordered the orch leader to pay \$40 a month current support and \$80 a year as a clothing allowance for the child. The leader was arrested in Toledo June 21 when he arrived for a one-night stand at the Tropicana Ballroom. He left immediately after the hearing for a Chicago engagement. for a Chicago engagement.

Abbey Builds Roster

Further bolstering its pop artists roster, Abbey Records, indie label, has inked male vocalists Sandy Solo and Paul Bruno to longterm

Abbey is prepping a big promo-tional push on the initial Solo and Bruno etchings which were re-leased last week.

Dave Kapp, RCA Victor pop artists and repertoire chief, Coasts Saturday (12) for 10 days on business.

campaign, which is being pushed by band managers and agencies, is due for a major boost from New York's pop music in radio outlet,

is due for a major boost from New York's pop music in radio outlet, WNEW. The indie is planning a major plugging drive around the band revival theme and will enlist its top jockeys, Martin Block and Art Ford, in the air campaign.

Under the aegis of the station's program director, Bill Kaland, WNEW already has slotted a "Bring Back the Band" 60-minute show for Saturdays. Kaland is dickering for Sy Oliver, vet band arranger and currently a Decca Records musical director, to emcee the show. The band show has been formatted to showcase the older bands along with such new crews as Ray Anthony, Ralph Flanagan, Buddy Morrow, Billy May and others.

The "Bring Back the Bands" idea will also be imbedded in the Block and Ford stanzas. Both deejays will probably-block out 15-minute stanzas in which they will plug bands. Along with the band comeback campaign, station will also pitch for a revival of dane-

comeback campaign, station will also pitch for a revival of danc-ing among its juve audiences.

Harbach Stays As ASCAP Prexy

Otto A. Harbach, prexy of the American Society of Composers, Authors & Publishers, will remain in that post at least until next spring as a result of the standoff on the ASCAP board on the naming of a new president. Harbach's term acutally ran out on June 1 but he agreed to remain until such time as the board comes up with a successor.

Current feeling on the board.

with a successor.

Current feeling on the board is that no progress will be made in reaching an agreement on the next ASCAP prez until a new board is elected early next year. At the present time, the body is split between the publishers, who want to retain Harbach, and a group of writers who have been pushing for Jack Yellen or Stanley Adams. Since a two-thirds vote is needed for the election of a new prez, the split on the board has resulted in a stalemate.

Juke Licensing

Continued from page 37 :

they voted in favor of reporting a compromise bill to the full committee in order to bring the subject up for consideration. The statement continued, however, with a declaration that "we do not believe the compromise bill meets the problem of compensating the creators of the musical composition for its, public performance for profit by the segment of industry presently exempt from such payment. In fact, that segment of industry (the jukehox industry) is the group of public users now getting such a free ride."

ting such a free ride."

The minority statement ended with a hope that "during the interval between the adjournment of this Congress and the convening of the next, the various segments of the music industry—creators, producers and users—will arrive at an equitable solution to lay before the next Congress early in its session." Industry-wide talks have in fact already been broached by the disk companies' trade group, the . Record Industry Assn. of America.

The original bill to amend the

The original bill to amend the Copyright Act would have given licensing organizations the right to charge lc-per-side-per-week on jukebox ops. This would have given an estimated added annual income of \$5,000,000 to publishers and writers. The raise in the statutory rate, however, will produce nowhere near this income since the disk companies will be able to get substantial reductions in the statutory rates from the publishers in return for their cutting of publishers' tunes. Only publishers with substantial catalogs of standards will be able to command the full 3c rate.

FAR WEST

AS POLLED VIA LEADING U. S. DISK, JOCKEYS Kecord

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	and the same of th
MARIETY WEEK ENDING JULY 5	This compilation is designed to indicate those records rising in popularity as used as those on top. Ratings are computed on the basis of 10 points as used as those on the No. 2 and so on down to one point. Gites and jockeys will vary usek to week to present a comprehensive picture of

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		tion is on tion.	Artist	Percy FaithColumbia Delicado	Vera Lynn	Georgia GibbsMercuryKiss of Fire	Rosemary Clooney	Don Cornell Coral	Eddie Fisher Johnnie Rav	Peggy Lee-G.	Rosemary ClooneyColumbia	Como-Fisher	Don CornellCoral	Nat (Hing) Cole Capitol Somewhere Along	Les Paul-Mary Ford Capitol in Good Old Summertime.	Don Cornell Coral This is beginning	Hugo Winterhalter	Steve Lawrence KingPoinclana	Nat (King) ColeCapitol Walkin' Baby Back Home	Patti PageMercuryOnce in a Wh	Les Faul-Mary Ford Capitol Smoke Angs Como-Risher Victor Victor	II. Ac	Vic Damone	Jane Froman	June .Valli.	Tony MartinVictorKiss of Fire	Ray Anthony CapitolAs Time Goes By	Doris Day. Columbia	Toni Arden	Bobby WayneMercury	Johnnie Rav Columbia All of Me	Jimmy 3	Johnny DesmondCoral	Fran Warren	Kay Starr Capitol I Waited a Little too	Eddy Howard Mercury Auf Wiedersehn Sweetheart	Bell SisH. ReneVictor	Helen O'Conneil Capitol Be Anything	Eddy H	Ames BrosCoral	Jeri Southern Decca A Mighty Pretty Waltz	Eddie Fisher Victor Forgive Me.
		men men s will of the	. 59 ba	Per	Ve.	1 g	Ros	O	Ed	Peg	Ros	Ö,	Don	Nat	Les	Ö	Hus	Ste	Nai	Pat	ž į	Four	Vic	S S		ToI	Raj		Tor	Bol	John	His	Joh	Fre	Ka	Ed					1	
		MREEK ENDING JULY 5 This compilation is designed to indicate those records rising in popularity a well as those on the pass of 10 points for a Wel 11 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 all sectors of the country regionally.	Pos. No. last weeks wk. in log	14	4	33 °	2	17	2 2	9 9	8	2	2 2	2	က	e	# 6	62	2	63	ຕ	o o	-	0	7	6	G.	4 6	m	4	0 1-	2	7	- 6	4 100	2	67	7 =			2 2	1
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EDDY ARNOLD

with two Great Songs on One Record andfar on page 20-4787 47-4787

Exclusive Management—THOMAS A. PARKER, Box 417, Madison, Tenn.
Publicity—Beep Roberts, Hinton Bradbury & Associates

Watch for EDDY on the CHESTERFIELD SHOW

CBS-TY

Starting JULY 14th at 7:45 PM EDST Every MONDAY, WEDNESDAY and FRIDAY

RCA VICTOR RECORDS

Hennigs Co. Buys **Grever Catalog**

Frank Hennigs Music has bought out the entire catalog of the Portilia Music, comprising 136 songs written by the late Maria Grever. Included in the catalog are such standards as "What A Difference A Day Makes," "Magic In The Moonlight" and "TI-Pi-Tin."

Mme. Grever, a Mexican composer, also wrote numerous semiclassical works. The Hennigs Music firm has had new lyrics set to many of the Grever songs by such lyricists as Stanley, Adams, Al. Stillman, Al Gamse and Hans Lengsfelder.

Deal was negotiated by Charles

felder.

Deal was negotiated by Charles
Grever, son of Mme. Greyer, and
attorney Bernard Miller (& Miller), repping the Hennigs company.

Breach-of-Pact Suit Vs. Frizzell Postponed

Vs. Frizzell Postponed

Beaumont, Tex., July 8.
Scheduled hearing on breach-ofcontract suit brought by Jack Starnes, Jr., against William Orville
"Lefty" Frizzell, folk entertainer,
was postponed indefinitely here.
Judge Harold Clayton, before whom
the hearing was scheduled in
Federal court ordered the postponment after conferring with the
attorneys in the case.

Starnes had requested a temporary injunction to prevent Frizzell from collecting royalties from
songs and records and from appearing at any occasion not arranged by Starnes. Starnes contended he had a contract as Frizzell's agent and the entertainer
has repudiated the contract.

Ives on N. Zealand Tour

Sydney, July 1.

Burl Ives, a click hit here for the non-commercial Australian Broadcasting Commission, has been signed by J. & N. Tait for a concert tour of New Zealand, taking in Auckland, Wellington, Palmerston North, Masterton and Hamilton, opening July 19.

Folk singer will wind up his N. Z. tour late in July: He then goes to Honolulu, the U. S. and Scotland.

THE EPIC BALLAD FROM THE EPIC FILM

(स

(DO NOT FORSAKE ME)

EDDIE FISHER'S GREAT NEW RCA VICTOR RECORD

THE HAND OFFATE

Words and Music By PAT BALLARD

General Music

PEATMAN ANNUAL SURVEY OF SONG HITS Col's Leonard Smith

(JULY 1, 1951, TO JULY 1, 1952)

The 35 Song Hits with the Largest Radio and Television Audiences Are Listed Below in Order of the Total ACI Points Received in the ACI Surveys During the Year. (Songs in stage or film productions are indicated. Songs currently active are marked with an asterisk. Songs whose activity began prior to July 1, 1951 are noted by the date-1951).

	Total ACI	Weeks in		••	
Rank	Points	Survey	Song Title	Production	Publisher
1	35193	59	Because of You (1951)	(I Was An American Spy)	Broadcast
· 2	31869	45	*Anytime		Hill & R
3	29239	44	Slow Poke		Ridgèway
4	28338		Undecided		Leeds
5	27387	49	Down Yonder		La Salle
4 5 6	24547	41	(It's No) Sin		Algonquin
7	24108	37	Cry		Mellow
8	22063	37	Please Mister Sun		Weiss-B
ğ	21636	42	Too Young (1951)		Jefferson
10	20932	39	*Be My Life's Companion		Morris
11	20490	39	In the Cool of the Evening	(Here Comes the Groom)	Burke-VH
12	20433	26	*Be Anything (But Be Mine)		Shapiro-B Laurel
13	19496	35	*Wheel of Fortune		Advanced
14	19439	40	Shanghai (1951)		Mills
15	18920	35	*Blue Tango		Hill & R
16	18496	-46	I Get Ideas		Disney
. 17	18255	3.6	Shrimp Boats		Pickwick
18	17249	33	Domino		Lion
19	15693°	28	*Charmaine		Signet
20	15648		Tell Me Why		Hill'& R
21	15506	81	*Blacksmith Blues	(Otractal To the Dain)	Robbins
22	15369	33	*Singin' In the Rain	(Singin' In the Rain)	Duchess
23	13588	21	*Kiss of Fire		Spier
24	13045	24	Little White Cloud That Cried		Paxton
25	12973	a 31	And So to Sleep Again		Witmark
26	12444	26	It's All In the Game		DeSylva-B-H
27	12428	41	World Is Waiting For Sunrise		Duchess
28	12191	34	Come on-A My House	(With a Song In My Heart)	Mayfair
29	11950		*I'll Walk Alone	(With a Bong in My iteater	Acuff-R
30	11913	30 .		•	Advanced
31	11586	18	*Forgive Me	(Rich Young and Pretty)	Robbins
32	11453	30	Wonder Why (1951)	(The Great Caruso)	Robbins
33	11421	24	Loveliest Night of Year (1951)	The Great Outubo,	Advanced
34	11179	17	Trust In Me Hello Young Lovers (1951)	(The King and I)	Williamson
35	10923	31	neno roung Povers (1931)	(1110 131115 till 17	
			TOP STANDARDS	OF 1951-1952	i

1	Total	Weeks			,
	ACI	of			m 1 11 . 1
Rank	Points	Survey	. Song Title		Publisher
1	14425	47	Tenderly		Morris
2	11955	38	Lover		ramous
3	9446	27	With a Song In My Heart		Harms
4	8696	29	That Old Black Magic		Famous
5	7999	29	Tea For Two		Harms
6	7530	29	's Wonderful		Harms
7	7099	8	Easter Parade		Berlin
8	6977	21	St. Louis Blues		
9	6047	22	Just One of Those Things		Harms
10	5456	18	Darktown Strutters Ball		Feist
11	5280	19	September Song		DeSylva-B-H
12	5181	16	I Got Rhythm	<i>,</i>	New World
13	5097	19	Blue Skies		
14	5030	16	Jealousy		Harms
15	4877	15	Tiger Rag		Feist
16	4671	18	Sunny Side of the Street		Shapiro-B
17	4529	16	Lullaby of Broadway		Witmark
18	4429	17	Begin the Beguine		Harms
19	4254	19	Star Dust	. i i	Mills
20	4237	15	I Can't Give Anything But Love		
21	4228	17	All the Things You Are		Chappell
22	4122	17	My Blue Heaven		Feist
23	4043	. 11	Take Me Out to the Ball Game		Broadway
24	3813	16	Whispering		Miller
25	3520	14	Over the Rainbow		Feist
26	3506	13	Summertime		Chappell
27	3386	14	Somebody Loves Me		Harms
28	3339	14	This Can't Be Love		Chappell
29	3332	13	Tico Tico		
30	3198	9	Waitin' For the Robert E. Lee		
31	2940	12	Fine and Dandy		
32	2884	9	Got My Love To Keep Me Warm		
33	2859	7	April Showers		Harms
34	2839	5	Get Happy		Remick
35	2741	13	Night and Day		
·			=		

Jocks, Jukes

Continued from page 38

cently displayed in "Of Thee I Sing," is a topdrawer rhythm item which should do well on the juke level.

Johnny Desmond: "It's Meant To Be That Way"."One Way Heart" (Coral). Johnny Desmond, one of the few of the younger crop of male vocalists who has been avoiding the big-voiced, echo-chambered attack on his etchings, has a pleasant and mildly commercial platter

here. Desmond's got a neat style and a convincing technique; especially on ballads, and could be a beful platter entity if the market trend ever reverses field. He gives it rend ever reverses field. He gives in ordinary ballad, a topflight reading. One Way Heart," a cute rhythm offering, is belted out with spirit and should nab a good portion of the spins.

Bing Crosby-Jane Wyman: "Zing one of Guadalupe" (Decca). Bing Crosby and Jane Wyman, on "Zong," one of the brightest novelty items to hit the market in some time, should make this side a click commercial bet this summer. Tune, from the forthcoming Paramount pic, "Just For You," has a light rhythmic beat and a cute lyric. Both Miss Wyman and Crosby deliver for top impact. Miss Wyman solos the reverse, a mild novelty attempt, but even her okay warbling effort never brings it to life.

Percy Faith Orch: "Jamaican Rhumba" "Da - Du" (Columbia). Percy Faith Orch wide. The provided and the provided in the previously released etchings. He's got a pleasant of the brightest novelty items to hit the market in some time, should make this side a click commercial bet this summer. Tune, from the forthcoming Paramount pic, "Just For You," has a light rhythmic beat and a cute lyric. Both Miss Wyman solos the reverse, a mild novelty attempt, but even her okay warbling effort never brings it to life.

Percy Faith Orch: "Jamaican Rhumba" "Da - Du" (Columbia). Percy Faith Orch: "Jamaican Rhumba" "Da - Du" (Columbia). Percy Faith orch has come up with another silck instrumental that is a sure bet to follow on the heels of its click "Delicado" side. On "Jamaican Rhumba," the orch hits with an ingratiating beat giving the Latino-flavored melody a sock car-arresting quality. With instrumental waxing steadily developing a strong following, this side is due for big returns on all levels. "Dadd" is a cute instrumental that deserves some play.

Benny Lee: "Pretty Bride"-"Can You Whistle, Johanna" (London).

Accents Big Record Sellers in England

Editor, Variery:

Read with interest in your issue of June 11 an article by Jimmy

of June 11 an article by Jimmy Kennedy.

I just want to say that firstly I did not meet Mr. Kennedy whilst he was in London and therefore had little opportunity of correcting some of the facts which he gives in regards to records. Perhaps I should tell you, if you don't already know, that for some very considerable time we are pleased to say that Columbia records in Great Brittain have been by far the best-selling line in the disk industry, and many of the figures have been quite phenomenal. In this, we claim that not only have we promoted many well-known American artists, but also we have made a great number of British and Continental artists. The sales figures on quite a number of records have run from 200,000 to 400,000, and I say on quite a number of records because we have exceeded the beling of 150,000 records mentioned by Mr. Kennedy on many of our releases.

releases.

It is mentioned in an early paragraph the names of many British artists, practically all of which, with the exception of one name, record for one company, but in no case is a Columbia-European artist mentioned. mentioned.

mentioned.

May I bring to your notice, and I hope you will be good enough to print something to this effect in your paper, which I always read with great interest, that Teddy Johnson, a Columbia artist, was responsible with his first record for making the title, "Beloved, Be Faithful," which in fact started of an American publishing company in England.

an American publishing company in England.

Then we have Ronnie Ronalde, Josef Locke, the late Steve Conway, Les Compagnons de la Chanson, Eddie Calvert, Georges Guetary, Flanagan & Allen, the Ray Martin and Norris Paramor Orchestras.

Please do not feel that I am in any way critical of what has been written by Mr. Kennedy, but I feel that a full picture should be given of the British record industry.

You will, of course, realize that I have omitted such big selling American artists on Columbia here as Doris Day, Jo Stafford, Frankie Laine, Guy Mitchell, Mitch Miller, Johnnie Ray, all of which he had the pleasure of promoting and achieving success with their records in this country.

Columbia Graphophone Com-

Columbia Graphophone Com-pany, Ltd. (Leonard, Smith, Artists & Record-ing Manager)



It's Music by

JESSE GREER Program Today Yesterday's

KITTY FROM KANSAS CITY

FEIST





On the Upbeat

Chicago

Chicago

Vaughn Mearee moves his date at Chicago theatre to Aug. 22 after which he goes into Waldorf-Astoria Sept. 1... Cyde McCey does three weeks at the Muehlebach, Kansas City, Aug. 30.. Mary Kaye Trio into El Rancho Vegas, Las Vegas, July 9, for two frames Buddy Lane currently at the Rice, Houston ... Temmy Reed has his pact extended at Pleasure Pier, Galveston, until Aug. 1, and then works his way north to open at Oh Henry Ballroom Aug. 13 for a run ... Teddy Phillips set for Virgina Beach Aug. 1 and then comes into the Schroeder, Milwaukee, Aug. 15 ... Paul Neighbors has 10 days at the Schroeder he does six weeks at the Aragon here.

Ted Weems has a five-day week at Delevan, Wisc., July 11, and then rides south to the Peabody, Memphis, July 26 ... Tex Beneke has 14 days at the Lakeside Denver, July 24 ... Count Basie sethes for two weeks at the Blue Note Sept. 26 ... Griff Williams and the Wiere Bros. inked for the September show at Edgewater Beach Hotel ... Riverside Theatre, Milwaukee, has the Johnnie Ray package show July 11 week ... DeMarco Sisters added to the Jackie Gleason revue at the Chicago July 11 ... Blue Note is doning Monday night concerts with

DeMarco Sistem added to the Jackie Gleason revue at the Chicago July 11 . . Blue Note is doing Monday night concerts with Winn Stracke, Studs Terkel and other folk singers . . . Hi Note, which started off on a rhumba kick several weeks ago, has gone back to progressive jazz presentations with Lucille Reed and Les Strand. Kansas City

Kansas City

Pla-Mor Ballroom has booked Clyde McCoy orch for a onenighter, July 12, followed by Ralph Marterie crew July 19, the first date for Marterie band in the midwest. . Day Dreamers foursome pick up after their recent vacation, following two weeks at the Southern Mansion here, with a stand at The Flame, Akron, set by the Morris office. They follow into the Palace Theatre, N. Y., July 18, and then head for the Pacific northwest . . Billy Holi, day comes into the Mayfair July 11 . . . Sherman Hayes brings his orch into Terrace Grill of the Muehlebach July 9 for a threeweek stand.

MERCURY HAS FIVE TOP HITS!

'Take My Heart' VIC DAMONE

'So Madly In Love' **GEORGIA GIBBS**

'Never Leave Me' RICHARD HAYES

'Once In A While' PATTI PAGE

'Auf Wiedersehn Sweetheart' **EDDY HOWARD**

Songs With Largest Radio Audience

Survey Week of June 27-July 3

Ann Y You Y and All Comments to the second	
Am I In Love-+"Son of Paleface"	. Famous
Be Anything (But Be Mine)	Shapiro-B"
Blue Tango	Mille
Delicado	.Remick
For the Very First Time	Rerlin
Forgive Me	Advanced
From the Time You Say Goodbye	Pickwick
Here In My Heart	Mellin
How Close	Y is.
If Someone Had Told Me.	Title
I'll Walk Alone +"With a Cong In Ma Honett	William.
I'll Walk Alone—†"With a Song In My Heart" I'm Yours	Mayiair
To the Good Old Common Piles	. Algonquin
In the Good Old Summer Time	Marks
Just a Little Lovin'	Hull & R
Just For You	.Burvan
Kiss of Fire	.Duchess
Maybe	Robbin s
Padam Padam	
Rutza Rutza	Sheldon
Smoke Rings	. Am Academy
So Madly In Love	. Shapiro-B
South	Peer
To Be Loved By You	Remick
Up and Down Mambo	Tife
Wait Till Sun Shines Nellie Blues-+"Nellie"	Von Tilzer
Walkin' My Baby Back Home	DeSvive-R-H
Watermelon Weather	Morris
West Of the Mountains	Coder
Wish You Were Here	Channell
Zing a Little Zong	. Durvan
Second Group	* 4
A Guy Is a Guy	Tandlow

Second Group	* 4
A Guy Is a Guy	Ludlow
Anytime	Hill & R
Auf Wiedersehn Sweetheart	
Bewitched	Harms
Busybody	
Easy Street	
Glorita	
Half As Much	
Here Comes That Mood	
I Hear a Rhapsody	Broadcast
I Understand	
I'm Confessin'	
Lover	
Plink Plank Plunk Singin' In the Rain—†"Singin' In the Rain"	
Sleepy Little Cowboy	
Somewhere Along the Way	
That's the Chance You Take	
Where Did the Night Go	
Whistle My Love—†"Robin Hood"	Disney
Why Did You Leave Me	
This Did Tod Deave Inc	

Top 10 Songs On TV

Be Anything (But Be Mine)	.Shapiro-B
Blue Tango	Mills
Delicado	. Remick
Here In My Heart	Mellin
I'll Walk Alone	. Mayfair
Im Confessin'	Bourne
I'm Yours	Algonquin
Kiss Of Fire	Duchess
Once In a While	Miller
So Madly In Love	.Shapiro-B
FIVE TOP STANDARDS	

Marching Along Together ... Robbins
My Buddy ... Remick
Take Me Our To the Ball Game ... Broadway
Whispering ... Miller
Yankee Doodle Boy ... Vogel

† Filmusical. * Legit musical.

Inside Orchestras-Music

Fran Warren, M-G-M Records pactee, who's touring the strawhatters this summer in the legit comedy, "Remains To Be Seen," is using play to plug her latest disk, "What Is This Thing Called Love." Scene in the comedy calls for Miss Warren to spin a platter on a portable player so she got permission from play's authors Howard Lindsay and Russel Crouse to use her own etching. Warbler is currently appearing in Andover, N. J., with a week in Maplewood, N. J., and a week in Olney, Md., coming up.

Dr. Clay A. Boland, who was erroneously referred to as "new" BMI writer, has been a member of ASCAP since 1936. He has composed and produced 16 Mask & Wig shows for the U. of Pennsylvania, turning out such tunes as "Too Good To Be True," "An Apple a Day," "Havana," "I Live the Life I Love" and "The Gypsy In My Soul." He's currently director of Dental Reserve with the U. S. Navy, holding the rank of captain.

Band Review

JOHNNY PINEAPPLE ORCH (8)
Hotel Muchlebach, Kansas City
Johnny Pineapple 10 ng played
the Hawaiian rooms around the
country, including a long stand at
the Hotel Lexington, but recently
he has been playing location dates
in hotels and clubs. In addition he
carries a show troupe of five native girls and the combo gives out
with its "South Pacific Revue"
vince nightly.

Orch, which is the basis of the
organization, is set up on reed
lines, with trio of reeds, electric
guitar, string bass, plano, drums
and leader offers general variety for
dancing, with the Hawaiian peofominating, as is the case here
the deluxe Terrace Grill.
Book carries standard Hawaiianfaves, along with Latins, pops of
the day, standards, and a list of native times in both the sweet and
novelty categories. Rhythms are
well executed for dancing on al
unes.

Vocal department is generally
self, who has an excellent set of
pipes with range in the higher
brackets. He's a native Islander
and strums guitar ably while he
arries tandard Hawaiianmovelty categories. Rhythms are
briefly the fave and a list of native tunes in both the sweet and
novelty categories. Rhythms are
showly categories. Rhythms are
showly categories. Rhythms are
showly categories. The deluxe Terrace Grill.

Sook carries standard Hawaiianmovelty categories. Rhythms are
showly categories. Rhythms are
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Sook carries standard Hawaiianmovelty categories.

Which are in the field we will be a consensual to the carries tandard Hawaiianmovelty categories.

Which are in the deluxe Terrace Grill.

Sook carries standard Hawaiianmovelty categories.

Which are in the deluxe Terrace Grill.

Sook carries standard Hawaiianmovelty categories.

Which are the deluxe Terrace Crill.

Sook carries standard Hawaiianmovelty categories.

Rhythms are
the deluxe Terrace Crill.

Sook carries standard Hawaiianmovelty categories.

Why lens are the categories and the deluxe Terrace Crill.

Sook carries standard Hawaiianmichomitaling, as is the ca

which are set for it. Otherwise leader offers general variety for dancing, with the Hawaiian music predominating, as is the case here in the deluxe Terrace Grill.

Book carries standard Hawaiian faves, along with Latins, pops of the day, standards, and a list of native tunes in both the sweet and novelty categories. Rhythms are well executed for dancing on all tunes.

Vocal department is generally

New ASCAP Writer Payoff Plan

ASCAP income.

The promotion and demotion procedure has also been revised. Writers, in classes below 500 points can now rise a maximum of 125 points instead of 100 while for those above 500 points, the promotion ceiling has been raised from 200 to 250 points, as for demotions, changes were only made in the classes under 250 points where the rate of demotions is de-accelerated. In the class between 100 and 250 points, the maximum annual decrease will be 25 points instead of 50, while in the still lower classes, the demotions are limited to 10 and five points annually instead of the previous 25 points.

Under the new system, the sus-

25 points.

Under the new system, the sustained performance fund, heretofore based on a five-year average, has been revised to give writers the option of selecting a 10-year base for their rating. Cleffers who served in the armed forces during World War II have also been priviliged to select their best five years out of any 10 years as the base for their performance rating. The rate of promotions for these cleffers has also been raised to the maximum 250 points even if they are under the 500-point class.

Break for Lower End

Break for Lower End

Writers in the lower classes will also get a break in that their performance and availability ratings will be pegged at the level of October, 1950, when the 60-20-20 plan went into effect. Many of

year, depending upon activity, the availability rating for any elefter will not be reduced for the next five years even if his performances drop. If, however, a cleffer's performance rating goes up, his availability will rise by 40% of his performance rating promotion.

The system will act as an insurance policy against drastic fluctuations in individual incomes since 30% of the total writers' fund will remain on a more or less even keel for a five-year period. Under the 60-20-20 system, a bad fall in performances meant a violent drop in ASCAP income.

The promotion and demotion processing value of the previous 20% of the sustained performances meant a violent drop in ASCAP income. of years.

New plan also modifies the amount of money which the writers classification committee can allot to works which have a unique prestige value not reflected in the number of performances which they receive. Plan limits this fund to \$35,000 each quarter instead of the previous 20% of the sustained performance fund. At the same time, however, the new plan sharply raises the performance point value of symphonic and concert works. A work from 36 to 40 minutes, for instance, now gets a 44-point rating instead of the previous 16.

R&H, Bourne Sue Hotel In Infringement Charge

Richard Rodgers and Oscar Hammerstein 2d and Bourne Mu-sic filed a combined action in N. Y. Federal Court against Harbor Properties, operators of the Hotel Edward, Middletown, N. Y., for al-leged infringement of two of their copyrighted tunes.

opyrighted tunes.
An injunction and damages of not less than \$250 and attorney fees are sought. The tunes alleged-ty performed about May, 1952, were the Rodgers & Hammerstein tune, "Getting to Know You," and the Bourne copyrighted tune, "All of Me."

Bill Loob's MCA Exit Hollywood, July 8.

Bill Loeb has resigned from the act department of Music Corp. of America here to go on his own. He'll enter the personal management field.

Loeb leaves MCA July 15.



PEGGY KI

Sings

I CRIED **FOR YOU**

MGM 11260

THERE'S DOUBT IN MY MIND

> 78 RPM 45 RPM

M-G-M RECORDS



ANDRA McLAUGHLIN

Just Concluded ROXY, N. Y.

As Special Added Attraction



Sunday Mirror Magazine Ken Mc Cales

"Ice Star that really 'Swings and Sways'."

-ELIZABETH LIPS B'klyn Eagle

"Girl with the Jubilant Feet." -SIDNEY FIELDS N. Y. Mirror

"Greatest thing that's happened to ice since scotch and Sonja." FRANK FARREL

World-Telegram &/Sun

"Personality that floods up to the highest seats in the house." -ED WALLACE World-Telegram & Sun

"Terrific show-stealer." BILL LOVE N. Y. Journal-American

"Magnetic appeal as crowd

-JIMMY POWERS N. Y. Daily News

"A seventeen year old miss, who is to ice what Ford was to the model-T."

-ROGER KAHN Herald Tribune

"No longer any doubt that the skating world had added another distinctive performer to its list." -LINCOLN WERDEN

"A looker with a physique to match, she generates plenty of eye appeal with her snappy blade capers."

VARIETY

Thanks to the Working Press and the Roxy Staff and Sam Rauch

Night Club Reviews

French Cashie, N. Y.

French (1811), N. L.
Nachat Marlini presentation with
Ginette Wander, Harry Seguela,
Laura Tunisi, Jane Laste, Gordon
& Pasduna, Dominique, Dassie
Bros. (2), Buddy Clayton, Line
(12), Ballet Corps. (6), Vincent
Travers Orch; \$4 minimum.

The preem of the French Casino on the site of the defunct Billy Rose's Diamond Horseshoe marks the first authentic Gallic invasion of an entire nitery show in some years. The French Casino of another era represented a major try. The earlier F. C. had a show produced by the late Clifford C. Fischer in partnership with Music Corp. of America's Jules C. Stein.

The path of the current attempt y Parisian impresario Nachat The path of the current attempt by Parisian impresario Machat Martini, operator of the Sphinx and Pigalle, Paris, has already been paved by the popularity of the Gallic chanteurs, the ballying of the Paris cafes' nudity standards by returning tourists and, of course, the popular conception of what a Paris holiday should be.

This combination should snell

what a Paris holiday should be.
This combination should spell success for the current venture, although the spot will be following lines established by Lou Walters at the nearby Latin Quarter, to this date the most successful cafe on the Broadway scene. There's a similarity in shows at both spots which is especially evident with the Can Can, a frequent item at the Walters cafe.

Martini has been decayed.

Martini has been dogged by bad luck in the opening of this venture inasmuch as there had been difficulty in opening the spot so that he had to pay performers for four weeks of idleness.

four weeks of idleness.

The opening show last Friday (4) demonstrates that there is much to offer in this version of the French nightclub show. Martini has imported one of the most elaborate sets of costumes seen in anitary. One particular sequence of Mme. Pompadour raiment inclicates the costs of reproduction in the U. S. would be around \$1,500 per copy. The elaborate hand detail should make these rags museum pieces.

There were also sequences in

seum pieces.

There were also sequences in which participants were clothed with artistic stretches of nudity, and another stanza had the femmes garbed in a few electric bulbs. Despite the frequent changes of costume, there is painstaking detail of execution which makes the garbone of the major stars of this revue. Designers such as Fath, Balmain, Desses, Rochas and Griffe did these imports.

The show has a tendency to

vue. Designers such as Fath, Balmain, Desses, Rochas and Griffe did these imports.

The show has a tendency to grow on the customers. It starts rather slowly, but builds to the point where there is almost a stand-up reception for the proceedings. Running time of two hours and five minutes will, of course, be scissored. During the unfoldment, the customers are given some of the most elaborate production seen here. There is much that can be cut to make this layout more compact. The editing shouldn't be too difficult inabmuch as the points of least interest are easily spotted.

Most of the talent comprises imports. Martini has brought over his own cast, which at insistence of the American Guild of Variety Artists has been augmented by U. S. performers.

The production toppers from France comprise a talented group of performers with some good singers and dance material. Piper pade includes Ginette Wander, Harry Seguela and Laura Tunisi (New Acts), and the terpers embrace Gordon Hamilton, previously seen by New York audiences in the Roland Petit ballet, who is partnered with a balleteer billed as Pasduna. Another ballerina, Jane Laste, impresses as one of the better in that medium for the commercial marts (New Acts).

Of the imported acts in the solo spots. Dominique, a smooth working pickpocket, and Dassie Bros, a pair of knockabouters, are under (New Acts). Buddy Clayton, with impressions, captitres the vocal texture and spirit of the subjects he impersonates. He's on for 20 minutes without a breakup, which is too long for an act that hasn's achieved name status, but he's received excellently.

The French Casino has a heavily populated show and it's one that must have vitually capacity business to keep rolling. Martini will have to go counter to the trend of the times to achieve this happy nect. The editing shouldn't be too difficult inasmuch as the points of least interest are easily spotted.

Most of the talent comprises imports. Martini has brought over his own cast, which at insistence of the American Guild of Variety Artists has been augmented by Littles in the standard of the talent comprises in the first of the American Guild of Variety Artists has been augmented by Littles of the American Guild of Variety Artists has been augmented by Littles of the American Guild of Variety Artists has been augmented by Littles of the American Guild of Variety Artists has been augmented by Littles of the American Guild of Variety Artists has been augmented by Littles of the American Guild of Variety Artists has been augmented by Littles of the American Guild of Variety Artists has been augmented by Littles of the Atlantic and his part of the Atlantic and the part of

Nancy Donovan, Joel Grey, Luxor Gali Gali, Clark Bros. (2), Peter Hanley, Dale Numally, Line (8), Mike Durso and Frank Marti orchs; \$3.50, \$5 minimums.

The current Copa layout, altough lacking that standout name draw for this east side spot, shapes up as another solld show that's balanced nicely over the 90-minute run. Hedging on the experiment with newcomer Joel Grey (New Acts), ops Jules Podell and Jack Entratter have surrounded the lad with three vet turns and the usual production numbers to spotlight the lookers in the line.

Tooliner Nancy Donovan, who

the lookers in the line.

Topliner Nancy Donovan, who regularly plays the swank New York hotel rooms, is a statuesque blonde with considerable savvy in working a nitery floor. Except for her sentimental lapse Into "My Yiddishe Mama" (which is an okay stunt for the Gaelie songstress as it also is for Billy Daniels, now on the Roxy Theatre, N. Y., stage, Miss Donovan projects a sophisticated songalog of standard ballads and showtunes, She is particularly effective with her sensitive renditions of "September Song," "Concentrate On You" and a smart change of paces in a clever rhythm item, "Calypso Blues."

Miss Donovan is a solid song-

Miss Donovan is a solid song-stress, with no stylistic tricks, and she might be spotted with more impact in next-to-closing rather impact in next-to-closing rath than at the finale of a long show.

than at the finale of a long show.

Always a surefire performer,
Luxor Gali Gali clicks strongly
with his spectacular sleight-ofhand. It's a standard turn which
Gali Gali has been using for years
with the familiar disappearing and
reappearing chick and coin routines
and some handkerchief knot stunts
involving a couple of ringside involving a couple of ringside customers. It's a begoff act.

customers. It's a begon act.

The Clark Bros., who played this spot last year, are a slick Negro hoofing duo with a flash tap terping routine. The boys work with speed and precision through three numbers and bow off with some ultrafancy stepping.

Vocality Poten Hypley and Dale

Vocalists Peter Hanley and Dale unnally front the production Vocalists Peter Hanley and Dale Nunnally front the production routines capably, including one repeat number, "Rockaway Beach," which features a couple of the line girls wearing furlined Bikini bathing suits. Mike Durso orch cuts the show in usual fine style. Herm.

Continental, Montreal

Montreal, July 2.
Marcel Lebon, Burton & Janet,
Chet Clarke, Jacqueline Hurley,
Rush Holden Line (8), Johnny Di
Mario Orch (6), Leon Lachance; 85c admission.

Marcel Lebon's first Canadian try is doing business but not the sort Jack Horn, manager and owner of the 450-seater, had hoped for. Lebon has youth, great personal charm but lacks the music-hall and recording rep of other French artists who have paid off so hand-somely in this town.

somely in this town.

Lebon has a nice, easy manner of delivering a song. His possibilities on this side of the Atlantic are much greater than the average French warbler because he has taken the trouble to learn a certain amount of English and his parlez before and after a song is satisfactory in both languages.

Opening with "Pop Scin" Lebon

Engatelle, London

London, July 1.
Julie Wilson with Phil Moore;
Arnold Bailey Swingtette, Edmundo Ros Rhumba Band; \$5.75 mini-

do Ros Rhumba Band; \$5.75 minimum.

In the two years that have alapsed since she made her London cabaret debut, Julie Wilson has played in two West End muslcals and his built up a following for her stylized, sophisticated vocalizings. Unless the heat wave beats the forecasts, the cumulative result of these two years of spadework should pay off handsomely in this farewell engagement before returning to New York.

Throughout the time she was working in legit Miss Wilson resolutely refused to double in cabaret, claiming the strain would be too great and the resultant performances inferior. That was a wise policy because, while doing just a little over the standard half hour, she puts everything she's got in the act to make sure it goes with more than the conventional zing.

There are clear signs, too, of careful planning and rehearsing. To eliminate any doubt on the backgrounding, Phil Moore came over specially from Hollywood to accompany her on the ivories, and in some of the deft arrangements. The resulting routine is smartly fashioned by mixing a few new tunes with some of the hits associated with her previous performances. On her opening night, despite the oppressive temperature, she had to beg off in a packed room.

The planning is adroitly done, She opens with a former fave.

she had to beg off in a packed room.

The planning is adroitly done, She opens with a former fave, "Most Gentlemen Don't Like Love," and then switches to a couple of fresh tunes, "Twelve Good Men and True" and "Every Baby Needs a Daddy." Follows with an effectively contrasting couple of hits, "Manhattan Tower" and "London by Night," while another new clicker is a cute lyric called "Look Younger, Live Longer." The act winds in fine style with two repeat hits, "A Wonderful Wonderful Thing" and "The Kinsey Report".

port."
Miss Wilson's date at this lush
Mayfair cafe is restricted to a fortnight. She has the sort of act that
would help lure the customers
away from rival outdoor attrac-

Apart from the immediate accompaniment by Phil Moore, the entire Arnold Bailey combo skillfully joins in showcasing the act, while the Edmundo Ros rhumba outfit provide their usual highgrade Latunes. Myro.

Celebrity Club, Sydney

Sydney, July 2.

Sydney, July 2.

Maxie Rosenbloom, Beryl Meektin, Kerry Norton, Bettina Nelson,
Jimmy Parkinson, Celebrity Girls
(8), Daniel Mas Band (6); production, Carl Randall; \$3 minimum.

Celebrity is the only Aussie nitery playing imported talent. Run by Joe Taylor, a top name in the nitery biz and w.k. sportsman, Celebrity is an established intimery playing to the carriage trade. It's the one bright night spot of this city.

Atmosphere is one of soft lights

Riviera, Ft. Lee, N. J. Zero Mostel, Will Mastin Trio with Sammy Davis, Jr.; Georgia Gibbs, Amin Bros. (2), The Cabots (3), Donn Arden-Ron Fletcher Line (12), Art Johnson, Walter New Orch, Pupi Campo Rhumbas; \$3.50.\$5 minimums.

Following Tony Martin's four weeks of capacity business at Bill Miller's swank Riviera is a tough chore for anyone. But Zero Mostel, the Will Mastin Trio with Sammy Davis, Jr., plus songstress Georgia Gibbs, who opened at the Jersey oasis Thursday (3), should rack up tidy trade during their tenure. For the three turns have a diversified appeal and add up to solid warm weather entertainment.

In 25 minutes onstage, comedian Mostel socks across a variety of impressions—from a breezy lampoon of his onetime infanty colonel to a hilarlous takeoff on Ezlo Pinza. The portly Mostel's routines aren't exclusively of a verbal nature for he imitates the roar of an airliner (to a round of audience guifaws) and mimics an electric coffee maker with uncannily accurate pantomimes.

Burlesque of Pinza more or less represents a tour-de-farce for Mostel's more in the fine of the most of the completion of the completion

(Continued on page 46)



ROYAL GUARDS Currently
DESERT, HOTEL
Coeur D'Alene, Idaho

551' Bury New York N'



HILTON SISTERS Warld Famous

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* TALENT CONTEST MONDAY NIGHTS

Prize: Professional Engagement Duplicate Prizon Awarded in the Case of fit

AGVA's Deejay Ban 'Unenforceable,' Sez Union Administrator Irving

Jack Irving, national administrator of the American Gulld of Variety Artists, has declared that the recent AGVA ruling forbidding performers to appear on disk jookey shows emanating from cafes is unenforceable. Regulation, which went into effect June 23, may result in revocation of the union card with repeated offenses.

Trying declared that the rule.

Blue Angel, N. Y., will attempt keep its main room open for the union card with repeated offenses.

Trying declared that the rule.

card with repeated offenses.

Irving declared that the rule, passed despite his recommendations, is primarily a bad plece of legislation. He feels that it's improper to forbid a performer to appear on a show which may get publicity for him as well as the spot in which he's appearing, unless the performer does his act. If the remarks are impromptu and do not touch on regular routines, Irving said, there's no reason to prohibit appearances on cafe disk jockey shows.

Irving said that unless AGUA

Irving said that unless AGVA authorizes monitors for the late hour cafe turntable shows, there's little likelihood of any enforcement at this time.

Chi Lakefront **Fair Hope Dims**

Chances for resumption of the Chicago Lakefront Fair in 1953 took a nosedive last week when the local Park Board ordered the Chilocal Park Board of defeat the Christoga Fair Corp. to tear down the remaining structures and restore the grounds for use as a park.

Half a dozen administration buildings had been left standing since 1950 in the hope that the exposition would be reactivated.

exposition would be reactivated.
Despite the fact that revenue from taxes on racing within the state would yield about. \$800,000 for the fair, reception has been lukewarm by prospective exhibitors and civic leaders.

2d Nitery Faces

'Lewd' Rap in A. C.
Atlantic City, July 8.
Second nitery in this resort to face charges of permitting a lewd show on premises, operators of Cliquot Club have been ordered to appear for hearing next week (16) before the Alcoholic Beverage Control Commission at Newark

before the Alcoholic Beverage Con-trol Commission at Newark.

ABC agents on Thursday (3) charged that Sharon La Rue and Ilona McKnight participated in a performance which was "lewd, in-decent and immoral."

A week ago, operators of the In-ternational Paddock got similar summons. Both spots are in the same block in mid-city and both face loss of licenses.

3 Top London Niteries Reshuffle Their Bands

London, July 1.

Important band changes are taking place in three leading West End niteries, the Cafe de Paris, Ciro's and Astor. After three years at the first-named, Sidney Simone is to leave as part of the normal house policy of changes from time to time.

to time.

Last week, Paul Adam left the Astor and the Santiago Rhumba outfit, which had been doubling at the Colony and Astor, departed last weekend on the expiration of contract. The Don Carlos aggregation is taking over. Next Saturday (5) Ronnie O'Dell quits Ciro's Club to return to the Spider's Web, a roadhouse outside London.

Harry Adler's O'seas O.O.

Agent Harry Adler flew to Europe yesterday (Tues.) for a stay of several weeks in which he'll scout some acts to import to the U. S. in the fall.

the fall.

Adler will also negotiate a deal for Beatrice Kraft to open at a London cafe in September, and for a Palladium stand for Alan King.

El Mamba New in Miami

To Span the Summer

Blue Angel, N. Y., will attempt to keep its main room open for the entire summer. In previous years, the spot either operated the lounge only or closed entirely.

New bill which opened last week has Josh White, Eartha Kitt, Or-son Bean and Portia Nelson.

AGVA Set to Hike Benefit Minimums

The American Guild of Variety Artists will move to hike the benefit rates of performers from one-seventh of the weekly salary, with \$285 as the highest minimum, to one-fifth of the weekly wage with low upped to \$400. Motion to that effect will be introduced at the next executive board meeting, date of which is still to be set.

New legislation indicates that the union is seeking to make bene-fit terms stiffer than previously in an effort to steer what have been benefit shows into straight paid

shows.

Union's national administrator Jack Irving stated that he'll recommend nixing the annual police benefit at Miami Beach this season. This affair had been getting its talent gratis, according to Irving. He said that he expected some Miami Beach delegations shortly in order to make arrangements to have the gendarmes get the acts for free. He'll ask that the performers get the prevailing benefit rates.

U.S. Claims \$114,972 From Cleve.'s Birns; Alhambran 'Broke'

Cleveland, July 8.

Cleveland, July 8.
Topsy-turvy career of Alhambra
Tavern-Club took another setback when Alex (Shondor) Birns,
reported to have a large interest in
it, was handed a \$114,972 income
tax bill by the Government last
week. Once one of city's classiest
night spots, which shifted to a
name black-and-tan entertainment
policy recently, it immediately
dropped all acts when Birns was
tagged by collector of internal
revenue here. tagged by corevenue here.

Bureau's ågents spent two years probing for evidence of his income from 1944 through 1950, tracing his business activities in Florida, Texas and California.

Texas and California.

Birns seemed unconcerned by the tax claim, saying he was broke, that he never earned amounts of money mentioned and that he had no property or bank cash which could be tied up. Nor was he worried about his still-pending deportation case or financial troubles of the Alhambra.

the Alhambra.

Last year, a \$193,000 cabaret tax claim pushed the nitery through bankruptcy mill here and recently the internal revenue collector seized its bank accounts to satisfy \$30,000 in similar claims. Despite these headaches, Shondor stated that the room will launch another policy change before autumn.

AGVA Bans 'Rewards' For **Bd. Members on Insurance**

Executive board of the American Guild of Variety Artists last week passed a resolution forbidding any board member from deriving a commission, profit or other financial benefit from the union's insurance view.

Motion was made necessary because of prolonged wrangling on the plans being solicited by the union. One board member, Murray White, has been working on the plan for some time. Murray, a singer, is also an insurance broker.

Miami Beach is to get a new nitery, El Mamba. Spot will be run by George Mann and Label Spiegel.

As the name implies, cafe will be on a Latin talent and music policy.



DIOSA COSTELLO

Starring in Frank Sennes'
"Mardi Gras in Rio"
Just concluded 3 weeks, Lookout
House, Covington, Ky,
OPENING Thursday, July 10th,
Cal Neva Lodge, Lake Tahoe.
Variety says, "The Remarkably
Versatile Star Diosa Costello."
Personal Management
JACK BERTELL
4 West 58th Street, N. Y,
PL 9-5250

AFM Pulls Orchs, **Closing 2 Cafes** In Miami Beach

Miami Beach, July 8.

Miami Beach, July 8.

American Federation of Musicians' local here shuttered two of the bigger hotel niteries when they pulled out bands at Casablanca's Club Morocco and Sherry-Frontenac's Pompadour Room on first day of July 4th weekend. Both hotels are owned by same interests.

tels are owned by same interests.

Move came as climax to series of incidents which led to suspension for a year and fine of \$475 for orch leader at Club Morocco, San Kanez, on charges of underpaying musicians and working under scale set by union. Hotels ops replaced him with another batoneer, but AFM execs here took action on the holiday, claiming that Kanez was still around and interfering with the new leader.

Action by the union, just prior

the new leader.

Action by the union, just prior to heavy weekend biz expected, led the hoteliers, Sam Cohen and Ivar Blacker, to seek a delaying injunction in Circuit Court. Court ruled, however, that union was within its rights in applying the pullout with observation that the move, though obviously one that hurt the operations, still could not be halted.

Both clubs remain shuttered un-

be halted.

Both clubs remain shuttered until meeting this week between the AFM local board of directors and hotel reps. Monica Boyar and Jimpus Burns were current at the Club Morocco and Sammy Walsh at Sherry-Frontenac at time of closing. All acts agreed to await outcome. If musicians' group keeps spots blacked out, hotel officials say all acts will be paid their contracted sums in full.

M&L GUARANTEED 130G FOR 3 AUGUST DATES

Hollywood, July 8.

Hollywood, July 8.

Martin & Lewis will get a guarantee of \$50,000 against 70% of the gross for a one-week stand rekindling the Mastbaum Theatre, Philadelphia, opening Aug. 18.
They'll nab the same coin 10 days later when they play a one-weeker at the L. A. Paramount.
Comics precede the Philly date with a fortnight at the Chez Parec, Chicago, beginning Aug. 3 at \$15,000 per frame. Team owes the spot one week and is tossing in another for good measure.

After an October session at the Dallas State Fair and a brief rest, team will play about a dozen one-nighters in the east, winding with a tentative two-and-one-half hour concert of special material, including dramatic stuff, at Carnegie Hall, N. Y.

Meers' U.S. Tour

Paul Meers, Negro singer and dancer, who has appeared at the Folies Bergere, Paris, will start a U. S. tour in September.

He'll be repped in the U. S. by William Taub.

Henie Skeds Chi in Sept. to Beat Wirtz Icer There; Xmas in N. Y.

Felix Young Plans 500G Cafe in Miami Beach

Cafe in Miami Beach
Felix Young, former operator of
the defunt Trocadero, Hollywood,
will complete one of the largest
eateries in the Miami Beach area
in time for winter operation. It's
reported that the building, now
under construction, will cost
around \$500,000.
It's expected that Young will
operate with two bands and a
single act policy.

'Peep' for B'way After N. J. Ban

Frank Sennes, whose attempt to install a tented version of "Peep Show" in Wildwood, N. J., was stymied by city authorities, has leased the Holiday Theatre, N. Y., to put on the show. House will open tomorrow (Thurs.) and Sennes expects to hold out at least until Aug. 21 there. Tab unit is then skedded for the Riverside, Reno, but should business hold up, he'll postpone that date.

he'll postpone that date.

Opening at the Holiday Theatre was negotiated late last week. Deal was started shortly after it was evident that Wildwood officials would not be moved from their decision to ban the tent show on the ground that it would create a "carnival atmosphere." Sources close to Sennes believe that the ban was instituted at the behest of Wildwood nitery operators.

of Wildwood nitery operators.

Sennes, a Cleveland booker and
producer, plans to run four shows
daily at the Holiday. There will
be a first-run film, "Kentucky
Jubilee." Title of the tab was
leased from Mike Todd, who
originally produced this oppus
which ran a couple of seasons ago
at the Winter Garden, N. Y.

The Holiday has been leased for

The Holiday has been leased for stage shows previously. Theatre had "Bagels and Yox" last season.

Vegas' Sahara Wants N.Y. Copa's Entratter To Direct Operation

Las Vegas, July 8.

The Sahara Hotel here, which is expected to be completed shortly, is attempting to fiet Jack Entratter, manager of the Copacabana, N. Y., to direct the entire operation. Subject has been broached to Entratter, but so far he's mum.

Entratter may confer with the syndicate building the hotel when he leaves for the Coast shortly. He he leaves for the Coast shortly. He is expected in Hollywood to huddle with some top names for Copa engagements. It's also reported here that Entratter plans an extended stay on the Coast for health rea-

Entratter is stockholder in the Copa. He and Jules Podell are in control of the spot, the former having managed it since its opening in 1940.

Canuck Stripper in Dutch On Illegal Entry Into U.S.

Minneapolis, July 8. Minneapolis, July 8.

Jeanette Wilby, Canadian nitery stripper known professionally as "The Dark Venus," was placed on probation for two years by Judge D. F. Donovan in U. S. district court. She had pleaded guilty to conspiring to violate the immigration laws by illegal entry from Canada into Minnesota.

Ludge Donovan also ordered Miss

Judge Donovan also ordered Miss Wilby turned over to immigration authorities for deportation back to Canada.

Canada.

Miss Wilby, who had been spirited into this country from Canada
by six deer hunters, said she had
spent 92 days in jall, awaiting sentence. She had been arrested by
immigration officers in New York
several months ago after she had
jumped ball in Miami on the same
charge.

fensive this year in her war of icers with Arthur M. Wirt, Chicago blades impresario and one of the most important arena operators in the U.S. Miss Henie, who broke from the Wirtz-Jim Norris-Bill Burke combination last year after 16 years, is set to start re-hearsals and play a stand at the hearsals and play a stand at the Swing Auditorium, San Bernar-dino, Cal., July 21 and her next probable date will be at the Inter-national Amphitheatre, Chicago, on Sept. 15, far in advance of the Wirtz-operated "Hollywood Ice Re-vue" which generally opens that town around Christmas.

town around Christmas.

Although schedule is still being made up, it's felt that Chi was selected because of the fact that Miss Henle stored her tank equipment at the Amphitheatre, thus she'll save considerable transportation costs. However, in order to do so, she'll have to forego some lucrative dates in the far west, or retrace her steps in that direction. Miss Henie has also leased the

retrace her steps in that direction.

Miss Henie has also leased the
Armory at 61st and Columbus
Ave., for her show which will start
in New York Christmas night.
Last year, Miss Henie leased the
Kingsbridge Armory in the Bronx,
but canceled out shortly before
her opening. Show had received
unfavorable publicity because of a
bleacher seat crash in Baltimore
shortly before the slated N. Y.
preem.

Miss Henie is shut out of Market.

preem.

Miss Henie is shut out of Madison Square Garden, N. Y., which
already has set its quota of icers
for the year. The Arena Managers
Assn.'s "Ice Capades" will open
there sometime in September, and
the Wirtz show will teeoff there
later in the year. She'll again
carry portable equipment.

Woo Tony Martin As CNE Topper

at the Canadian National Exhibition, Toronto, Aug. 29, is in the works. Only drawback is a previous Martin commitment for the California State Fair, which must be cancelled out if his CNE stand is to come about.

is to come about.

Deal for Martin follows a devious route and it's being set by Eddle Elkort of the Lew & Leslie Grade Agency. Martin is managed by the Nat Goldstone Agency, Hollywood, and is booked by the William Morris Agency, Elkort, together with Jack Arthur, producer of the grandstand show, talked to Martin while singer was at the Riviera, Ft. Lee, N. J. Goldstone agency is attempting to cancel the California stand.

Although Martin ien't yet set

California stand.

Although Martin isn't yet set, there has been considerable activity by most of the major agencies for the top spot at CNE, Music Corp. of America had been submitting the Andrews Sisters and Jack Carson. Morris Agency, which previously had Betty Hutton booked for this year's stand but had to cancel out because of commitment to start work on the Paramount lot, was submitting Ed Wynn, Gordon MacRae among others.

The Elkort office has also

The Elkort office has also signed the Seven Ashtons, an Australian risley act current at the Latin Quarter, N. Y., for the fair.

trainal risley act Current at the Latin Quarter, N. Y., for the fair. Martin's salary hasn't been revealed, but it's known that Hutton was to be getting \$50,000 plus overages over \$350,000. This salary is for 14 days to be played in 16 days, starting Aug. 29. There are no Sunday shows.

CNE officials are fearful that no top headliner may come through for this year if the Martin deal doesn't jell. Consequently, they're ballying a nightly automobile give-ballying a nightly automobile give-ballying a nightly automobile give-ballying a hightly automobile give-ballying show be all-Canadian, with the exception of the headliners. Already booked are a 48-girl line, a 48-voice mixed chorus, the Lunds, and a musical ride of the Canadian Mounties.

Night Club Reviews

Riviera, Ft. Lee, N. J.

Riviera, Ft. Lee. N. J.
Johnnie Ray, among others, with amazing fidelity. He slickly does Lanza's "Be My Love" to reap heity applause.
For a bow-off the talented Davis, Jr., wows 'em with a terrific Johnnie Ray number, replete with tears, handkerchief and sundry other props. He and his partners-uncle Will Mastin and father, Davis, Sr., are booked for two weeks with options.
Georgia Gibbs, who recently came to the fore via her Mercury waxing of "Kiss of Fire." dishes out some eight numbers including "Fire." Petite gal knows her way around a tune, but her 19 minutes onstage seem too much of a good thing. Her programming of four oldies especially offers room for judicious trimming, Otherwise, she fetchingly chirps "So Madly in Love," another Mercury etching with hit potentialities, and clicks in the nostalgia genre with "Rockabye My Baby With That Dixie Melody."

Balance of the layout comprises two holdover turns plus the Donn-

abye My Baby With That Dixie Melody."

Balance of the layout comprises two holdover turns plus the Donn-Arden-Ron Fletcher house line and emcee-singer Art Johnson. The Cabots, two lads and a gal, impress with their adagio dancing. Amin Bros, are a risley team who display a remarkable sense of timing and control. Line of 12 girls, snapplly garbed, scores in a pair of production numbers. Johnson adequately handles the conferencier chores while Waiter Nye's band, per usual, cuts the show neatly. Pupi Campo's outfit is on hand for the rhumbaddicts. Session was overlong at 100 minutes opening night, but was to be trimmed about 10 minutes. Gilb.

Thunderbird, Las Vegas

Las Vegas Las Vegas Las Vegas Las Vegas Las Vegas July 3.

Les Baxter & Chorus (12) with Bonnie & Brooks, Notables (5); Nancy Andrews, Jayualkers (3), Johnny O'Brien, Kathryn Duffy Dansations (7), Al Jahns Orch (11); no cover or minimum.

Continuing with his successful pattern of showcasing nitery tyros and new faces, producer Hal Braudlis can chalk up another winner in the Les Baxter package. Fired by over-capacity July 4th weekend biz, Thunderbird entry should roll along for good results through word-of-mouth buzz during entire two frames.

word-oi-mouth buzz during carriers two frames.

Baxter's arrangements for chorales and backgrounds to hypo a plethora of recent Capitol waxings have succeeded in whipping up sales and attention. Next step brought the planist-maestro into

NICK LUCAS

SHAMROCK HOTEL HOUSTON, TEXAS

2 weeks July 8 thru July 21 Booked by MCA, Dallas

JACK DENTON

WORLD'S GREATEST COMEDIAN

But Means Nothing on Mars

his own eminence as artist in the disk firm's roster. Then followed the Baxter click, "Blue Tango," with record's popularity resulting in current preem. Rather than present only his choraleers, Baxen devised choreography by Bonnie & Brooks to enhance several songs, plus bringing forth the Notables from his six male, six femme group for added effects. (See New Acts).

Acts).

Nancy Andrews caroms from recent Stem musical, "Touch and Go," and as standby for Ethel Merman in "Call Me Madam," to make a pleasing impression in her Vegas debut. Comedienne ventures forth with "Cockeyed Optimist," switching lyrics to amusing "Cockeyed Bigamist." Instead of bleating "Bill," as followup, chirp should have stuck to her forte of light comedy tunes. Tendency to flat shows up noticeably in the ballad, but can be covered during frilly ditties. Her "Hostess with the Mostest" comes off okay, and she wisely chooses a topical melange of political lyricing for closer.

Jaywalkers step out for quickte

lange of political lyricing for closer.

Jaywalkers step out for quickie opener, tossing some comedy back and forth amidst good display of acro-pushups. Hanging their act upon radio gab is corny device, and fall-guy attitude of one member seems contrived, but manage to pull good mitting after slow-motion fight and fencing nonsense. Aside from "Gay Paree" fling as curtain - raiser, Kathryn Duffy Dansations embellish the Les Báx-ter production numbers with tasty choreos. Added color to the Bonnie & Brooks terping is etched by line in "Brazil," and sock closer, "Blues," from "An American in Paris." Latter features some delightful stepping by Christina Carson and Lucy Lewin in duo. John ny O'Brien puts out his usual capable job as emcee and as opening warbler.

Al Jahns batons his orch knowled the cortext the context the conte

warhler.

Al Jahns batons his orch knowingly to extract immediate response on all cues. Special kudosing goes to Bob Robertson for his sponse on an ease.

ing goes to Bob Robertson for his many flute solos backgrounding the Baxter ensemble, also to added percussionists, bongo and timbali beaters of the headline package.

Will.

Quaglino's and Allegro.

London, July 4.

Helene Cordet, Tibor Kunstler
Hungarian Gypsy Orch, Rudi Rome
Quintet, Fela Sowande Piano Duo;
\$435 minimum \$4.35 minimum.

In the few months since she first broke into cabaret Miss Cordet has made rapid strides. Starting off as a supporting attraction at Ciro's with two or three numbers a night she was subsequently elevated to a solo spot and has since had similar bookings in other niteries. Recently she broke new ground with her she broke new ground with her entry into legit to star in a West End thriller. She is doubling that date with these two intimate Pic-cadilly niteries.

cadilly niteries.

Chirper is a Franco-Greek blonde of striking appearance, enhanced by an attractively simple gown and an easygoing personality. Her act is designed to touch off a previously displayed tendency towards customer participation, and with a trailing mike she moves freely around the tables.

around the tables.

At the Allegro, where show was caught, Miss Cordet has a compact, six-number routine with a mixture of English and French songs, including a cute lyric entitled "Three Little Kittens." Another good number is "In the Palm of Your Hand," rendered in a bright and breezy style. As on previous occasions, her best participationer was "Alouette" in which customers are easily induced to join in the choruses and actions.

Act is backed in competent style
by the Rudi Rome Quintet who
with the other two combos alternate for the dansapation in the
two rooms.

Myro.

That Fabulous Foursome -

THE DAY DREAMERS

and PADDY WING

HELD OVER AT THE FLAME, AKRON Thanks to Pete Petroff and Phil Lampkin, William Morris Agency, Chicago

Opening PALACE, New York, July 18th

Management: HARRY LAWRENCE, 1650 Broadway, New York, N. Y.

Los Angeles, July 3.
Champ Butler, Pat Morrissey,
alter Gross Trio; \$4.50 mini-Walter

This spot, which has been trying to establish itself in the Ciro's-Mocambo belt on Sunset Strip, still will have to keep in there promotionally punching during the two weeks this new bill is on display. One new advantage accruing, however, is that this layout has a face and talent new to Coast.—Pat Morrissey—which cause comment here. That's the sort of thing Crescendo has needed since it was unveiled on site of the old Trocadero by Harold Steinman. In its brief existence, performers very familiar out here have been up at bat.

Miss Morrissey, who was recently

out here have been up at bat.

Miss Morrissey, who was recently at La Vie En Rose, N. Y., is a platinum blonde, so round and fully packed, with a hoydenish manner of selling songs. Sex smolders, but without the slightest offensiveness. Via vocal nuances and arch looks and gestures she kept house's attention riveted on her opening night—no mean feat in this well-groomed grogshop. Routines included "Baby, It Must Be Love," "Lover Man," "House Of Blue Lights," "Get Happy" and "Just You, Just Me."

There's nothing particularly pash

Of Blue Lights," "Get Happy" and "Just You, Just Me."
There's nothing particularly pash in that pack of tumes, per se, but there is in her insinuative manner. Of delivery. She left the crowd yammering for more and a 15-minute intermission was inserted to cool the environs because topining is another singer, Champ Butler, and following Miss Morrissey without a lapse would have been to ugh, considering his straightaway styling.
Butler, rising off the rep he's gained from Columbia diskings over past two years, made a typical opening night mistake by doing at least three too many songs. Consequently he dissipated his peak effectiveness to a degree. Best received were "Them There Eyes," "Down Yonder" and "Because Of You." He's effective on such ballads as "Younger Than Springtime" and "Indian Summer," but should drop such melodramatic posturing as "Dry Land," Butler has a freshead, boyish appearance and relaxed delivery.

Real hero of bill is Walter Gross who with only a bass-guitar-drums

faced, boysts appearance and laxed delivery.

Real hero of bill is Walter Gross who, with only a bass-guitar-drums rhythm trio in back of his piano, gives a versatile and variegated background to the singers. Cues during Miss Morrissey's routines are difficult, but Gross' combo flawlessly executes 'em, adding a lot of color and verve to act. Butler, in disking, is accustomed to big orchestral framing, replete with gimmicking. Gross and boys give an amazing facsimile of same. Between shows, combo suavely churns out showtune sets, exhibiting a nice beat.

5 O'Clock, Miami B'ch

ber song-tales of "Sunday Kind Of Love" a smart sativization on effect of TV on Tennessee mountainers. He shad and He's a Galitz" version of "Feudin'" a topical "When A Republican Loves A Democrat," and for the encore, "Galitzlaner Rhumbord of the latter. Potent illustration came last week when the frement of comedienne-songstress was hospitalized for blood transfusions; spot had to close down for the several days of her absence. Return in time for the July 4th weekend proved the point, with turnaway crowds. On an overall yearly basis she is the most solid draw in the area, winter or summer.

For her current show Miss Raye gathered an all-male contingent of acts that add up as the best line up presented here in many a month. Kirby Stone quintet, normally a toplined act for clubs in this sector, are teeoffers here and wrap up with their instrumental side, they show plenty of solid technique on the bass drums, accordion-piano, sax and trumpet. The material is mostly new and etched for laughs and they keep the mitts mounting into rousing finish.

Jackie Kannon is a returnee with a completely new act, plussed by his now standard spoofing of magicos in the "egg in the bag" trick and his sequence with lushlooking blonde for finish. Stuff is soundly routined for maximum mitt markups. One of the fresher comedy acts to play this town, his timing is easy and geared to the and's risibilities for that suratory for the encore, "Galitzlaner Rhumbord the encore, "Galitzlaner Rhumbord as sis solid.

Zodiace Rtoom, Scalitzlaner Rhumbord for the encore, "Galitzlaner Rhumbord and for the encore, "Galitzlaner Rhumbord as sis solid.

Zodiace Rtoom, Yenddy Calo and his solid. The heads which makes the hip-swing addicts happy. Freddy Calo and iss is solid.

Randy Brown, with a mccooy you all drawl, is furnishing Grade A motration and trumpet. The material is mostly new and decked balls.

Brown easily qualifies as Texas' before the first of the

expects her standards as well as the ballads and look for her clowning up of numbers. On the straight side, her "Black Magic" and other balladings are standout. Showmanship and projection make for listener attention, despite gag-filled leads into the straights. Comes back for her expected "Glory Of The Sword" segment with the Yost singers to a begoff wind. Lary.

Gutineau Club, Ottawa

"The Black Magic Revue," with Jerry Cooper, Jackie Fields, Arnie Sulton, June Oliver Girls (6), Harry Pozy Orch (8); 75c cover, \$1 Sat.

Harry Pozy Orch (8); 75c cover, \$1 Sat.

Gatineau Club gives its customers an integrated revue this week, blending acts, girls and band in a compact, smoothflowing unit with maximum punch and drawing plenty of palms. Produced and staged by June Oliver, "The Black Magic Revue" stars Jerry Cooper who emcess, sings, plays trombone and mugs with a verve that draws begoffs even from the youngsters who know him only as a disk voice. Cooper's solo work (he's on several times) has him using an Irish collection, including the inevitable "McNamara's Band," and some nostalgia with "Red Red Robin," "Way Down Yonder," "Kiss of Fire" and "Old Black Magic" a la Daniels.

Show tees off with June Oliver, Girls in new, effective costumes in a "Lullaby of Broadway" session, working with Cooper. Pert and capable Ebba Rosenblad, till now of the line, is spotted in a brief but socke modern ballet bit, Later the girls and Cooper team in a blues number via "Birth of The Blues," "St. Louis Blues" and "Limehouse Blues." Femmes close, the show in fancy costumes of the '20s, designing their dancing to the Charleston era. Routining is boff. Revue is enhanced by the slick magic of Jackle Fields who keeps his bit on a high rung. Comic Arme Sulton holds the crowd easily, closing his act with panto recordings.

Nautilus, Miami Beach Miami Beach, July 6.
Gracie Barrie, The Bradys (2)
reddie Calo Orch; no cover of

Freddie C minimum.

Return of Gracie Barrie to this big hotel's Driftwood Room proves that when the spot books in an act that's known hereabouts, the business will be there. In recent weeks, patronage has been sparse, but with advent of Miss Barrie they began to come in enough numbers to bring the black side of the ledger into view again.

Easy working, sure in her approach to her special-material lineup of laugh-lined lyrie ideas, Miss Barrie holds them all the way with her song-tales of "Sunday Kind Of Love;" a smart satirization on effect of TV on Tennessee mountaineers; her standard "Tm a Litvak and He's a Gallitz," version of "Feudin," a topical "When A Republican Loves A Democrat," and for the encore, "Galitzlaner Rhumba." Attractive, handsomely gowned lass is solid.

The Bradys open proceedings with a group handle the backings aptideas which makes the hip-swing addicts happy. Freddy Calo and his group handle the backings aptly, and for the dance sessions keep the floor filled with their Cubano mythms.

Riverside, Reno

Ted Lewis, Geraldine Du Bois, Manor & Mignon, Meribeth Old, Elroy Peace, Tung Pin Soo, The Ben Yost Colleens (4), Riverside Starlets (12), Ted Lewis Orch; no cover or minimum.

The seasonal high at the Riverside is Ted Lewis. His show usually means the beginning of the big name parade for the summer in this showcase, and the yearly event is accorded the reception of a fave son just back from the wars. Everybody turns out.

The sparkler in this Fourth of July package is still the old high-natter. Moving through the routines as an emcee or barker, kibit-zer or heckler, Lewis never detracts from the headliners but points up their act, enhances them with gestures and song-talk.

"My Hat, My Hands, and My Cane" nostalgically recalls his 48 years in show biz for opener. He's brought on by George Moro's starlets in an extravagant dance done in tophats, white ties and canesand little else.

A production salad with French Cressing follows. The Four Colleens, Manor & Mignon, Geraldine Du Bois and Elroy Peace cavort to "Pigalle." With Apache dance and a semi-Can Can thrown in, show is off to a fast start. Quick follow-up is "Leader of the Band" with baton-twirling Lewis prancing through the bit and Four Colleens singing.

by is Leader of the Band with laton-twirling Lewis prancing through the bit and Four Colleens singing.

In a sideshow barker spiel, Lewis brings on Meribeth Old who pretzels atop a table. She contorts beautifully into a variety of knots, climaxed by drapling her legs over the edge of the table.

"Let's Be Buddies" is a suggestive little piece with Du Bois and Lewis exchanging lyrics. "I'm the Face and I'm the Body" is next, with the obvious roles taken by each. This frank duet is best for laughs.

In a charm sequence with Lewis, talking the lyrics of "You're Such a Pretty Thing," Mignon floats prettily through a dance, folding like a flower at the end of the number. Manor & Mignon duet begins from here, spot picking up Mignon from floor into the arms of partner for a thrilling ballroom dance, then a paso doble whirl.

Inevitable "Me and My Shadow" is next frame with Elroy Peace following him through a flawless walk and gesture, while Four Colleens lend lyrics. Sequel to this is Lewis and clarinet with "Tiger Rag."

Lewis and charmet with Abernag."

Colleens take over for a medley, each with a solo, on "Love is Sweeping the Country," "I'll See You Again," "The Man I Love." Girls are fresh and lovely. In bar-

(Continued on page 47)



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Night Club Reviews

Riverside Hotel, Reno bershop harmony, they sing "Roll Dem Bones."

bershop harmony, they sing thom benes."

Tung Pin Soo is an oriental magician who produces lighted cigarets like a vending machine, then a cigar and pipe. He also hatches some pigeons from a bag, and dissolves a full-sized chicken. Lewis kibitzes through this whole routine with some amateur magic of his own for laughs.

Tung Pin Soo climaxes with a freeating exhibit, swallowing flame from one sword and lighting another with breath. Finale is Cuban gathering of songs and dances with whole cast and Starlets, bringing on "Peanut Vendor," with Lewis tossing peanuts out to Riversideliners. He runs in "A Million Memories" and winds with "When My Baby Smiles at Me."

Production is 90 minutes without a dull moment. Macu.

Jean Parks, Bobo Nocho, Quentin Foster, Auron Bridgers, Sandra Ward; no cover, minimum \$1.

Jean Parks, sepian warbler from the U. S., has opened a cellar club off the Champs-Elysees under an Arabian restaurant. Spot is a tubular affair decorated in garish Oriental motif. Intimery features a diverse group of Negro chanters and main aspects are relaxed atmosphere and general meeting place for American musicians in Parls. Drinks are reasonable and club is open all night for stragglers and stayer-uppers. Clientele is mostly American with some French fans. rench fans.
Miss Parks femcees and sings in

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IN THE HEART OF CHICAGO'S LOOP near the Chicago, Harris, Selwyn and Erlanger Theatres, and adjacent to all felevision stations it's the

RANGROFT HOTEL

a driving manner that puts over her ballad material in the confines of the dimiy lit club. Gal's looks and pleasant personality enhance her work.

Sandra Ward, Jamaican singer, has a plaintive voice and good piano self-accomp that make her a pleasing offbeater. She gets depth and is an attention-puller as she glides over old standards and does a ribtickling calypso takeoff on Errol. Flynn in the confines of Trinidad.

Lobo Nocho sounds like a combo stateside-West Indian hepster as he does an impromptu with Miss Parks amid general heckling and choralizing. He interprets with a subdued crooning and demands sharp listening, but he doesn't have the personality and delivery to warrant the low-register work.

Quentin Foster, who has played Paris clubs for the last two years, does a pleasing song stint with with some hep lyrics on the American abroad and some sad songs about a gal who went wrong. Foster delivers well and has fine personality. Aaron Bridges does excellent accomp.

Club biz is still slow but word-of-mouth should help build this.

Mosk.

El Cortez, Las Vegas

El Cortez, Las Vegas Las Vegas, July 3. Martha Davis & Spouse, Donald Novis, Alice Hall Quartet; no cover or minimum.

Reopening of El Cortez two weeks ago was surrounded by the usual hassles, but operation is sailing smoothly now with excellent biz forecast all summer. Entertainment policy has been shows

usual hassles, but operation is sailing smoothly now with excellent biz forecast all summer. Entertainment policy has been changed to allow three full shows nightly instead of continuous and alternating—all for the better.

Martha Davis & Spouse (Calvin Ponder) are a cinch to pack the Supper Club Room every show. Warbling and hosting of Donald Novis is pleasing contrast, satisfying rounders who like their music on the dulcet side.

Miss Davis, a sepia shouter and 88-er, is a vet of Coast bistros. Her frequent stops in Vegas have resulted in the accumulation of a sizable clientele who rush to her openings and keep rooms filled for, duration. A woman of extralarge proportions, she has attributes of high humor, lusty songfare, flashy pianistics and bassist spouse who gives some spectacular rhythm touches.

Bouncy opener, "Please Don't Talk About Me When I'm Gone," segues quickly into medley of "Dinah" and "Down Yonder." Spreading into blues, Miss Davis warbles and bongs "Hongkong Blues," and crowd-pleasing "Honky Tok Train." Switches for a terrif mood piece, "Back Street," accomping herself on celeste as well as the spinet.

Spouse Calvin Ponder vocals "River St. Marie." to encore lampoon of Inkspots in "Do I Worry," with Mrs. P. Injecting comedies. "Sarah," a double-entendre tossaway, "Swanee River" in various tempos, and "Stone Cold Dead in De Market" wind up the sesh for ovation.

Novis spreads warmth upon entrance, and pulls in plenty salvos

tempos, and sour the sesh for ovation.

Novis spreads warmth upon entrance, and pulls in plenty salvos for his tenorizing of "Lovely Day Today," coupled with "Beautiful Morning," Catches Gaelic spirit neatly with "Dear Old Donegal," and attention with his Berlin medley, Softly intoned "Galway Bay" closes the Novis period for outside reception from tablers.

Alice Hall Quartet is introed at opening to sizzle a boppish "Pennies From Heaven," carbon of Capitol disk. Miss Hall, a volatile accordionist of the contemporary music mode, gets in some weird chordings and skat vocals. Group lends backgroundings to Davis' and Novis' innings, dishing unusual shadings in spite of small size.

Relievne Casino. Mont? (FOLLOWUP)

Montreal, July 2.
Retaining the opulent Natalie Kamarova productions, the Bellevue cashes in on the double holiday (Dominion Day and July 4) with two new entries to bolster current layout.

Best by far of the newcomers are the Novellas, a couple who combine their balancing talents to offer a standout performance right in character with the policy of this room. Male half of team takes most of the kudos as he works a 12-foot ladder, steadying the tumbling of his partner and then topping routine with a fox terrier that climbs to his shoulders for a sock oreception. Finesse and general savvy make them surefire for the Beller

vue and duo are good for returns

vue and duo are good for returns anytime.

Ray English, the other newcomer to present bill, has little to give this setup. He relies too much on gabbing (with some pretty thin material) for overall impact and the only time he draws attention is when he goes into one of his various pratfalls. However, the injection of such an obvious gimmick, even in this saloon, is larding of the most questionable sort. Despite apparent talent for a smaller spot, English suffers from the fact that a patter comedian of this type has never taken in the Bellevue.

Holdovers, the Cleff Dwellers, continue to look very good but sing the same complicated numbers. If it weren't for the femme side of the act and the tricky patterns outfit perform during each song (due obviously to the demands of TV) they would leave a lot to be desired in the over-arranged combo chirping department.

Biggest hit of show are the Four

ment.
Biggest hit of show are the Four Philips who switch, for this session, from Indian clubs to acrobatics with the same hefty impact. Charles Tyrell is featured again in the "Show Boat" extravaganza with ballet terpster Genia Mel sparking the productions backed by the well-trained and orb-easy line of hoofers. Show music by Bix Belair is as solid as ever and the Buddy Clayton group takes over during relief stanzas. Newt.

New Golden, Reno

Reno, July 2.
Bob Howard, Rio Bros. (3),
Carolina Cotton, Leo Diamond,
Terry True Dancers (8), Rounders Quartet, Paul Pendarvis Orch (10); no cover or minimum,

(10); no cover or minimum.

With the town gone western for the Fourth of July Reno Rodeo, show has a yippee tint. Programming will bring it better than average success.

Bob Howard, star of "Sing It Again" radio program, leads this procession. In his quavering highs and blasting middle register, the rotund singer-pianist is fun to watch. "I Never See Maggie Alone," "It's Magic" and "Tm in the Mood For Love" are comically displayed in the honky-tonk vein. Howard gets away from song briefly for a "player piano" bit (which gets stuck) and "Tea For Two" business.

The Rio Bros., slapstick trio, get most of their, laughs with action. Words and music, or lines, seem incidental to the stanza, although some clever material shows through on occasion. A slow-motion robbery gets good returns. A comic dance in scarecrow fashion with galloping, skipping and shuffling, is great to watch. Encore is a "Cisco Kid" takeoff. The action gets belly-laughs.

Carolina Cotton, in for a week because of the rodeo and her part

Carolina Cotton, in for a week because of the rodeo and her part in it, yodels her head off in numbers like "I Love to Yodel" and "Lovesick Blues." She gets friendly reception.

"Lovesick Blues." She gets friendly reception.

Leo Diamond is a harmonica player who puffs entertainingly on some elaborate arrangements like "Jealousy," "You're Just in Love" (both parts) and "St. Louis Blues." He achieves some nice effects. "Chattanooga Shoe Shine Boy" is done on an electric harmonica.

Terry True Dancers open and close this show. Pleked for their full-length profiles, the girls do little other than look good, and that's fine with just about everybody. A soloist usually dances with the beats for a backdrop.

Paul Pendarvis' orch sounds good on show and dancing. The Rounders spell the band. Bass, piano, guitar, clarinet and vibes make up the crew for fine intermission music.

Darvas & Julia to WMA

Daivas & Julia to Willa.

Darvas & Julia, dancers current at the Latin Quarter, N. Y., have signed a booking deal with the William Morris Agency.

Terp twain is reported asking sums anywhere to \$4,500 in niteries. No new bookings have been made so far. Imports went into the Latin Quarter at \$1,750, and strong critical acclaim has caused the upped asking price.

AC Hotels Get Peak Holiday Crowds, But Spending Is Down

Atlantic City, July 8.

This resort played to one of its greatest holiday crowds over the weekend, in perfect weather though rain fell in Philadelphia and other nearby metropolitan

With such hordes, every type of resort business couldn't help but almost wear out some parts of its cash registers. Only complaint was that they didn't spend enough per

head.

Volume of business was greatest on Saturday (5). All hotels—beachfront and avenue—and most tourist houses were sold out early. Restaurants were jammed, with lots of them having long lines each of the three days. A spot check of niteries on Saturday night showed they too were in on the kill. kill.

Patti Page in vaude and Louis Prima in the Marine Ballroom headed talent on Steel Pier, with as large a crowd entertained as on any other comparable holiday. Extra shows were run in the airconditioned and refurbished vaude house to accommodate the long

At Ricky's Hialeah, where Bob O'Neill has been star for more than a year, previous attendance records were repeatedly smashed. At 500 club; Paradise and Harlem, two sepia spots; Yacht club and content of the content

several hotel grills waiting lines—something unusual—were reported.

something unusual—were reported.

"Borscht Capades" at Million
Dollar Pier, and burlesque at uptown Globe offered 9 p.m. and midnight shows and had SRO. Offshore Gateway Playhouse, with
"Brigadoon," also had a banner
crowd. Film houses also skedded
midnight shows.

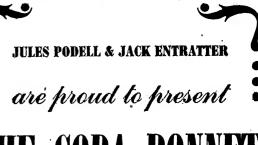
Lester, Youngman Set For A.C. Israeli Show

Atlantic City, July 8.

Jerry Lester will head a star cast of the Philadelphia committee's "Bonds for Israel" dinner party and second annual "Night of Stars" at the Warwick, July 23.

Henny Youngman and performers from Steel Pler and most niteries in the area will participate in the program which represents the opening gun of a campaign to help provide Israel with funds. A second event in the form of a "Shore Fashion Show" is planned for Aug. 19 at the Ritz. 19 at the Ritz.

Shutan Reps Coast AGVA



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New Acts

JOEL GREY
Comedy Songs-Dance
25 Mins.
Copacabana, N. Y.
Joel Grey, who breaks into this talent showcase after a run in "Borscht Capades" and his first nitery at the Chez Paree, Chicago, in May, has a clearly marked big-time potential. Only, 19 and looking three years younger, Grey has a juve virtuoso touch which still has to be leavened with more experience before his potential can be fulfilled. He's the son, incidentally, of Mickey Katz, the Yiddish dialect bandleader.
Grey is a better-than-average hoofer in the ballet genre; he's also a fair singer and good mimic. He parlays all his talents for a strong and immediate impact, but there's a somewhat mechanical quality to his performance which blocks that needed communications link with the customers.
Grey has evidently been coached in the Danny Kaye school of comedics. He's a lean, nervous, graceful type with a flair for the spectacular antic. He comes on fast with a "Zip-a-dee-do-dah" vocal-terping whirl and neatly segues into a mock nostalgic number which capitalizes on his youth via a series of gag reminiscences about the last five years.
He follows up with a flair for the spectacular antic where an his pouth via a series of gag reminiscences about the last five years.
He follows up with a series of clever carbons of Jerry Lewis, Frankle Laine, Johnnie Ray and Eddie Cantor and closes with a cute comedy number, "Honeybun," in which once again he flashes his balletomane tendancies with solid effect.

Maxie Roseneloom

MAXIE ROSENELOOM

Comedy

MAXIE ROSENRLOOM Comedy 30 Mins.

Comedy
30 Mins.
Celebrity Club, Sydney
Hightlight of Maxie Rosenbloom's
stint at the plush Celebrity Club
is his burlesque of the Balcony
Scene from "Romeo and Juliet."
It's a wow. He's no stranger to
Aussie audiences but even more
effective on this return.
Ex-champ employs a couple of
stooges working among the customers to pan his acting efforts for
plenty laughs. It's all well-timed
material and right off the beaten
track for nitery consumption.
Rosenbloom also sings a song or
two in a gravel-voice to good effect, plus some off-the-cuff gags.
He switches from a boxing rigout
to a tux and into costume for the
Romeo burly.

Olver ventine for this goot which

He switches from the a tux and into costume for the Romeo burly.

Okay routine for this spot, which means anywhere.

Rick.

DOMINIQUE

DOMINIQUE
Magic
18 Mins.
French Casino, N. Y.
Dominique, a singularly named youngster, has an act that combines som: of the more salient features of several wk, turns in the U. S. He does card manipulations, various magle tricks, but the greater strength of his turn lies in his thievery. He's an expert pickpocket and during the course of his act winds up with enough watches to put several fences into business.

He works rapidly and expertly. Most of his tricks have been seen before. He makes off with suspenders, wallets, purses, and even an undershirt. He's sufficiently strong to hold up in most media.

Jose.

DASSIE BROS. (2)
Comedy Acro
3 Mins.
French Casino, N. Y.
The Dassie Bros. have been around for some time on the theatre circuits, but have been unreported until now in Varitary's New Act files. Duo work expertly at knockabout acrobatics. Imports are dressed in gob garb and work rapidly to show well-routined line of comedy tricks.

The lads take a goodly amount of corporeal punishment whether it's in the pratfall or slapping department. There are really no outstanding tricks in their catalog, but the individual antics are strung together so expertly that they give the impression of doing feats of greater prodigiousness than they can really provide.

HARRY SEGUELA

HARRY SEGUELA

LES BAXTER & CHORUS (13) BONNIE & BROOKS NOTABLES (5) Choral Songs and Dance 32 Mins. Thunderbird, Las Vegas

Thunderbird, Las Veras
Les Baxter assembled his polished singers, used to such outstanding success on Capitol Records, added dance duo of Bonnie & Brooks, and spotted the Notables for a package that is distinctive and musically superior. For his preem, he is fortunate in having the production aid of Thunderbird producer Hal Braudis, in presentation of two big specials. These, with Bonnie & Brooks and & Asthryn Duffy Dansations house line, stack up to socko aural and visual delights.

tion of two big specials. Inesc, with Bonnie & Brooks and Kathryn Duffy Dansations house line, stack up to socko aural and visual delights.

Baxter's song group, consisting of six males, six femmes — all lookers—uncorks a honey right at the start. This is 'Brazil,' with Bonnie & Brooks' exciting Latin flavoring and Dansations the added dressing. Baxter is at the keyboard throughout and patters all intros to various tunes. Tribute to Capitol artists for whom choraleers backgrounded on many platters is next on agenda, with "My Heart Cries," and "Beautiful Brown Eyes," for Jimmy Wakely; "Mona Lisa" and "Too Young" for Nat (King) Cole.

Baxter brings out the Notables from his choristers for a brief spell. Combo, known for turns on Dinah Shore AM cycle, consists of three guys and two willowy blonde femmes. Warble "If You Feel Like Singing, Sing" and "Walkin' My Baby Back Home," latter with extra eyeful provided by cute Kathy Phillips.

Entire group joins in "Temptation," shighlighting Bonnie & Brooks' sexy terping. Brilliant wardrobing of this pair, incidentally, was designed by Baxter himself. Big salvos greet the chorus reprise of their "Blue Tango" click, Baxter pianos a novelty "Chopsticks" which turns into a fandy and flashy "Mambo Cuba."

For "Blues," from "An American in Paris," Baxter has devises some intricate thrushing by the chorus, plus moderne terping by Bonnie & Brooks and augmented color from Dansations. This forms show's finale and receives an ovation.

tion.
Although Baxter has quite an en-Although Baxter has quite an en-dependence of present, he has made something unusual which could hit theatres and hotel circuits. It's a class act worthy of top spots. Will.

GINETTE WANDER Songs 10 Mins. French Casino, N. Y.

Trench Casino, N. Y.

Ginette Wander, who does production as well as solo spots in the French Casino session, shows well-developed pipes and good projection in her U. S. debut. Tunes she has selected in her brief solo turn aren't the type usual with French chanteuses.

Songs are brief and relatively free of heavy dramatics. She has a good melodic accent and could do well on the cafe circuits or production numbers in theatres.

Jose.

THREE HOLLY GIRLS

Palace, N. Y.

Radio trio out of Bridgeport is a conventional harmony group with no special attack that sets it apart. It's an attractive unit, however, with a nice flair for the rhythm idiom.

With more experience, unit should be ready for wider spottings.

Trau.

JOAN LASTE Dance 12 Mins.

Jamics
12 Mins.
French Casino, N. Y.

Joan Laste is one of the more accomplished nitery ballerinas. This French import has a high degree of technical know-how, routines punctuated with applause-winning spins, and a personable projection.

Miss Laste shows up well in the classic as well as the more modern ballet terps. She spins in and out of the show in production as well as solo spots and makes a deep audience impression in all her endeavors.

LEON & ELEANAS CIRCUS

HARRY SEGUEDATE.

Songs
French Casino, N. Y.

Harry Seguela, imported for the proceedings at the French Casino, works the production almost exclusively. He has a pleasing voice and when given a chance to be seen, impresses as a personable lad.

He provides neat vocal links for the various production phases.

Jose.

Jose.

| 9 Mins. Palace, N. Y.
| Man and woman duo from Montana operates effectively with four vacrobatic Great Danes, another It carrow and a monkey. Some instruments, including drums, are instruments, including drums, are do imployed. Animals walk ropes, do imps, etc. Simian steals the skipping and stilt walking, plus

work on rings and cymbals. There's some comedy riding.
A natural for any vaude and al fresco layout.

VARIETY

AL MARTINO

AL MARTINO
Songs
10 Mins.
590 Club, Atlantic City
Al Martino, who has established himself as one of the top waxers.
mixes old and new numbers with nice effect to prove that he can swing the nitery crowd his way.
Possesser of good pipes, he scores with "Here in My Heart" and "Take My Heart" both clicko etchings on the indie BBS label before shifting to Capitol.
Martino starts slowly with "I Can't Give You Anything But Love," which might have been omitted for something he can do better. Singing his recorded hits wins crowd for him. Potential is for all media.

ESTELLE & ALPHONSO Acrodance 5 Mins. Apollo, N. Y.

Apollo, N. Y.

Estelle & Alphonso, acroterp team with a Latino flavoring, impress as an okay bet for filler vaude and TV assignments. Duo, only ofay turn on the Apollo bill, has a neatly paced routine the builds to clicko closing.

Estelle does all of the acroterping as her male pard beats out exotic rhythms on the bongo drum. Gal projects plenty of excitement as she taps, twirls and twists. She nabs big windup mitt for a fast-paced series of precision somersaults.

Gros.

PAUL WHITE

PAUL WHITE
Comedy Songs
9 Mins.
Palace, N. Y.
Paul White has played Harlem
niteries and toured with Cab
Calloway and Duke Ellington. He's
of the shouting revivalist school of
comedy songsters, with fine mobility of face and body as he belts
out eccentric specials. His takeoff on Johnnie Ray's "Cry" earned
him the top mitt of the bill at show
caught. Also salvoed on "When
You're Smilling" and "My Gal's
Gone."

Negro clown-chanter is a good
bet for vaude and cafe loops.

Trau.

ED & SANDY
Trampoline
6 Mins.
Palace, N. Y.
This is a good standard act in the trampoline groove. The straight stanzas are relieved by comedy bouncing. Solo and double work is above average and the corkscrews are outstanding.
Okay in general situations and a natural for the fair circuits.

Trau.

LAURA TUNISI

LAURA TUNISI
Songs
6 Mins.
French Casino, N. Y.
Laura Tunisi, who alternates
production and femme song spots
at the French Casino, is statuesque
and nicely garbed to produce a
striking appearance. Her tunes
are well delivered.
Her opening song excited most
attention inasmuch as it's a Gallic
version of a Yiddish dance item.
Miss Tunisi has good dramatic
delivery and employs her voice
with extreme effectiveness.

Jose.

Saranac Lake

By Happy Benway
Saranac Lake, N. Y., July 8.
Laura (Loew) Sloan shot in from
Cleveland for a two-week vacation
and annual and checkup, rating an

Cleveland for a two-week vacation and annual and checkup, rating an all-clear.

Thanks to John Binkley, Lancaster, Pa., for his timely gifts to the less fortunates here.

Kenneth Derby, Los Angeles manager of Security Theatres, in and out of the general hospital after mastering a major operation and is now resting in comfort at the V. C. hospital.

Johnny Lake, actor and radio commentator, celebrated another birthday by announcing the sale of two of his latest oil paintings done while bedded.

Mabel (Legit) Burns in from N. Y. for the general checkup and drew a click report that enables her to stay at work minus worries.

A big orchid to the Jewish Center Sisterhood which arranged a picnic for our ailing gang and gave Pearl Grossman, Jack (RKO) Wasserman, Max Rosenthal, Otto Hayman, George (Elephants) Powers and Genie Reed Hayman an outing that they will not soon forget. They were entertained at the Villa Renata, Lake Placid, by Dr. King of the Lake Placid Hospital.

Lester Belin, former assistant in our laboratory, was appointed to another Job in our downtown colony.

House Reviews

Palace, N. Y.

Ed & Sandy, 3 Holly Girls, Sis & Sonny Arthurs, Paul White, Three Arnauts; Yvonne, Clavel & Farrar; Benson & Mann, Leon & Eleanas Circus, Jo Lombardi houserch; "The Half-Breed" (RKO), reviewed in Variety April 16, '52.

recients of vaude-robbed outlanders must have invaded the Palace for the bill opening on the holiday (4), because every act was generously received and some of them were accoladed beyond their actual strength. Nevertheless, layout as a whole is a better than fair collection.

The biggest mitt when caught went to Paul White, Negro comedy singer (New Acts). Hight along-side him in favor were Sis & Sonny Arthurs, in their sizzling eccentric terps and knockabouts.

Another standard, the Three Arnauts, rack up a fine score with their instrumentals and birdcalls, always good for chuckles. Ball-roomology is taken care of nicely in the sixth slot via Yvonne, Clavel & Farrar. The male lifts and spins two gals and they wind up a three-part stanza with a neat flamenco. In next to closing, Irving Benson - Jack Mann start off leisurely and look like a dud until the diminutive Benson gets going with his jokes and lunacies as Mann foils unobstrusively. Some of the material is n.s.h., but Mann suddenly makes a save midway with a straight song, "Prisoner of Love," that surprises the mob with its okay crooning. From there on they're in.

There are three other turns in the teeing off Ed & Sandy, trampoline; Three Holly Girls, singers, and the closing Leon & Eleanas Circus (all New Acts). Jo Lombardi's orch is effective, as always.

Casino, Toronto
Toronto, July 4.
Jack Smith, Paul Rich, Ann Russell, Day & Babs, Pauline Thorne & Escorts (3), Jimmie Cameron, Archie Stone House Orch; "3
Steps North" (UA).

Every act on this bill stays on too long, stretching the stage stanza to 32 minutes, with Jack Smith taking a lengthy 27. All the turns are excellent but they should know when to bow off, judging from customer mutters.

With Jimmie Cameron as singing m.c. commendably skippering, proceedings, bill gets underway with the snappy terp-taps and eccentries of Bobby Day & Babs. Charming Ann Russell can drop her Louella Parsons fight broadcast, which nobody up here gets and is an inept waste of time. Her travesty on femmen hierry singers is penetrating and funny; ditto her standard Gloria Swanson as Norma Desmond, an uncanny and successful takeoff.

Highlight of the bill is Pauline

mond, an uncanny and successful takeoff.

Highlight of the bill is Pauline Thorne & Escorts for their triple knockabouts, with the two men and a woman in tails and tophats on for an adagio plus triple slow-motion mayhem for tangles. Paul Rich still socks with his harmonica playing, notably his "1812 Overture" and a segue into "St. Louis Blues," with bagpipe effects and a wham "Tuxedo Junction."

What the customers are waiting for, however, is smilin' Jack Smith, who bounces onstage with his "I Want to be Happy." The ebullient singer switches to "I'll Walk Alone" for tempo change, then into a melange of Scots, Irish and Lating American medley, and a click travesty on Johnnie Ray that begs him off. Nice, diversified bill but needs cutting.

Radio City, Mpls.

Minneapolis, July 5.

Johnnie Ray (2), Gary Morton,
Four Lads, Bud & Cece Robinson,
Wells & Four Fays, Joe Reisman
Radio City Orch (17); "California
Conquest" (Col).

Conquesty (Col).

Events are repeating themselves in this 4,000-seater. A few months ago, Martin & Lewis opened here to a screaming, shrieking audience comprised mostly of teenagers. Now another sensation, emotion-ripping Johnnie Ray, is turning the same riotous trick.

The previous script was repeated at the first of five opening day 4th of July shows. There was the same Martin & Lewis pandemonium let loose on Ray as nearshysterical feminine eruptions greethed him and punctuated his every trobbing outburst. July 4th firecrackers seemed soothing in comparison to the noise generated by his appearance and efforts.

The more Ray exploded vocal temotion and the more he sobbed in his songs, the louder the fans out front screamed. The gentler sex

teenagers in particular apparently went through pleasant emotional anguish during the shenanigans that accompanied his songology.

At show caught, Ray, at the plano and away from it, excitedly sledgehammered his warbling way through such of his disk clued. "Walkin" My Baby Back Home," "Mr. Sum," "Broken Hearted" and "Cry" in his excitement-arousing, distinctive style. Each number registered socko and had much of the audience in a frenzy. When away from the plano, he had his own accompanist.

It's a fast-moving, lively stage show from start to finish. Ray has been surrounded by four pleasing acts, each top-drawer of its kind. Played in front of a local pickup band fronted by Ray's own conductor, Joe Reisman, and emceed by filp and amusing Gary Morton, whose own brashness provides an added fillip, the layout never sputchers or drags.

whose own prashness provides an added fillip, the layout never sputters or drags.

On his own, Morton has a whirl at laugh-loaded impressions, gags and yarns, and emerges clicko. Youthful steppers Bud & Cece Robinson, local faves as the result of numerous previous visits, again hit the applause jackpot. Harmonizing of the Four Lads, Okeh recording group, is endowed with added ear appeal by distinctive arrangements and pleces of business, and the boys land solidly. The tumbling of Wells and the 4 Fay girls gets the show off to a dashing start.

Chicago, Chi

Chicago, July 4.

Billy Eckstine, Paul Gilbert,
Stan Kramer Co. (3), 4 Evans,
Louis Basil Orch; "Winning Team"
(WB).

This one-weeker has a potent asset in Billy Eckstine, always a strong boxoffice lute here. Rest of the bill has been aimed at the family audience and should please all factions. Long holiday weekend should make this one of the better grossers of the past few months.

Eckstine in his yearly visit seems even more relaxed than

months.

Eckstine in his yearly visit seems even more relaxed than usual and gets off well with his standard starter, "Everything I Have Is Yours," and punches over the offibeat tune, "Song of Songs." Stylist rings the bell with "I Apologize" and follows even more strongly with his latest, "Hold Me Close." For a current offering he does "Kiss of Fire," but as always, his singing of "Caravan" with expert voice control is the wrapper-upper.

Paul Gilbert, with the exception of his opening back flip, seems to have abandoned his physical type of humor and switch by the young comedian registers better. He anchors some traffic jokes pegged around the local situation and gets some yocks with a crying and laughing jag tied in with some marital quips. There are some video jokes which lead into his clincher of a doctor operating on television, really cornball stuff that hits.

Stan Kramer, with the aid of his

clincher of a doctor operating on television, really cornball stuff that hits.

Stan Kramer, with the aid of his parents, displays some unusual puppets in a magician who can actually do some tricks and a drunk who keeps tumbling all over the platform. His strob Bill Robinson in his famous stair dance is a remarkable replica and his Betty Hutton doll is also a strong piece of business. All three handlers work the final cakewalk strob number for a hefty hand.

The Four Evans is a standard act which is always well received in this family house. Brother and sister start off with some jive and then bring on mom and dad for some nostalgic softshoe. Younger femme does some neat acrodancing as a break and then males team up for some bright buck and wing. All four get together for some tandem taps before shuffling off to brisk applause. Louis Basil keeps things together tightly through the hour.

Apollo, N. Y.

Duke Ellington Orch (15) with Betty Roche, Jimmy Grissom; Roll & Tapp, Pigmeat & Co. (3), Estelle & Alphonso, Jackie Mabley; "The Nevadan" (Col).

With Duke Ellington heading up the bill at the Apollo this sesh, house has a slick revue format that's excellently pegged for the holiday trade. Ellington his this Harlem flagship about once a year and in each trip purveys his class showmanship and expert musicianship for clicko results. Although the orch dominates the proceedings, the supporting acts get plenty of opportunity to show (Continued on page 49)

VARIETY BILLS

Numerals in connection with bills below indicate opening day of show whether full or split week Letter in parentheses indicates circuit, (FM) Fenchen Marco; (I) Independent; (L) Loew; (M) Moss; (P) Faramount; (R) RKO; (S) \$10(1) (T) Yivolb (W) Warner; (WR) Wather Reads

New Yerk City Music Hall (I) 18 Step Bros fom & Jerry Vorman Wyatt Corps de Ballet Sym Orc Robert Shackleton Choral Ensemble Palace (R) II Lane & Claire Phil Bennett Herman Hyde De La Rosa S Fontaines Maurice Colleano Colleano Fontaines
Maurice Colleano
Impressionaires
Eve Walker
Paramount (P) 9
Neal Hef-Nore
Frances
Mayor
Jan Murray
Moderatires
R & E Rayes
R & E Rayes
R & Contester Co
H Barnes
Joy Conley

Arnold Shoda Karen Billie English Skating Blades Spitalny Singers CHICAGO Chicago (P) 11 CHICAGO
Chicago (P) 11
Jackie Gleason
Pert Keiton
Art Carney
Joe Bushkin
Joe Bushkin
Capitol (L.) 16
Jack E Leonard
Beverly Hudson
De Nattiaris
Iyanova
Iyanova
Iyanova
Iyanova
Gwakin da Makington
Ravens
Foxx & White
Harold King
Wallice & Gale
Anderson Oro

Roxyettes Richard Hayes Arnold Shoda

AUSTRALIA

MELBOURNE
Tivell (T) 7
Tommy Trinder
4 Botonds
4 Botonds
6 Konarski
Prof Olgo
Carl Ames
Royston MacGregor
Harry Moreny oyston MacG arry Moreny oyd Martin ony Lamond Peter
4 Singing Girls
4 Show Girls
4 Dancing Boys
2 Utility
12 Adorables

RALLIA

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Royai (T) 7

Jimny Hanley
Babe Mackinon
Babe Mackinon
Babe Mackinon
Babe Mackinon
Feter French
June Lansell
Valerie Keast
Theil (T) 7

Pulla-Hinton
Walter Gove
Strelas Heckelma
Lyme Golding
Leon Kellaway
8 Soloists
Corps de Ballet

BRITAIN

BLL

BLACKPOOL

Opera House (1)

Lester Ferguson

Terry Thomas

Semperia

Berry Balley

Panella Kay

Corpe de Ballet

Regency 8

Albert Mariacras

Mortin Carlor

Roof Top Lovelies

Falace (1)

Fred Ferrar

Ken Morris

Len Martin

Gordon & Colville

Cassandras

George Bates

De Vere Dancers

Tower Circus (1)

Calroli & Paul

Knies Lions &

Rose Cold 3

Cheri Bross &

Zebras

Zebras

Zebras

Zebras

Reggs Sig Kenne Lucas
Barry O'Brien
Les' Morgan
Geoffrey de Vere
Symmetricals
Kenne Lucas
Geoffrey de Vere
Symmetricals
Kenner
Empire (8) 7
Christine Norden
Bamberger & Pam
Jo Jac & Joni
Boyer & Rayel
Levanda & Van
De Vere Girls
George DERBY
Hippedfreme (5) 7
Valito & Aldino
Hercules
Jon Gresham
Robote
Idris
Roggle Dennis
Roggle Dennis
Sonrational Jereiz

Carouel Serve Serv

Sondarts
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Sonsational Jereix
EAST HAM
Granada (1) 7
Donald Stuart
Joan Benstead
Joan Benstead
Joan Benstead
Joan Benstead
Joan Benstead
Linda & Lana
Rasoldie Bros
Metropolitian (1) 7
David & Lee
Lesies Adams
Street Singers
De Lelo Ballet
Palace (1) 7
Harry Rowson
Ian Hynes
Street Singers
Falace (1) 7
Harry Rowson
Ian Hynes
Joan Price
Valentine's Girls
EDINBURGH
ENDIPE
(Valo Bros
Graham
Monte Ray
Dolaire
Cyclo Bros
Forsythe & Scamon
Thomey & King
Joyce Golding
Ladd Lyon
Tommy Jover Co
GRIMSBY
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GRIMSBY
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Res Davides
M & S. Davides
M & S. Davides
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Hippedrome (M)
Haurel & Hardy
Les Valettos
Lorraine
Wenways

Lorsnie State Control of Control Argelos
Mundy & Earle
A & B Black
Marks & Iris
LEICESTER
Falace (S) 7
Georgie Williams
Bob Gray
Mavis & Robey
Day & Toni
Jacoby

Keefe Bros &
Annette
Hippodreme (5) 7
Gwen Liddle
Gwen Liddle
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Hippodreme (5) 7
Gwen Liddle
Laste
Hippodreme
Hippodrem Day & Toni
But Kotchinsky
Barry Brian
Helen Gay
Gordon Girls
LONDON
Palladium (M) 7
Hayes & Healy
Tonmay Looper
Hassan Ben Ali Co
Ganjou Bros &
Juanita
Jimmy Wheeler
Elizabeth & Collins
Rosinss Girls
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Tak Haddum (Girls
Tak Haddiff (Girls
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Eddle Calvert

Malcolm Mitchell 3 Audrey Mann
Karen Greer
Kinna & Lee
Kinna & Karen
Barnes & Jean
Palace (M) 7
Jack Benny
Teddy Johnson
McAndrews & Mills
Regie Redollife
Clifford Guest
Morecambe &
Morecambe &

MCANDEWS & MILLS
REGGIE REGLIFFE
Chifford Guest
Viginiams
Christ Chariton
Christ Chariton
Christ Chariton
Mills & Bellia
Drothy Squires
Helga Barrilae
Class Varona
Scott Sanders
Evile & Joe Slack
Billy Thorburn
HORYHHAMPTON
Jimmy Gay
Barbara Ford
Jean Dene
Derek Dehe
Anits & Cortes
Terry Stunt
Michael Ormond
Trois Musicales
MORWICH
Musicales
MORWICH

Trois Musicales
MORWICH
Hippodreme (I) 7
Harry Shiels
Frince Nareda Co
Van Luin
Vera Demonte
William Greer
Rex Deering

William Greer
IREX Deerling
NOTTINGHAM
EMPIRE (M) 7
DRYY KAYE
3 Ken Dorvilles
Harel Wilson
Baldwin & Dode
Noreen Barker
Reg Darnly
Kaye Lovelies
FORTSMOUTH
Reyel (M) 7
Reg Valney
Life Goscar
Peter Dulay
LI Franadas & P
Agnetic Silvio
SCUNTHORPE
Alyce You
Maynes & Gardener
Meltones
Mel & Badams

Mex Badams

Mex Badams

Mex Badams

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Mex Badams

Mex Badams

Jackie Haynes & Gard Meltones B & B Adams

Tattersall & Jorry
Paula Coutts
SHEPHERDS BUSH
Empire, Ca
Morris & Cowley
Alleh & Barbara
French & Joy
Harry Benet
Bebe & Holle
Bebe & Holle
SPHOER MAI

Adenide Hall
Leakie Szrony
Sinneli
Gordon & Nancy
Hengler, Bros
Ken Wilson
Zio Angels
SWANSEA
Empire (M) 7
Eddie Lese
Barnari & Stan
Bernard Landy
Pat 10 Bros
Bernard Landy
Pat 0'Brien
Linda & Lana
Godfrey & Kerby
Karr & Partiner
Linda & Lana
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Godfrey

OSSIG MOTTE
RITE PAGE
HERMONICS HOT
MAURICE KEARY
VIC Silver
RhodasDlane
Don Stevens
Dancing Kingettes
Burgess Bros
WOOD GREEN
Johnson Confrot
Maureen Comfort
Terry Breat
Anton Petrof
Blakeman 3
Al Gillyon
Crotchet
Stevane

NEW ZEALAND

CHRISTCHURCH
Royal (T) 7
Armand Perren
3 Fayes
Pat Gregory
Gerd Bjornstad
Chribi
Marika Saary

Phillip Tappin
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Citsy Trenholm
Terry Scanlon
Biox & Myrna

Cabaret Bills

NEW YORK CITY

Birdland
Dinah Washington
George Shearing
Blue Angel
Earths Kitt
Josh White
Portia Nelson
Orson Be-

Josh White Portia Nelson Orson Bean Ben Soir Mae Barnes Hamish Menzeis Kirkwood & Goodman Jimmy Daniels Jimmy 3 Flam

3 Flames
Norene Tate
Garland Wilson
Copacabana
Joel Gray
Nancy Donovan
Galli Galli
Clark Bros
Peter Hanley
Betty Johnson

Peter Hanley
Betty Johnson
Madills
M Durso Ore
F Marti Oro
El Chice
Rosita Rios
Rutth Vera
Ramonita y Leon
Enrique Vizeane O
Eduardo Roy
Erroll Garner
French Casine
Ginette Wander
Harry Seguela
Jane Laste
Laura Tunisi

Ginette Wander
Harry Seguela
Jane Laste
Laura Tunisi
Dominique
Dassie Bros
Ruddy Clayton
Gordon Hamilton
Vinica Hamilton
Jose Curbelo Ore
Hotel Jane
Hotel Aster
Lupino & Urbino
Jose Curbelo Ore
Hotel Alter
Hotel Romo
Herry Jerome Ore
Hotel Bilimere
Michael Kent Ore
Hotel Bilimere
Michael Kent Ore
Hotel Haw Yorker
Bernie Cummins O
Roymayne & Brent
Elimar
Joan Walden
Adrian Rollind Trie
Hotel Ressevelt
Lenny Herman Ore
Hotel St. Resis

Hotel Ressevelt
Lenny Herman Orc
Hotel St. Regis
Milt Shaw Orc
Horace Diaz Orc
Village Barn
Pegsy Norman
Teddi King

Bourbon & Baine
Zeb Carver Ore
Pete Rubino
Village Vanguard
Robert Clary
Anita Ellis
Harry Belafonte
Clarence Williams 3

Waldorf-Astoria Chavales de Espana Trini Reyes Emil Coleman Ord Mischa Borr Ord

Hotel Statler
Elliott Lawrence O
Hotel Taft

Hotel Statier
Elliott Lawrence Or
Vincent Lopez Ore
Vincent Lopez Ore
Darvain & Julia
Royal Ashtons
Danielle Lamar
Steeplechase
Willie Shore
Marllyn Roburlot
Marllyn Hightower
Andre Philippe
Art Waner Ore
Ls Vie En Rose
Mel Torme
Joyce Bryant
Van Strint Tri
Zero Mostel
Georgia Gibbs
Will Mastin 3
Amin Bros
Will Mastin 3
Amin Bros
Will Mastin 3
Amin Bros
Eddie Day
Eddie Shery
Briton
Elaine Sutherland
Rona Foley
Bobby Byron
Oliver Dertith Ave
Bob Downey
Harold Roumanian
Sadie Banks

Harold Fonville
Hazel Webster
Old Roumanian
Sadie Banks
Jackie Phillips
Larry Marvin
D'Aquille Orc
Park Sherasion
Irving Fields Trens Rane
Larry Market
Ell Spivan matole
Ell Spivan matole
Ell Spivan matole
Ell Spivan matole
Stranger
Michel Michon
Kostya Poliansky
Struker
Emile Patti Ore
Panchito Ore
Panchito Ore
Panchito Ore
Panchito Ore
Sal Noble
Bob Lee

MIAMI-MIAMI BEACH

Bar of Musis Bill Jerdan David Elliott Lee Sherwin Lon Vogle

Van Kirk

Reachcomber
Freddie Bernard
Steve Gainer
The Sobeys (2)

Schaw Puppets
Freddie Daw Ore
Gaiety Club
Tommy Red
Congla Peech
Cone-Che
C

Michael Selker Or Shoremede Preacher Rollo 5 Tony Patter's Jackie Small Chi-Chi Laverne Kitty O'Kelly Jamie Lynn Pat Pascall Kenny Lynn

Kenny Lynn
Vagabonds Club
Vagabonds (4)
Maria Neglia
Sunnysiders
Geo Horton
Frank Linale Ore
Bobby True Trio

Danny & Doc Rev
Don Charles Orc
Johnina Hotel
Phill Brilo
Yvonne DeLane
Tony Matas
Randum
Radue Gordon
Jackie Kingtaine
Laddie Gordon
Jackie Kingtaine
Chuckle Eddie Cordon
Jackie Kingtaine
Chuckle Gordon
Jackie Kingtaine
Chuckle Gordon
Jackie Kingtaine
Chuckle Gordon
Jackie Kingtaine
Chuckle Gordon
Tackie Riversos
Tand Randum
Ran

Norms Parker
Kings & Their
Ladies
Cassbianca Hotel
Sammy Walsh
Milt Roberts Oro
Clover Club
Phil Spitalny Ore
Evelyn
Maxune Havana Rev
Tony Lopez Ore
Delmonice
Jack Almeda
Crayton & Lopez
Lock Almeda
Crayton & Lopez
Lock Almeda
Crayton & Lopez
Jack Almeda
Crayton & Lopez
Jack Almeda
Crayton & Lopez
Jack Almeda
Crayton & Meliss Ore
Jack Almeda
George Manna
Latin-American Rev
Five O'Clock
Martina Raye
Jackie Kannon
Prolic Club
Kathie MacOr
Don Charles Ore
Len Dawson Ore
Froile Club
Kathie McCoy
Don Charles Ore
Len Dawson Ore
Froile Club
Kathie McCoy
Don Charles Ore
Len Dawson Ore
Henry Wates
Manolo & Ethel
Dammy Vates Ore
Rose & Eval
Vincents
Monte Carle
Day & Alva
Arne Barnett 3
Joed Martin Hele
Lock Wescheld
Lock Wescheld
Lock Wescheld
The Bradys: (2)
Freddy Calo Ore
Fredds Calo Ore
Fredds Calo Ore
Fredds Calo Ore
Fredds Club
Lis Adrian
Rosh Lane
Connile Del Monte
Ernie Bell Ore
San Marine Hele!
Mac Fepper
The Clesse Michael
Jeanne Christian
Ramona
Steda
Red Thornton

CHICAGO Blackhwik
Ray Coulter
Renny Bowers
Gendy Bowers
Fan Carrial
Dave LeGrant
Barbara Cook
Mariann D'Or
Carl Sands Orc
Chez Parse
Mollywood Cover
Glils (5)
Candy Candida
Eddie Jackson
Juck Roth
Juck Buffano
Juck Roth
Juck Buffano
Juck Roth
Juck Adorables (8)
Be Farnon Orc (8)
Conrad Hillen Hoff
Right
Mata & Hasri
Rudy Cardenss
Addel Linge
Eric Waits

LOS ANGELES

Ambassader Hotel
Freddy Martin Ore
Stuart Wade
Murray Arnal
Murray Arnal
Bay of Music
Doodles & Spider
Beverly Laine
Felix Decola
Benno Rubinyi
Eddie Bradford
Ore
Billy Gras Sandbox
Patti Moore
Ben Lessy
Pepper Sis Gis
Bob Diurwood
Bill Howe

Mecambe
Mary Kaye Trie
Eddie Oliver

Ciro's
Reggy Lee
Step Bros.
Dick Stabile Oro
Bobby Ramos Oro

LAS VEGAS, NEVADA

Desert Inn
Frank Sinatra
Louise Hoff
Sandra & Alda
Bill Johnson
Arden-Fletcher
Dancers
Carlton Hayes Orc

El Cortez
Donald Novis
Martha Davis
Instrumentalists
Alice Hall Quartet Flamingo

Olsen & Johnson Revue Moro-Landis Flamingo Starlets Matty Malneck Orc

Last Frontier
Loraine Cugat Ore
Bell Sisters
McCarthy & Farell
Van Alexander
J. Devlyn Girl
Revue
Leonards

El Rancho Vegas Beatrice Kay Joey Bishop Sylvian Green Bill Skipper Joy Walker El Rancho Girls Ted Fio Rito Orc

Ted Fio Rito Orc
Silver Silpper
Woo Woo Stevens
Kalantan
Hank Henry
Roberto
Isabelle Dawn
Jimmy Cavanaugh
Dolly Lee Line
George Redman
Pud Brown. eorge Redma ud Brown Dixielanders

Thunderbird
Les Baxter & Chor
Bonnie & Brooks
Notables
Jaywalkers
Johnny O'Brien
Kathryn Duffy
Dansations
Al Jahns Ore

Rank-Decca

Continued from page 5

amendment to the prospectus a day or two before the 20 days that the prospectus must be on file with the SEC expires. Latter date is July 22.

with the SEC expires. Latter date is July 22.

That means that the price will be about 10% lower than the market as of approximately July 21. If Decca's current 8½ price holds firm, Decca stockholders will be able to pick up their additional shares at about \$8 each.

Stockholders will have 15 or 16 days from the date of mailing notices to make up their mind on whether they want to buy. It is expected that the options will expire about Aug. 8. Whatever is not purchased by present stockholders will be picked up by two Wall St. underwriting firms in an arrangement with Decca. They are Reynolds & Co. and Laurence M. Marks & Co.

Reappraise Telethons

Berle marathoned for the past few years, collected half the amount that was reported.

The major problem in getting a furure picture of the donations is the elimination of phony pledges. There are those who call in amounts which they never intend making good: There are also "practical jokers" who pledge large amounts in the names of celebrities. There are also those who refuse to make good because their names weren't mentioned during the show.

their names weren't mentioned during the show.

One major example of the practical joker was seen in the case of a caller who said he was Thomas J. Watson, International Business Machines topper, and who said he was subscribing \$150,000. Watson later said that he knows of no one who in these days of high taxes who can afford to shell out sums

who can anore to sheet out sums of that kind.

The last Berle show, on which \$570,000 was pledged as against \$1,127,000 the year previous, cut down the pledged figure because the Berle telephone force double-backed all phone and wire checked all phone and wire pledges of more than \$50. The operators made almost as many calls as were received. As a re-sult, a major part of the phony pledges were eliminated at the

Surefire collections those Surence conections are those made by and for children. If "Uncle Milty" waves to Junior for \$1 that sum is sure to come in. The very large sums, some of which are arranged in advance, are also certain to be collected.

The very large sums, some of which are arranged in advance, are also certain to be collected.

There have been some exceptions to the low average t elethon takes, particularly on the Coast. It's claimed that the Cerebral Palsy tyid-pitch on KECA-TV, Hollywood, May 24, exceeded the \$280,000 pledged. Bob Hope emceed. The Palsy Fund solicitations over KGO-TV, San Francisco, announced \$450,000 and returns up to now are \$300,000 Jack Webb conferenciered this longrunner.

Expensive for Webs

The telethons are a terrific expense to the networks. Time and personnel costs, administration and telephone bills are staggering. The performer also would like to get rid of this type of contribution. For example, a performer who gets \$1,000 for guest shots, would gladly contribute \$500 not to appear, but because of tax ruling he cannot do so. A shot on a telethon frequently spoils his chances of appearing on a paying show. Acts are frequently in the middle in situations of this kind.

However, the various charities, while not completely happy with the telethon situation, feel that whatever monies come in as a result of coaxing by top names in show business, may not have come in otherwise. Besides the lengthy plugging on the air has an educational effect on the greater part of the public, which to the cause's benefit. Yet, there is no real education on the nature of cancer, etc., on the telethons.

The charities are hampered by the fact many who might contribute feel that the various funds are in good shape because of the large sum that's announced. Some switch their coin to another endeavor.

One school of thought holds that because of the comparatively low

their coin to another endeavor.
One school of thought holds that because of the comparatively low sum collected, it would be better if heads of the drives would run a couple of shows in large areas in two or three cities and come up with as much money and considerably less overhead. There's another school that feels that the telethon only exhibits its possibilities under the present TV system. With pay-as-you-view TV, the charity could get the charges that would be collected through the telephone company for listening or the quarter that's inserted in the meter. Pay-as-you-go tele might also increase the number of collections. One school of thought holds that

At any rate, the telethon system is in line for a reappraisal. The increasing number of applications increasing number of applications for marathon performances will inevitably invite diminishing return both from the public and from performers, as well as the networks and individual stations whose contribution is costly. Many feel that the peak of telethon has already passed and charities had better look for other types of columniater.

Coast Telethon in Sept. Hollywood, July 8. Theatre Authority gave green-

Seattle's Racing Fund Drive Seattle, July 8.

Seattle, July 8.
Television and radio marathon on KING-TV and AM here last week raised \$30,269 toward a fund goal of \$50,000 to underwrite racing of \$10-mo-shun IV and Slomo-shun V in the Gold Cup Races here Aug. 9.
Simulcast show, emceed by Bill O'Mara, KING sports editor, featured local radio and television stars and performers. Basis of drive is value of publicity and promotion garnered by Seattle in having record breaking speed boats here and in holding national Gold Cup races which draw tens of thousands of spectators to race-course on Lake Washington.

House Reviews Continued from page 48 ;

Apollo, N. Y.

their wares for a well-rounded vaude display.
Ellington wins the house from

the opening number, a driving instrumental tagged "The Hawk the opening number, a driving instrumental tagged "The Hawk Talks," and holds solidly throughout the 70-minute layout. As usual, Ellington gives his sidemen ample solo showcasing and each belts out his assignment for top reaction. Best are a hard-hitting drum solo by Louie Bellson titled "Skin Deep" and Ray Nance's excellent fiddling on "Bakiff," an exotic Spanish-flavored number. On "YIP's Boogie" and "Jam Sam," saxman Harry Carney, clarinetist Jimmy Hamilton and trumpeter Cat Anderson get some top solo licks across. Only flaw in the instrumental offerings is the minimum of keyboarding supplied by the maestro.

Band's recently acquired male vocalist, Jimmy Grissom, acquits himself adequately on a moody ballad, "Come On Home." Thrush Betty Roche offers a bluesy "Please Send That Lady's Husband Back To Me" and a scat item for a big mitt.

Tapsters Roll & Trapp score assily in the teeff slot Duo work

mitt.

Tapsters Roll & Trapp score easily in the teeoff slot. Duo work with precision and speed, getting top response for their "Bebop in Taps" and applejack routines. Pigmeat follows with his guy and gal aides in a lengthy sketch sparsely filled yith yocks. Latino-styled acroterp team, Estelle & Alphonso, are reviewed in New Acts.

Comedienne Jackie Mabley nabs

Comedienne Jackie Mabley nabs okay yocks in a monolog stint. She appeals to the clientele in a pseu-do-campaign speech that centres on most of the Harlem foibles. Class delivery helps the average material.

Class delivery helps the average material.

Ellington emcees the show with finesse and the orch supplies a top backing job.

Gros.

Best TV Year

= Continued from page 1 =

ing the last few weeks for its Class A periods, now has available only the Tuesday 8 to 9 p.m. period, opposite Milton Berle on NBC, and posite Milton Berle on NBC, and two-and-a-half hours on Saturday night, from 8 to 10:30. Difficulty confronting CBS in selling its open time is slightly more pressing than that facing NBC, since CBS hasn't yet finalized its program plans for the open time on its fall schedule.

Web now has a feature film se-Web now has a feafure film series in on Tuesday nights, which it co-ops to its affiliates. What type of programming it plans to insert in the period this fall is being kept under tight wraps. As for Saturday nights, the web is tentatively set to go with Ken Murray from 8 to 9, Jackie Gleason 9 to 10, and a new Cass Daley show 10 to 10:30. These programs are now being pitched at programs are now being pitched at prospective sponsors and agencies, so that the final determination of the program schedule will depend on whether they're sold.

'Ginger' Tryout \$8,000, Framingham; Horton \$5,600 at Spa; Other Barns

Boston, July 8.

Local silo season hit its stride this week with the recent Broadway revival of "Tovarleh" unveiling John Hancock Hall, Hub's latest entry in strawhat sweepstakes last night (Mon.). House is an 1,100-seater scaled to \$3 top. Uta Hagen, Luther Adler and Herbert Berghof are starred.

"Season With Ginger," which last week kicked off the season at the Lee Falk-Al Capp 1,400-seat County Playhouse, in nearby Framingham, moved over to the Boston Summer Theatre for this week. Play, aiming for Broadway, is currently undergoing script revamping and cast changes, So far, Betty Lou Keim has replaced Anne Sturgis in the role of Glitiger. Show Ing and cast changes, so the, better Lou Keim has replaced Anne Stur-gis in the role of Gliiger. Show opened strong at Framingham, but logged down during weekend to total nearly \$3,000. Edward Eve-rett Horton in "Nina" is current.

"Carmen Jones" in the final week of a fortnight at Falk and Capp's Boston Summer Theatre, was disappointing, pulling slightly under \$5,000. County Playhouse and Boston Summer Theatre are scaled at \$2.80 top.

"Lillom" wound a two-weeker at Brattle with poor biz reported. House, a 454-seater with \$3 top, has suspended operations for two weeks and is slated to reopen July 22 with "Sleep of Prisoners."

New Hampshire Jumping

Concord, N. H., July 8.

Concord, N. H., July 8.
New Hampshire's summer theatre season opened June 29 when
a new ozoner, the No-Name Theatre, Plke, staged "Glad Tidings,"
The Lakes Region Playhouse, Gilford, and the Keene Summer Theatre opened the following night,
their respective productions having been "Kiss Me Kate," starring
Betty George, and "The Royal-Family."

Two of the favorite ozoners of former years are missing this sea-son—the Merrimack Players, Til-ton, and the Windham Playhouse, Windham. However, the Chase Barn Playhouse has been reopened in Whitefield after a year's shut-

Among the established summer Among the established summer troupes again performing in the Granite State barns are the Peterborough Players; Barnstormers, Tamworth; New London Players; Eastern Slope Players, North Conway; Hampton Playhouse and Meadow Hearth Theatre, Hopkinton. The latter has extended its operation this season to include dance programs, musicals and plays.

plays.

Among the familiar names on the season's schedules are William McCleery, in his own play, "Side by Side," opening the Peterborough season; Bette Grayson and Royal Beale, at Keene; Ruth Chatterton, Mischa Auer, Haila Stoddard, Reginald Owen, Arthur Treacher, June Havoc, Kay Francis and Bert Lahr, all to be starred at the Lakes Region Playhouse.

Horton \$5,600, Spa Saratoga, July 8.

Saratoga, July 8.

Edward Everett Horton establlished an opening semester record at the 578-seat Spa Summer Theatre here last week with a gross of \$5,600 in "Nina." at \$3 top. The figure was double last season's substitute opener, "Clutterbuck," almost \$2,000 more than Diana Barrymore attracted with "Light Up the Sky" the first week of 1950, and Guy Kibbee in "On Borrowed Time" for the same period in 1949. Teeoff take and a 40% increase in the season's advance led producer John Huntington to predict a big year." Special advertising campaign was staged to hike the preliminary sale.

Horton, last here in "Springtime For Henry" about four years ago, gave a characteristically droll performance in the new, spotty French farce.

and Guy Ribbee in "On Borrowed Time" for the same period in 1949. Tecoff take and a 40% increase in the season's advance led producer John Huntington to predict "a big year." Special advertising campaign was staged to hike the preliminary sale.

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'Show Boat' Opens Cleve.

Cleveland, July 8.

Fifteenth season of Cain Park Theatre, 3,000-seater al fresco spot here, started last night (Mon.) with "Show Boat" for 14 performances under Marvin Kline as managing director of the Cleveland Heighits wunder Marvin Kline as managing director of the Cleveland Heighits municipally-operated amphitheatre. Summer schedule of musicals includes "Naughty Marietta," July 21-Aug. 2; "Chocolate Soldier,"

Kay Francis \$5,400, Stockbridge
Stockbridge, Mass., July 8.
Kay Francis in "Theatre" zoomed the boxoffice gross to \$5,400 last week at the Berkshire Playhouse here. It was the third week of the local séason and the best, with turnaways at all eight performances in the 436-seater at \$3 top. Miss Francis was supported by Howard Bailey and Dennis Allen, permanent members of the touring permanent members of the touring

permanent memoers of the tourna-troupe.
Current is Lesley Storm's "Black Chiffon," with Anne Seymeur, of T-V, featured and Gage Clarke, former member of the resident company, in the principal support.

'Show Boat' 14G, Danbury
Danbury, Conn., July 8.
Melody Fair, tent theatre-inthe-round, opened on the 'edge of
town last week with a production
of "Show Boat." Big attendance
at the opening Tuesday night (1)
and Saturday night (5) pushed the
gross to \$14,000 against a capacity
of \$20,000 for the 1,500-seat spot.
Second week opens tonight
(Tues.) with "Naughty Marletta."

Conn. Transients Exempted
Bridgeport, July 8.
Transient actors employed by
the Westport Country Playhouse
are not subject to the Connecticut
unemployment compensation act,
Judge Thomas J. Molloy ruled in
Superior Court here.
Stipulations appropried by the

Judge Thomas ...
Superior Court here.
Stipulations approved by the court provide that contributions made by the Playhouse and its employees to the state shall be based only on wages received by the strawhat's permanent staff and officers.

ficers.

Commissioner John J. Egan, administrator of the state unemployment compensation law, had claimed \$1,756.44 due from the seasons of 1949 and 1950 and \$570.34 for 1951. Under the stipulations, no payments will be made for 1949 and 1950.

and 1950.

Playhouse had filed two appeals under names of Westport Season of 1950, Inc., and Westport Season of 1951, Inc.

'Remains' Slim, Princeton
Princeton, N. J., July 8.
Jackie Cooper and Fran Warren
in "Remains To Be Seen" played
to sparsely filled houses here last
week throughout run of two matinees and six evening performances. Management appeared none
too optimistic about boost of attendance during run of "Gramercy
Ghost" which opened last night
(Mon.) starring Veronica Lake,
However, better business is indicated next week with Louise Rainer in "Blography."

er in "Biography."

"Lives' \$5.200. Matunuck Matunuck; R. I., July 8.
Victor Jory and Alexis Smith, co-starring in Noel Coward's "Private Lives," grossed \$5,200 last week at the Theatre-by-the-Sea here. David Orrick was featured as third permanent player in the touring troupe. The show started slowly, but pickéd up latter part of the week to near-sellout.

June Havoc in "Raim" is current at the Donald M. Wolin-Harold L. Schiff strawhat.

Legit Bits

Wolfe Kaufman, pressagent of Cheryl Crawford's "Paint Your Wagon" production, out of the hos-

Cheryl Crawford's "Paint Your Wagon" production, out of the hospital after treatment for a heart ailment . . Carl Fisher, company manager of "Wish You Were Here," slated to have a similar assignment for "In Any Language," the Jule Styne-George Abbott production of the Edmund Beloin-Henry Gerson comedy formerly titled "Only Human" . . Producer Thomas Hammond back from Nantucket vacation . Ned Armstrong has resigned as pressagent of the La Jolla (Cal.) Playhouse, effective next week. He'll remain on the Coast at least through July to do freelance writing.

With closing of "Of Thee I Sing," treasurer Lewis Harris, of the Ziegfeld Theatre, N. Y., will be off to Maine or Canada for a fishing trip . . While producer Gertrude Macy is in Europe, author-director John van Druten is occupying her house at Sneeden's Landing, N. Y. . . . Marilyn Putnam, assistant to stage director George Schaefer of the Texas State Fair Musicals, Dallas, was called back to New York last-week because of her mother's illness, Joseph B. Rucker, Jr., of Dallas, succeeded her . . With the bowout of George Abbott as co-producer, of "Casey Jones," Richard Krakeur is reportedly looking for another partner in the presentation of the musical comedy . . . Elsa Lanchester will play a tour of one-nighters, starting in September, with her "Private Music Hall" show.

man, head of the Brandt & Brandt agency play department, sailed last week for a six-week London-Paris play-catching visit, during which he'll huddle with his client, Terence Rattigan, about the coming Broadway production of the latter's current West End hit, "Deep Blue Sea."

latter's currenf West End hit, "Deep Blue Sea."

"Mr. Pickwick," Stanley Young drama recently presented in London, will be the season's first production for the Playwrights Co. The second entry will probably be Robert E. Sherwood's "Better Angels," to be directed by Joshua Logan. "Devil's Hornpipe," musical comedy by Maxwell Anderson, Rouben Manuoulian and Allie Wrubel, has been abandoned... "Two's Company," new revue to star Bette Davis, will probably have a midwestern tryout tour. Incidentally, Clifford Hayman will be associated in the production with James Russo and Michael Ellis... Dorothy Sarnoff has signed for the femme lead in "My Darlin' Aida."

Polyna Sioska, concert sopranow he search to leaf the Vertical of the production with control of the femme lead in "My Darlin' Aida."

Darlin' Aida."

Polyna Stoska, concert soprano who sang the lead in Kurt Weill's "Street Scene" on Broadway, will sing leads in the operas "Forza del Destino" and "Ariadne Auf. Naxos" at the International Berlin Festival in September, at invite of the U. S. High Command and Berlin Senate. Senate.

C. Kendall Ware, strawhat designer and technical director, has optioned Robert Melancon's "Comfort Me With Apples" for next season on Broadway. This will mark Ware's debut as Broadway producer.

mark Ware's debut as Broadway producer.

Gretchen Wyler, dancer in the Chi "Guys And Dolls" company, replaces Pat Wilks as understudy to Pamela Britton in that troupe. She started four years ago in the chorus of same producers' "Where's Charley?"

Tilly Losch, Romola Nijinsky and Richard Pleasants left N. Y. by car Saturday (5) to spend the summer visiting the festivals in Colorado. Mmes. Losch and Nijinsky will be artists in residence at Perry Mansfield Camps, Steamboat Springs. Col., while Miss Losch will appear there as Sabina in "Skin of Our Teeth." May also guest role elsewhere during her stay... Michael Higgins and Carol Teitel touring with their own program, "Theatre... As You Like It," playing colleges in the south and then west.

Skinner at Saratoga

Saratoga, N. Y., July 8. Saratoga, N. Y., July 8.
John Huntington signed Cornelia Otis Skinner for a summer theatre engagement in "Paris '90," which she did in Broadway this spring. Miss Skinner will appear at the Spa Theatre week of Aug. 18, before she goes out on the road with her one-woman show.

An ovelestra of eight recruited

Show Finances

"THE BRASS RING"

(Closed April 12, 52)	
vestment dditional capital from producer roduction cost	9,599
yout loss (Wilmington, Philly) oson N. Y. run (four performances) losing expenses	11,546 8,707
eficit assumed by producerotal loss	6,902 2,346 60,946

Strawhat Reviews

The Kilgo Rum

Abingdon, Va., July 1.

Barter Theatre Robert Porterfield of resentation of comedy-drama in three cts (five scenes) by Arnold Sundgaard, inceeded by Sundgaard, Set. Mack tatham; lighting, Lauren Farr; dances, tel Fillini, At Barter Theatre, Abingon, Va., June 30, '52.

conard ... Keith Michael don, Va., June 30, 522. Keith Michael Leonard Kleo Richard Carlyle Golder Kleo Richard Carlyle Golder Kleo Mel Fillini Olga Finstad Dorothy LaVern Ruby Hansen Brooke Fiening Bonnie Finstad Carlyle Golder Ruby Hansen Robert Carleo Oren Gaskill Mark Spencer

Those who like comedy that is inherent in situation and hinges on development of relations between people will like Arnold Sundgaard's new play, "The Kilgo Run," given premiere showing at Barter Theatre

given premiere showing at Barter Theatre.
There is no smearing on of bright remarks for the sake of the wit in Sundgaard's play. Too often in comedy a concocted situation is presented merely as a vehicle for a variety of biological and other wisecracks.

a variety of biological and other wisecracks.

Sundgaard succeeds in having humor come as essential to the situation. Olga, cafe keeper in a quiet Minnesota town, can worry about her teenage daughter's fancies while she operates a pool room which is also funeral home, high school recreation center and church. She works up a sermon to double for the preacher and is understandably disappointed when the preacher appears. From her cafe headquarters she carries on liquor running for Chicago gangs, gets paid off in counterfeit. There's natural humor there.

The plot develops when Ruby Hansen, on parole from a penitentiary liquor sentence, stops off at Olga's, thinking to get a job as far from liquor centers as possible. There she finds Eddie Kilgo, Chicago Cubs' star pitcher, holding out for a high priced contract. Asked what a Kilgo run is, Eddie says, "It's a common saying the hardest run in baseball is the run you make of Eddie Kilgo."

Repercussions of Chicago violence are heard at Olga's and Eddie lence are heard at Olga's and Eddie

Repercussions of Chicago violence are heard at Olga's and Eddie undertakes a liquor run which leads him at 80 miles per hour over Minnesota roads and back to Olga's with the truck still loaded. At the end of the second act Ruby has caught on to the liquor business, the liquor-loaded truck is in Olga's barn and a federal revenuer is on hand to investigate the setup. To this reviewer solution seemed impossible, but a plausible solution comes neatly in a very short third act.

In this simple story Sundgaard's chief interest is the interplay of reactions among characters. With compassion and without sentimentality he describes relations between baseball star and parolee, between mother and daughter, between adolescent boy and girl and describes. reactions of people as a group. There is a robustness and understanding in the treatment. There is suggestion of pageantry which Sundgaard has used extensively in other plays.

Contrast offered between small town quietness and Chicago violence furnishes a contrapuntal theme that reminds us that the author has been working as libretist for musicals. Last year he held a Guggenheim fellowship for that sort of work.

Sundgaard, who directed the production, brought Rickard Carlyle and Brooke Fleming to Abingdon for the roles of Eddie and Ruby. They and Barter's Dorothy LeVern offer expert performances, with obvious understanding of what the play is about.

Keith Michael, as the waiter whose, mind "works slow and stubile," and Bryarly Lee, as the high school senior daughter, used dance effectively in playing the adolescents. Mel Fillini arranged the dances and in two entrances of his own uses dance techniques with humor and spirit. Robert Gallico was hard to understand Monday night in a too-thick dialect and a good bit of the bucolic humor of his part was lost. Mark Spencer was credible as the revenuer.

before she goes out on the road with her one-woman show.

An orchestra of eight, recruited locally, will be used.

The cafe set, where all action takes place, is done by Mack Statham with simplicity and ef-

fective suggestion of quietness of small town life.

"Kligo Run" avoids slickness and has a suggestion, of offbeat that is characteristic of Sundgaard's work. It is a play that should go over east of the Hudson as well as here in the mountains.

The Delicate Line

Springlake, N. J., July 7.

Rea John Fowers production of drams in three acts (the scenes) by Mart Trachtenberg, Features Melba Rae. Directed by Earl Dawson. At Ivy Towers to the second of the secon

Aimed at starting the tear-ducts to drain, Mark Trachtenberg's The Delicate Line," the first of the four new plays to be tested this summer at the Ivy Tower Playhouse, Spring Lake, N. J., will only wet the eyes of those who have led a life sheltered from pulp magazines, movies and radio. It probably won't be long before television discovers the invalided but noble little woman who loves and suffers for a noaccount rascal from her wheelchair. Trachtenberg's heroine has been an invalid from the waist down since she was felled by a truck at the age of nine. She is still a woman from that portion of the anatomy up, so her emotions are in a constant turmoil, indeed, when she allows herself to marry a weakling, knowing all the while that he wants her only for her money, which will save his family's homestead.

When she is brought to his home after the wedding she meets her groom's understanding and stalwart brother, a widower with two children, his domineering and frustrated sister, his mistress and the old family retainer, who has nursed him since babyhood. It is only a matter of time to wait before (1) the brother falls in love with her and wants to marry her, (2) there is a scene between the sister and the girl in the wheel chair in which the sister tells all, (3) the girl is going to have a wee one, (4) there is a scene between the mistress and the suffering one in which mistress slaps the girl, who falls from the wheelchair and does not have baby, (5) girl leaves with boy's old family retainer and sister leaves alone, and (6) boy, ennobled and made strong by all the events, goes after girl. There is also the scene for the girl to give the dead and the keys to the house to the boy.

The play has been given a clean, neat production and Earl Dawson

and the keys to the hour boy.

The play has been given a clean, neat production and Earl Dawson has directed the show as if he believed it. Melba Ray, as the girl in the wheelchair. Ann Dere as the sister, Paul Lilly playing the brother and Grace Powers the mistress, act it as though they do too. Si Vario plays the weaking so weakly that he practically falls abart.

"The Delicate Line" would never stretch across a Broadway stage. Vern.

Three to One

Westport, Conn., July 7.
Westport Country Playhouse production of revue in two acts with sketched and lyrics by Nancy Hamilton: music to the production of revue in two acts with sketched the production of the production and John Klein: entire production spending of the production and John Klein: entire production with the production assistance of the producti

olchoff, Marc West.

From three revues "One for the Money," "Two for the Skow" and "Three to Make Ready," written by Nancy Hamilton and Morgan Lewis and Broadway-produced by Stanley Gilkey and Gertrude Macy, Gus Schirmer, Jr., has selected some scenes and songs nicely suited for a small-budget summer revue. Gilkey and Miss Macy considered using some of this early material in a fourth edition "Four to Go," but dropped the project.

Some top stars came out of those (Continued on page 52)

(Continued on page 52)

ANTA Loss 129G for 11-Month Period; Leaves Deficit as of May 31 of 57G

The American National Theatre & Academy operated at a loss of \$129,609 for the 11-month period ended last May 31. Since it had a balance of \$72,177 as of July 1,1951, that brought the deficit to \$57,432 as of May 31. According to a statement distributed to the board of directors, the organization had cash balances of \$18,200 in general accounts and \$1,853 in the campaign fund at that time.

Among the total assets of \$745,669 are listed \$11,665 in accounts receivable, \$627,500 as the value (both land and building) of the ANTA Playhouse, N. Y., \$18,166 in theadre equipment, \$4,358 for furniture and fixtures cless \$18,208 reserve for depreciation on building), \$5,464 in prepaid insurance and \$1,041 cash on hand for restricted gifts.

Liabilities include \$32,566 in accounts prayable, \$14,308 in escrow for taxes for the 1951-52 ANTA Play Series, \$10,567 interest payable on second mortgage, \$15,000 note payable to Irving Trust Co., \$26,672 loan payable to Chemical Bank & Trust, \$9,000 payable on \$62,500 loan to unspecified creditor, \$7,750 loan payable to Chemical Bank & Trust, \$9,000 payable

Lawton Campbell, \$4,300 toan black Campbell, \$4,300 toan payable to City Investing Co.

Other liabilities include \$286,000 balance on first mortgage due April 1, 1956, plus \$375,000 second mortgage due next March 31, and \$1,971 unappropriated balance of restricted gifts, as well as the \$57,432 operating deficit.

\$246 Campaign Net

A breakdown of the operating budget for the 11-month period reveals that the campaign fund involved \$246 net income <\$128,277 gross income and \$128,031 expenses); general activities involved \$56,187 net loss (\$30,231 gross income and \$66,418 expenses).

A supplementary report on membership reveals that as of May 19, ANTA had 71 life members (group), six sustaining members (individual), two life members (individual), two life members (individual), 46 contributing individuals, 1,300 individuals, one participating, 13 library, 119 member groups and two sustaining groups for a total of 1,560. It was noted that those dropped due to resignation, death or unpaid dues included one sustaining group. 17 member groups and 44 individual members.

Of the 1,560 total membership the fund campaign office was credited with accounting for 32 life members (individual), two life members (group), one participating member, three member groups, 24 contributing individuals and 658 individual members, for a total of \$38,473 in dues payments.

RCA Sold on Wish'

RCA, Sold on 'Wish' Revisions, Will Push Radio, Disk Promotion

RCA Victor, which is a \$20,000 nvestor in "Wish You Were lere," the Arthur Kober-Joshua Here," the Arthur Kober-Joshua Logan musicalization of the former's "Having Wonderful Time," is sufficiently impressed with the scripting changes made by the authors, since the Broadway premiere, to go along with a voluntary exploitation plan. This will take the shape of judicious plugs for the Harold J. Rome score, RCA Victor is rushing the recorded album (with the original cast) in order tadio achieve as many concurrent radio achieve as many concurrent radio and TV plugs. Metropolitan New York shows, originating via NBC, may also slip in a few choice plugs for the legit musical, currently at the Imperial.

the Imperial.

It is an open secret that the next two or three weeks will tell the story whether "Wish" may succeed in overcoming the generally adverse notices. The N. Y. Daily News' John Chapman was the lone enthusiast, and he followed it up over the weekend with another plug.

Koher and Loga have reputitive.

Kober and Logan have rewritten the romance phase of the musical to strengthen the "heart" aspects. Rome may have to rewrite some of the lyrics to fit the new action, and may possibly also add one new song.

For Coast Script Stint

After an extended vacation at his summer home in England, Robert E. Sherwood is due Sunday (13) on the Queen Elizabeth to fill a screenwriting assignment in

a screenwriting assignment in Hollywood.

He'll return east early in September for preliminary preparations for the Playwrights Co. production of his new play, "The Better Angels," which will go into rehearsal in December under direction of Joshua Logan. After a short tryout tour, the show will open on Broadway in February.

'Everyman' Angels

"Everyman," 16th century drama announced for revival on Broadway this fall for the benefit of the American Heart Assn., is budgeted at \$60,000. Since the potential profits go to the charity, backers will not receive any profit, but will be repaid at 6% interest from the profits. The producer is listed as Everyman Associates.

According to a budget breakdown submitted to prospective investors, the preliminary expenses will be \$39,000, including \$17,000 for production, \$14,250 for rehearsals and \$7,750 for miscellaneous. Bonds and deposits will require an estimated \$9,500 more, leaving a cash reserve of \$11,500. Weekly operating expenses are estimated at \$12,110, including \$425 for "contingencies."

William Miles is listed as managing director of the project, with Paul Vroom as general manager, Arthur Cantor as pressagent and Vincent Bowditch production stage manager. Carmen Mathews is slated for the leading role in the play, which will be staged by Herbert V. Gellendre, with choreography by Doris Humphrey, music by Norman Lloyd, scenery and lighting by Donald Oenslager, and costumes conceived by Motley and executed by Edith Lutyens.

MATHEWS WITH RAINS AS 'JEZEBEL'S' LEADS

Carmen Mathews will play the title part, opposite Claude Rains, in "Jezebel's Husband," Robert Nathan play to be produced by Roger L. Stevens, William Fields and Hume Cronyn. Claudia Morgan will be featured as Judith, "other woman" in the yarn, and others in the cast will include Nicholas Joy, Ruth McDevitt and Ossie Davis.

Nicholas Joy, Ruth McDevitt and Ossie Davis.

With TV producer Sherman Marks directing, the show goes into rehearsal next Monday (14) and is slated to play tryout engagements starting Aug. 4 at the Pocono Playhouse, Mountainhome, Pa.; Aug. 11, Westport (Conn.) Country Playhouse; Aug. 18, Framingham, Mass., and Aug. 25, Theatre-by-the-Sea, Matunuck, R. I. A Broadway run is planned for the fall. Alan Anderson will be stage manager of the production.

New 12G 'Kate' Divvy; Total Now \$1,050,000

Total Now \$1,050,000

Another dividend, this time amounting to \$12,000, was recently paid by "Kiss Me, Kate," bringing the total distributed profit on the Cole Porter-Sam and Bella Spewack musical comedy to \$1,050,000 as of last May 5. The Lemuel Ayers-Saint Subber production, originally financed at \$180,000 and costing \$174,000, opened Dec. 30. 1948, and had a 1,077-performance run through July 28, 1951.

According to the latest accountant's statement, the show had additional income of \$4,223, less \$1,-539 expenses (including the management's \$442 share of the operating loss on the London production from Dec. 29, 1951, through Feb. 23 of this year). That brought the undistributed profit to \$5,073 as of last May 31.

Show Train Topper

The fame of the mullicipal and re Assn's alfresco entertainment the Forrest Park playhouse here as reached Cullompton, in Devon, agland, and a group of residents

has reached Cullompton, in Devon, England, and a group of residents of that town plan to visit the local enterprise next season.

In a letter to Paul Beisman, Muny manager, William H. Snowdon has asked for a repertory of the 1953 season, explaining that he and a group will visit the U. S. next summer, and St. Louis is on the itinerary.

Ballet Takes Over Barns: Slavenska Co. Tour Off To Boff Start at Olney

Slavenska Co. Tour Off

To Boff Start at Olney

Olney, Md., July 2.

Mia Slavenska and Frederic Franklin prove that fine ballet artists can also be practical, shrewd business entrepreneurs. The ir strawhat ballet package, a somewhat watered-down version of their Ballet Variante touring company of the past few seasons, should be a welcome shot in the arm to the revival-ridden barn circuit. A formula which has become a standard part of bigtime show biz proves to be a happy innovation for its offspring of the barn trail.

Company of 11 dancers and two pianists which teed off a seven-week summer season at Olney Theatre last week, is a compact, polished outfit of youngsters led by a quartet of ballet greats. Despite a somewhat nervous start in a rather routine, coloriess interpretation of musical excerpts from Cesar Franck, outfit shows solid preparation and assurance in its subsquent numbers. Routine is unusually ambitious and varied for any company, ranging all the way from the strictly classical to extreme modern. To the credit of Miss Cawenska and Franklin, the wood of the company of the past from the strictly classical to extreme modern. To the credit of Miss cawenska and Franklin, the wood of the past from the strictly classical to extreme modern. To the credit of Miss cawenska and Franklin, the wood of the past from the promous legs. Despite an obvious slowing down from her prime, ballerina makes her still plenty of grace and power left in her famous legs. Despite an obvious slowing down from her prime, ballerina rates cheers for her display of precision, flaw, less form and uncompromising discipline in motion. She stops there's still plenty of grace and power left in her famous legs. Despite an obvious slowing down from her prime, ballerina rates cheers for her display of precision, flaw, less form and uncompromising discipline in motion. She stops there's still plenty of grace and power left in her famous legs. Despite an obvious slowing down from her prime, ballerina proved there's still plenty of grace an

with both ballerinas, is a competent terper but takes a back seat to the ladies.

Excursions into the modern starts off with highly attractive series of interpretations of traditional Negrospirituals by a trio of able youngsters, Marvin Krauter, Naomi Boneck and Sally Seven. It provides a welcome, natural change of pace from its classic-predecessors. Final ballet. "Settler's Sunday," an ambitious humorous production number with a story theme, doesn't quite come off.

Despite limitations of country theatre, and spottiness of the routine, it all adds up to a good evening of entertainment.

Tour is also a bryout for what producers Alfred Katz and Kurt Neumann hope will become an enlarged dance repertory company for the winter season. Group is booked for one-night stands at Lewisohn Stadium, N. Y., and Robin Hood Dell, Philly—a switch from intimacy to mass entertainment—and then returns to strawhat at Westport. Rest of tour consist of a week each at Dennis Ogunquit, Jacob's Pillow and Newport Casino. There's an open week at tail end of tour, with a possibility of a return to Olney. Troupe is reportedly getting \$2,600 for its week at Olney, plus a percentage. Biz, at \$3,60 top, was booming.

CLT-Guild Subscription Drives Build Biz in 17 Cities in '52-'53

Moss Harts to Explore 'Lady' for Miss Carlisle

Kifty Carlisle, who last week concluded a brief tour in a special strawhat production of "Lady in the Dark," planes to Europe today (Wed.) with her playwright-husband Moss Hart and producer Joseph M. Hyman. While in England, the actress-singer will discuss a proposed London production of the Hart-Kurt Weill musical drama, in which Gertrude Lawrence originally starred on Broadway in 1940-41.

Hart and Hyman are going to London to try to cast leading parts in the former's untitled new play, adapted from the Edgar Mittel-holzer novel, "Shadows Move Among Them," which Hyman and Bernard Hart, the playwright's brother, will co-produce.

Play Still Set

Rachel" at 20th-Fox, has with-drawn as star of Thomas Hamdrawn as star of Thomas Hammond's proposed production of "Portrait of a Lady." Actress, who starred last season in Hammond's revival of "Candida." probably won't return to legit this season. Meanwhile, Hammond is going ahead with preparations for the show without her. "Rachel" isn't scheduled for completion until November.

Star's decision to how out of

vember.

Star's decision to bow out of the venture is understood to have been an amicable agreement with Hammond, who feels she shouldn't pass up a lucrative, dramatically desirable film assignment for the always-risky lead in a Broadway play. However, Hammond has acquired the film rights to "Portrait," with idea of Miss de Havilland ultimately playing the lead in the screen version.

With British starer Michael

With British stager Michael Benthall mentioned as possible stager, "Portrait" is still tentatively slated to go into rehearsal early in September. However, that is dependent on Benthall's availability, if he is finally signed for the direction. In any case, Hammond has revised his plan for an extended tryout and now intends to bring the William Archibald dramatization of the Henry James novel to Broadway early in November after about a four-week tuneup tour. He has budgeted the production at \$60,000.

FT. WAYNE OPERETTA HAS CURTAILED SKED

Ft. Wayne, July 8.

With the Ft. Wayne Light Opera Festival, Inc., opening its first production of the season Friday-Sun-day (11-13), officials announced that backers had decided to spon-

day (11-13), officials announced that backers had decided to sponsor two additional productions this season in the News-Sentinel Outdoor Theatre in Franke Park. In addition to "Desert Song," the initial production, the group will offer "Roberta," Aug. 1-3, and "The Great Waltz," Aug. 22-24.

In order to launch the Light Opera Festival this year, after two seasons in the red, director Albert K. Germanson, Columbus, O., and many of the staff pledged themselves to take no compensation until the end of the season. Thirty underwriters contributed almost \$3,000 to get the season underway, after last season's board of directors had decided this spring to forego any offerings this year. The new group of backers said that, due to the late start this season. If the productions this season.

possibility of a return to Olney. Troupe is reportedly getting a percentage. Biz, at \$3.60 top, was booming.

Joan McCracken, slated to appear in the tryout of "The Fig Lear" at the Spa Summer Theatres, Saratoga, N. Y., week of July 28, has bowed out, due to a picture commitment. Ernest Truex and Sylvia Field (Mrs. Truex) will be starred in the show.

It is productions this season, pust three shows will be given. The palities were among the first-nighters. Producer Jonathon Dwight reported later in the week that due to the late start this season, just three shows will be given. If the productions this season prove successful, a more extensive essent in the tryout of "The Fig Lear" at the Spa Summer Theatre, Saratoga, N. Y., week of July 28, has bowed out, due to a picture commitment. Ernest Truex and Sylvia Field (Mrs. Truex) will be starred in the show.

Sufficient success already has attended the Council of Living Theatre's campaign to revitalize the "road" to make practically certain that it will be healthier and more of a reality than for many years. This is according to Warren Caro, executive secretary of the New York Theatre Guild which has joined hands with CLT in the move to put the legitimate theatre more solidly back on its feet.

Here with his assistant Sam McDowell and pressagent Willard Keefe of CLT to map out preliminary plans for the Minneapolis participation next month, Caro revealed that so much progress has been made and results have been so encouraging that Broadway producers now see clear sailing ahead for road tours the impending season.

It's now assured that the CLT-

for road tours the impending season.

It's now assured that the CLT-Theatre Guild-sponsored season of seven subscription shows will keep the legitimate theatre alive in a minimum of 17 cities next fall and winter, and possibly more, Caro says. Heeding an appeal to civic pride and anxious for the cultural benefits accruing from appeals to civic pride and eager for the legitimate theatre's cultural benefits, seven cities already have been lined up to a degree virtually insuring the seven sponsored productions against loss in the towns in question, and the way now is being payed for many additions to the list, according to Caro.

"In Pittsburgh, the Guild sub-(Continued on page 52)

(Continued on page 52)

Playhouse in Wilmington Seeks Major Status For Tryouts, Full-Week Stands

Management of the Playhouse, Wilmington, is making an intensive effort to build up the house for next season as a tryout spot and regular touring stand. Paralleling the recent Theatre Guild-Council for the Living Theatre campaign that increased the local subscriber list from 700 to over 2,000, the theatre is offering unusual concessions atre is offering unusual concessions

list from 700 to over 2,000, the theatre is offering unusual concessions
for bookings.

Since E. I. du Pont de Nemours
Co., which owns and operates the
house, is not interested in it as a
commercial proposition, but wants
to expand it as a cultural and entertainment feature of the community, it is willing to give general
rental and sharing terms for tryouts and touring shows, including
a 5,000-name mailing list and a liberal budget for newspaper and
radio advertising. In one instance
recently, the house offered to let
the management of a Broadway hit
keep 100% of the gross for a
week's booking.

Uitimate aim is to build up local
audiences, so that the Playhouse
becomes a full-week stand rather
than the present split-week. Since
the Wilmington population includes
a high percentage of employees of
Atlas, Hercules, Pullman, Chrysler,
General Motors and du Pont, with
an average family income of \$7,199,
the town has substantial purchas-

General Motors and du Pont, with an average family income of \$7,199, the town has substantial purchas-ing power. The Playhouse has a seating capacity of 1,223, including 535 in orchestra, 42 boxes, 442 mezzanine and 204 balcony. The top is generally \$3,50 (plus tax) for musicals and \$3 for straight

plays.
William H. Doerflinger was recently appointed manager of the

Gateway, Quarterdeck Launch Atlantic City

Atlantic City, July 8. Virtually a capacity audience of 1,000 was on hand last week as the Gateway Playhouse at nearby Somers Point opened with "Brigadoon." Mayors of nearby municipalities were among the first-night-conductor. Daybot Carthon Dught

Plays Abroad

The Millionairess

London, July I.

ennent Productions' (by arrangement
in Bronson Albery) presentation
of hedy in two acts by Bentral Shaw.
Facilities of the Statings of the

Al. New Theatre, London June 30, 32, 220 top.

Julius Sagamore Campbell Cotts
The Lady Katharine Hepburn
The Lady Hepburn
The Lady Hepburn
The Lady Hepburn
The Lady Hepburn
The Month Hepburn
The Mon Bertram Shuttleworth
The Woman Work Hicholson
The Manager Vernon Greeves

Written some 16 years ago when George Bernard Shaw was a young octagenarian, "The Millionairess' is now having its first West End presentation, having failed to come to town previously for a variety of reasons, mainly connected with the war. As a play, it is in the playwright's familiar penetrating style and comparable to many of his earlier works. As a production it stands unique, being dominated by such a vital stellar performance from Katharine Hepburn that it is difficult to imagine another artist filling the role.

As the theme for this play, Shaw has the theme for this play, Shaw

As the theme for this play, Shaw has taken as his text the precept that money means more than just wealth—it means power. To develop his subject, he has chosen as his heroine a girl who has inherited from her father not only his fortune of millions, but also his taste to use that money to acquire power. The theme is relentlessly pursued throughout the two acts, with the author's characteristic wit, satire and logic lending an air of reality to his fanciful plot.

The millionalress' father was as

wit, satire and logic lending an air of reality to his fanciful plot.

The millionairess' father was as astute as he was wealthy. So he formulated a plan to keep the sharks away from his daughter by making them demonstrate their financial acumen before qualifying for her hand. The first person to pass the test is an ex-boxer, but he cannot withstand the fiery temperament of this "human tornado" who is his wife and finds comfortand happiness with a poor girl of simple tastes. The wife, for her part, soon tires of her husband, and after an uninspiring adventure or two, becomes intrigued with a quiet Mohammedan doctor, but he had promised his dying mother he would only marry a girl who could live for six months with an initial capital of only 150 piastes (about \$5\).

The girl, who has lived and talked in millions is unabashed.

tabout \$51.

The girl, wno has lived and talked in millions, is unabushed, and demonstrates her talent in such circumstances. She gets a job in a sweatshop and within a few minutes has eliminated the middle man. She goes to work as a scullery maid in a hotel, and in a few days owns the property. That she leaves behind a trall of personal disaster is irrelevant to her way of thinking; she has made progress and the casualtles were inevitable.

her way of unitaring, she had a progress and the casualtles were inevitable.

Very theatrically, but very entertainingly, Shaw carries his subject through four contrasting scenes; but each is dominated and elevated by the tremendous force of Miss Hepburn's performance. Her portrayal is rich, warm and inspiring. Her diction is superb, and her appearance, in expensive creations, is almost startling. This is one of the acting events of any season.

season.
Notwithstanding the overpowering personality of the star, the other members of the cast almost defiantly maintain their own standard. Robert Helpmann's por-

trayal of the doctor in quiet undertones, Cyril Ritchard's interpretation of the discarded and maltreated lover, Peter Dyneley as the husband of good physique and substandard mental power, Meriel Forbes as the over-simplified other girl and Campbell Cotts as a lawyer trying to unravel the domestic and matrimonial tangle, are all good Shavian characters.

Production has been directed with smooth and efficient facility by Michael Benthall. James Balley's decor is an imaginative job. Myro.

Love Let Loose

R. B. Salisbury (by arrangement with Hugh Stanhope) presentation of farce-comedy in three acts by Johnny Darro. Stars Lessle Haton. Lessle Haton

The Trap

The Trap

London, July 2.

Sherek Players, Ltd. production of drama in three acts by Ferdinand fruckner; adapted by Ashley Dukes, Stars Mai Zetterling, Herbert Lom. Directed by the Stars Geliner. At Duke of ork's Thables on the Stars Geliner. At Duke of ork's Thables on the Stars of the Sta

An anglicized version of a German play about Scandinavia makes heavy going for the hottest weather to hit London in years. Its theme savors more of the printed than spoken word, and is outmoded in style and expression, lacking the stature of contemporary dramas. Set in the last century with suitable situations and costuming, it smacks of modernity in dialog and topicality which leaves it mid-air as to periods. Had the production waited for the fall,

Jackson Reelected Prez Of Philly Civic Opera Co.

Of Philly Civic Opera Co.

Dr. Chevaller Jackson has been reelected for his fourth term as president of the Philadelphia Civic Grand Opera Co. Newly elected officers include Mrs. Edwin J. Lame, honorary president; David Sellers Vogel, vice-president; Maurice R. Massey, Jr., treasurer, and Frank Carano, secretary and counsel? counsel.

Appointments include Anthony Terraciano, manager and John Lawler, associate manager. Giu-seppe Bamboschek has been re-named artistic director and principal conductor.

cipal conductor.

It would have stood a better chance. As a holiday attraction, its chances are slim.

Pivot of the story is a young farm girl, seduced by her employer, who turns the tables on him by getting him arrested for his wife's murder on false evidence. In reality she had committed suicide, but murmuring tongues soon fixed the blame on the husband who gets a life sentence. Ignorant and illiterate, the girl's idee fixe is to protect the interests of her unborn child, and his conviction prevents her lover's marriage with a designing widow.

Bewildered at the action of the girl whom he believed to be in love with him, the farmer philosophically accepts the situation on being told she will confess the truth as soon as their child is born. He will then be free and they will be reunited when she has served her sentence for perjury.

Mai Zetterling carries the main burden of vitalizing the play, depicting with unerring sincerity the simple peasant holding firm under bullying and remorse to safeguard her child's future. Herbert Lom blusters and strides lustily through the role of the farmer with hearty conviction. Rachel Gurney makes a wraithlike figure of his neurotic wife and Betty Ann Davies gives a subtle, modern performance as the predatory widow. Supporting characters give background coloring and realism. Direction by Julius Gellner is painstaking.

Clem.

Sur La Terre Comme
Au Ciel

(On Earth As It Is In Heaven)
Parls, June 17.
Athenee Theatre production of drama
by Fritz Hochwalder. Stars Victor Francen, Jean-Roger Caussimon, Roger KarlDirected by Jean Mercure; sets, Georges
Wakhevitch; costumes, Marcel Escoffler.
Translated from the German by Richard
Thieberger and Jean Mercure. At Athenee Theatre, Parls; 33 top.

This play is from Austria where a smash success at Vienna's Burgtheatre three or four years ago as "God's Country." It is now an established Paris hit. A heavy drama of religion and ethics, it is splendidly acted, staged and directed. Any American production could not risk deficiency in any of these departments because the play, with all male cast, is almost actionless and could not survive inferior production. Main character has a field day. American pic possibilities are very remote but play may be filmed in Europe.

Scene of play is Jesuit colony in Paraguay in the early 18th Century. This colony, the Kingdom of God, is a state all its own. Jesuits have dealt kindly with the native. Cacique Indians and their colony is filled with refugees from the harsher treatment doled out by the greed-ridden colonial planters and merchants. As both "The Kingdom of God" and the state of Paraguay are under the Spanish crown, colonial planters organize and request that the King of Spain interfere and suppress the Jesuit colony as subversive. When the news reaches the Indians that they are to be turned over to the planters again they revolt and the Jesuits are blamed for inciting them to revolution. The colony is suppressed, and the Jesuits are sentenced to deportation.

Chief role of leading Jesuit father who is torn between his conscience and his duty and accidentally killed when the Indians revolt, is magnificently done by Victor Francen. He gives the churchman humor, dignity and pathos. Roger Karl registers heavily as the defiant Jesuit who takes part in the Indian revolt. Jean-Roger Caussimon provides a subtle characterization as envoy of the King of Spain and all others are okay. Play keeps on the constant move despite script's natural tendency to loiter.

"On Earth" is a triumph of staging as much as it is a triumph of playwriting. It is packing the Athenee to capacity nightly not so much because it is play with strong idea and situation, but due to its dramatic production and star performance.

Strawhat Reviews

Three to One

Shows, people like Gordon MacRae, Betty Hutton, Gene Kelly,
Keenan Wynn, Tommy Wonder,
Eve Arden, Alfred Drake and
Richard Haydn, and even the most
modest revival stirs warm memories of these tailored, high-toned
revues that were well laced with
acid by Miss Hamilton and handsomely tuned by Lewis.

There's not much satire to be
found in "Three to One," save for
the unforgettable Gertrude Lawrence dressing room scene. For
this strawhat edition, producer
Schirmer has concentrated on a
succession of boy and girl song
numbers and some broad comedy
for Alice Pearce. It's a company
of nine with no attempt at production numbers. "How High the
Moon," which has become a favorite ballad over the years, has its
setting changed from a London
blackout to a simple American
street scene, and "Barnaby Beach,"
formerly a colorful climax in
"Three to Make Ready," is telescoped into a duet.

Miss Pearce is at her best in
the hilarious "Story of the Opera"
in which she explains the involved
Wagnerlan relationships of Sieglinde, Sigmunde, Wotan, Hunding,
and Brunnhilde to a lady from
Montelair. She also finds poignancy in "Born for Better Things,"
the delightful portrait of a Degas
ballerina. In other assignments
Miss Pearce lacks the crispness
that made Brenda Forbes's comedy so standout in the initial revues. This explains the absence
of such classic Hamilton sketches
as "The Christmas Tree" and
"The Birthday of the Infanta" in
which that inevitable commencement gem was consigned to limbo.

Kaye Ballard, also from legit
and niteries, has all the impact of
a real pro. She is superb as the
florid actress in "To a Skylark" in
which Miss Pearce as a Pelham
matron risks a backstage visit to
a John Golden hit. Miss Ballard
also gives this summer potpourri
its best moment when she sings
"My Sam," which isn't from her
own club material. Beverlee Boxeman has a funny number in "The
Yoo-Hoo Blues" and Marti Stevens
sings. "How High the Moon" with

sings "How High the Moon" with feeling.
Don Pippen and John Klein provide accompaniment on two pianos, including a nice transcription of "Calypso Joe." Doul.

Side By Side

Peterborough, N. H., July 4.
Peterborough, P. H., July 4.
Peterborough Players production of comedy in three acts. by William McCleery, Staged by Charles Durand; set, Burbara Laity, At Peterborough (N. H.)
Mrs. Lindsayl, S. W. Janice Burrell John Parry William McCleery Mrs. Lindsayl, S. W. Janice Burrell John Parry William McCleery Frances Moore Parry Virginia Mattis Governor Ames Robert Alvin Henry Bent Mayor Mandal Messner Henry Bent Waynin Maddal Messner Crace Murray Mayor Susan Petrone Ruth Rogers Joan Gale Beth Lloyd Barbara Laity Alice Barnes Martha Dow

William McCleery, whose "Hope for the Best" and "Parlor Story" were produced on Broadway and whose "Good Housekeeping" was toured with Helen Hayes, comes up with another in the same vein of domestic satire. The author plays a realistic, disillusioned newspaperman in the Elliott Nugent manner.

a realistic, disillusioned newspaperman in the Elliott Nugent manner.

Play is a husband's efforts to persuade his wife she's gotten out of her depth in her surface approach to political reform and has become the unconscious dupe of an ex-governor-gentleman farmer neighbor who is trying to get his foot back in the political door again. Ultimately, she's convinced she can't play in the big league yet, maybe never, leaving us about where we came in.

This ring-around-the-rosy inconclusiveness is frustrating. Does McCleery feel that cynicism is the only approach for the layman in dealing with politicos and that woman's place is in the home? His tongue-in-cheek attitude leaves the play, despite many hard-hitting overtones in punchy dialog, teetering between farce and comedy. McCleery writes expert and witty lines, but he takes a serious theme—the conscientious housewife's efforts to be a worthwhile do-gooder—and gives it the prewar Behrman farce treatment.

While the husband (McCleery) tells the wife (Virginia Mattis) that she's no Margaret Chase Smith as a senatorial aspirant, she looks and plays it more like Helen Gahagan Douglas. Miss Mattis, recently on Broadway in "Season in the Sun" gives a sympathetic interpretation of the-would-be crusader still a bit bemused with memories of former glories as a stage star and unconsciously using histrionics in her woman's club speech-making.

The character of p.a. Henry Bent has familiar overtones of several w.k. Madison avenue public relation counselors but splayed with more stiffness than assurance by Colin Craig. The willy ex-governor, whose frankly expedient motives are obvious to all but the idealistic ex-actress, is portrayed uneasily by Alvin. The scenes between Miss Mattis and McCleery are effective but the pace slackens when others enter except for the scene of an all-femme press conference.

With a stronger third act and slicker production, the play's prospects could look bright. Camp.

Subscription Drives

Continued from page 51 =

scription list has been increased from 1,600 to 5,200," explained Caro, detailing the campaign's results to date. "In Cleveland, we've jumped from 1,400 to 3,200; in Cincinnati, from 2,600 to 5,560; in Wilmington, from 700 to over 2,000. In Philadelphia, we've added 2,000 new subscribers, and the campaign is still in progress. We have 1,400 new members in Baltimore and 3,000 in Washington. "The groundwork for greatly ex-

and 3,000 in Washington.

"The groundwork for greatly expanding the subscription lists has been laid in Minneapolis and Milwaukee, and the drives will get under way next month. Campaigns will follow in Columbus, Toledo, St. Paul, Buffalo, Rochester, Dayton and other cities as fast as our available manpower permits. The goal is to build the Theatre Guild 21-town network to adequate strength and then add much new territory. territory. "Business and civic leaders,

"Business and civic leaders, clubwomen and newspapers in the cities have enlisted in this campaign to keep the 'road' alive. The towns' most prominent citizens become volunteer workers and donate their services to bring subscribers into the fold. They don't have to be sold on the idea that it's an asset to a city to be able to offer a season of legitimate theatre.

"This is the first time that the

a season of legitimate theatre.

"This is the first time that the problem of building a profitable road' has been attacked in this way. It's the first time that enough New York producers have combined to make it possible to offer definitely in advance a package of so many firstrate attractions.

age of so many firstrate attractions.
"If this drive succeeds, as now seems certain, there can be a similar campaign every year, and henceforth the entire Broadway theatre will be sold to the hinterlands as a package.

"Television appears to be no ob-"Television appears to be no obstacle. The number of people necessary in each city to assure a week's advance sale of \$14,000 or \$15,000 from subscriptions alone is such a small percentage of the total population that our task is not too difficult. In Minneapolis, for example, we need 6,000 subscribers out of a population of 525,000—perhaps around 3,000 families. families.

families.

"The legitimate theatre has awakened, thanks to CLT, after being too long indifferent and overly conservative, refusing to go out to obtain the support that is possible, but which requires effort and modern selling and exploitation to win over."

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HARDEN

-Westchester Herald

Just Closed "THE SINGING GIRL" White Plains, N. Y.

OPENING JULY 15th "GIRL CRAZY" Lambertville, N.J.

Plays Out of Town

Christopher Columbus

artet: Bil Bedney, Don Bedney, Tab

This all-Negro musical fantasy nanages to have its moments of being a passable offering, thanks or a reasonably competent, hardwirking and enthusiastic cast. In its present form, however, it isn't toing anywhere and won't be round long. The tiny Las Palmas stage was never meant to house a troupe as arge as this, so the 14 scenes in he two acts are often so crowded that a free-and-easy pace is never leveloped. Nor does the directorial pacing of Tony Barr help. Horace Stewart, presenting with Edna Stewart, did the book, music and lyrics, and plays a central

race Stewart, presenting with Stewart, did the book, music lyrics, and plays a central leter, using the stage name of O'Demus. The book has an but it is only mildly development. Some of the tunes are, including "Great Day, an Awful Night," "Tve Got yo' Voices are no great shakes, adequate to the Las Palmas stics. Sonny Woods has a good for the male lead, and ie Lynn matches looks with to sell her songs. It is the "Blues" to requiring only four on-Something might be made he Hope Tree Ballet if the rs had room to perform. A specialty by Sammy Gardner orly spotted to follow the s" number, ok has a basic good-versustheme. A reform element sto shake its town loose from leal bosses. The baddies plot ame the reform candidate but all boy overhears the schem-

Il theme. A reform element ints to shake its town loose from litical bosses. The baddies plot frame the reform candidate but small boy overhears the schemall boy overhears the resent of the schemall boy overhears the schemal boy overhears t

Jeannie Thompson, Graham Jeannie Thompson, Graham Jeannie Bobbie Rhinehart and Jeannie Berthald Chief, terp-wise. Set-lings and lighting are poor harles Lawrence and Eddie Beale re at twin pianos to furnish the Justice.

an appropriate production for the Actors Co. of La Jolla Playhouse to begin its summer series, with every night a sellout in one of the

to begin its summer series, with a selfout in one of the most successful openers in the group's six-year history. The production has since moved on to tour the Coast cities and perhaps continue indefinitely on the road.

Overall, the comedy is well played. In the pivotal role of Patty O'Neill, Dlana Lynn is suitably naive—almost too wide-eyed, perhaps, to be anything but exasperating to either the young architect or the upstairs rake. To offset the little-girl innocence, Miss Lynn conveys an age-old if baffling feminine wiseness in a good portrayal.

trayal.

She is at her best in scenes with David Niven, a remarkably relaxed actor whose film performances have long been dismissed by either of two limiting adjectives, "charming" or "suave." Niven is still both charming and suave; he either of two limiting adjectives, "charming" or "suave." Niven is still both charming and suave; he also is a first-rate actor—at least in his particular metier of light comedy.

a southern accent. Outside of mitting the hard "g" sound from such words as "courtin" and "ingratiatin" his speech is only a halfhearted stab at a Dixie drawl. Obviously, a line referring to his southern background easily could have been deleted. Also, in describing her pickup in a telephone conversation, Miss Lynn says the architect has "a sort of brewut," whereas Brady has long locks.

Still, a satisfying production and settings by Stewart Chaney, used in one of the touring editions of the show, couldn't be better.

BEKASSY WITH SIDNEY IN KRAMM'S 'GYPSIES

IN AKAMM D UIFJIED

Stephen Bekassy, who has been in Hollywood since appearing on Broadway in "Whole World Over" in 1946-47, will return to legit as male lead opposite Sylvia Sidney in "Gypsies Wore High Hats," Joseph Kramm's dramatization of the Sylvia Golden novel, "Neighbors Needn't Know." The author will direct the Richard Aldrich-Richard Myers in association with Julius Fleischmann! production.

Show will play tryout engage-

ments at the Falmouth Playhouse, Coonamessett, Mass., week of Aug. 4, and Cape Playhouse, Dennis, Mass., the following week. After tuneup stands in New Haven and probably Boston, it is slated to open on Broadway early in October.

SLOWER SECOND WEEK

Dallas, July 8.

"Tree Grows in Brooklyn," second indoor offering of the State Fair Musicals' 1925 season, closed Sunday (6) with a healthy \$62,500 gross from 36,800 payees, for the fortnight's 14 performances. Despite good reviews and copious local press space praising Shirley Booth, in her original N, Y, role of Aunt Cissy, the musical brought only \$27,500 the second week, compared with \$35,000 for the first.

first.
Cast included co-star Bill Hayes
and featured Ellen McCown.
George Trying, Dody Heath and
Jordan Bentley, Miss Booth proved
a show-stopper with two song

Convention Blah; 'Bell, Book' \$9,200,

'KATE' RECORD \$22,694, MELODY FAIR, TORONTO

MELODY FAIR, TORONTO

Toronto, July 8.

On second smash week of Melody Fair tent-arena setup, "Kiss Me Kate" grossed a new record, \$22,694, with some 250 customers nightly turned away toward latter part of week, but 80 standees in at \$1.50. (Scale for the 1,640-seater is a heavy \$3.40 top).

Second week of second season of introduction of theatre-in-the round in Canada saw the Cole Porter musical, with Eleanor Lutton and Ted Scott, exceeding last season's house record (holdover of "Show Boat" at \$21,020). Current advance sale on "Great Waltz," with Irra Petina, Lawrence Brooks and Lois Hunt of the Metropolitan Opera, is over \$15,000. Pilots of this project are Laighton K. Deliver.

'Shoes' High \$30,600 In Five at Pittsburgh

Jeannie Thompson, Graham Johnson. Bobbie Rhinehart and Don DeHoldt click, terp-wise. Settings and lighting are poor. Charles Lawrence and Eddie Beale are at twin pianos to furnish the music.

The Moon Is Bine

La Jolla Calif. July 2.

La Jolla Playhouse Poorts Herberty Starts Diana Lynn. Devide Production approached Production of the Civic Light Opens on Production approached Production of the Start Plans Lynn. Devided Production of the Civic Light Opens as series at Pitt Stadium. Production of the Civic Light Opens as series at

TREE' \$27,500, DALLAS; B'way Takes Dive; Worse This Week; 'Guys' Off to \$43,300, 'Joey' \$39,400, Hayes \$14,300, 'King' Sole Sellout

'Ladies' 9G, Cleve Cleveland, July 8.

Cleveland, July 8.

"Good Nite Ladies" brought a
Chicago breeze to the Hanna, pulling \$20,000 in its two weeks at
\$3,70 top on a four-walls deal,
Farce raked in \$11,000 in first
stanza and \$9,000 on second lap on
a two-for-one ticket basis.
Hanna, managed by Milton
Krantz, is now shuttered until

Madam \$53,400; Stalag 16½G, L.A.

Los Angeles, July 8.

Long holiday weekend hurt two of the town's three offerings last week, but "Call Me Madam," bolstered by a hefty season subscription sale, edged up to virtual capacity at the Philharmonic Aud. Musical may be the only offering next week, since "Stalag 17" is slated to wind Saturady (12) and "Chris Columbus Brown," which has falled to generate much enthusiasm, may give up then, too.

Estimates for Last Week

"Call Me Madam," Philharmonic

Guys' \$32,800, Chi

"Call Me Madam," Philharmonic Aud (2d wk) (\$4.80; 2,670). Up to just about SRO with almost \$53,400.

Chicago, July 8.

Preliminaries of the Republican invention last week had people in gost bout \$700 below operating cost bout \$700 below operating \$

\$1,300—about \$700 below operating costs.

"Stalag 17," Biltmore (2d wk)
(\$3.60; 1,636. Below expectations, with \$16,500 for the first full frame; previous week was overquoted, the correct figure having been under \$3,800 for the first five performances.

PACIFIC' HEFTY \$59.100 IN RETURN TO FRISCO

San Francisco, July 8.

"South Pacific," returning after almost a two years' absence, picked up at the Memorial Opera House lere last week as if it were continu-

'Rose Marie' Boff 42G; 8th St. Loo Showing

Season high of 10,919 payees turned out for the Saturday (5) performance of "Rose Marie" and the plece wound up its one-west stand in the alfresco Forest Park the piece wound up its one-week stand in the alfresco Forest Park Theatre with a sock \$42,000 gross. Total of 60,000 attended during the week. Crix dished out plaudits for cast and piece. It was the eighth time the operetta has been presented here since 1927. "Student Prince," first presented in the open air playhouse in 1928,

in the open air playhouse in 1928, has been revived for the fifth time and opened a one-week frame last night (Mon.) before a mob of 8,500 and a gross of approximately \$4,000. Brian Sullivan, Met Opera tenor, and Elaine Malbin, soprano, are leads. Male singing chorus has been augmented by 16 for the plece.

Current Road Shows

(July 7-19)
"Bell, Book and Candle" (Joan mett, Zachary Scott)—Harris,

"Call Me Madam"—Philharmonic, L. A. (7-19).

"Good Night Ladies"—Cass, Detroit (7-19).

"Guys and Dolls" — Shubert, Chicago (7-19).

"Moon Is Blue" (Diana Lynn, David Niven)—Alcazar, San Francisco (7-19).

"Porgy and Bess"—Civic Opera House, Chicago (7-19).

"Song of Norway"—Curran, S. F. (7-19).

ured likely to hit all show be ness, including legit. No subst tial improvement is anticipated fore mid-August.

The total gross for all 14 sho-last week was \$334,200, or 65 of capacity. Week before last it total for all 15 shows was \$35 900, or 74% of capacity, a cline of 4% from the precedi-week.

Other parenthetic designations refer, respectively, to top, prices; number of seats, capacity gross and stars. Price includes 20% amusement tar, but grosses are net: i.e., exclusive of tax. "Fourposter," Barrymore (37th wk) (C-\$4.80; 1,012; \$24.996) (Betty Field, Burgess Meredith). About \$10,800 (previous week, \$14.300). "Gluve and Dalle" 18th Street

904). First under-capacity week; \$43,300 (previous week, \$44,400).

"I Am A Camera," Empire (32d wk) (CD-\$4.80-\$6; 1,082; \$24,908). Almost \$7,800 (previous week, \$10,800); closes this week for a five-week layoff, reopening Aug. 18 with Julie Harris back as star for a limited engagement before going on tour.

"King and I," St. James (67th wk) (MC-\$7.20; 1,571; \$51,717) (Celeste Holm). Only show to go clean; over \$51,700 again.

"Male Animal," Music Box (10th wk) (C-\$4.80; 1,012; \$25,903) (Elliot Nugent, Martha Scott, Robert Preston). Almost \$13,400 (previous week, \$16,500).

"Moon Is Blue," Miller (70th wk) (C-\$4.80; \$20; \$21,586) (Donald Cook, Barry Nelson, Maggie McNamara). Approached \$7,100 (previous week, \$9,700); management says it plans to continue the comedy indefinitely.

"Mrs. McThing," Morosco (20th wk) (C-\$4.80; 0.12; \$26,800) (Helen wk) (C-\$4.80; 0.12; \$26,800) (Helen wk) (CD-\$4.80; 0.12; \$26,800) (Helen wk) (CD

wous week, \$4,700; management with the comedy indefinitely.

"Mrs. McThiag." Morosco (20th wk) (CD-\$4.80; 912; \$26,800) (Helen Hayes). Over \$14,300 (previous week, \$20,200); shuttering July 19, to reopen Sept. 8.

"New Facer." Royale [3th wk) (R-\$6; 1,035; \$30,600). Almost \$26,400 (previous week, \$29,300).

"Of Thee I Siag." Ziegfeid (9th wk) (MC-\$3.60; 1,628; \$31,000) (Jack Carson, Paul Hartman). Under \$11,500 (previous week, \$16,400); closed Saturday night 51 after 72 performances, at a loss of about \$75,000.

"Paint Your Wagon." Shubert (34th wk) (MC-\$6; 1,361; \$41,770) (Eddie Dowling). Almost \$14,700 (previous week, \$23,100).

"Pal Joey." Broadhurst (27th wk) (MC-\$6,60; \$1,160; \$39,602) (Vivienne Segal, Harold Lang). Under capacity for the first time; nearly \$39,400 (previous weeks, over \$40,000).

"Seuth Pacific," Majestic (168th wk) (MC-\$6; 1,659; \$50,186) Martha Wright, George Britton). Almost \$38,600 (previous -week, \$43,800).

"Top Banana," Winter Garden.

"Song of Norway"—Curran, S. F. (7-19).

"South Pacific" (Janet Blair, Webb Tilton)—Opera House, S. F. (7-19).

"Stalag 17"—Biltmore, L. A. (7-12); Geary, S. F. (14-19).

Broadway

Robert L. Lippert, prez of Lip-pert Pictures, in from the Coast today (Wed.).

Playwright Joe Fields' daughter Marjorie engaged to marry Jack Paul Adler, Wall Streeter, in the fall,

fall,
Panelist-scripter Hal Block now
bills himself as "boy actor" and
gives away gadgets with that billing theeron to prove it.
Morey Goldstein, veepee-general
sales manager of Monogram-Allied
Artists, considerably improved
after a bout with virus pneumonia.

after a bout with virus pneumonia.
Peter Cusick, indie film producer, in from Europe last week and may return to Britain around Sept. I to discuss several ventures with overseas associates.

Tex Ritter, who sings the "High Noon" ballad in Stanley Kramer's pic of same title, in from the Coast yesterday (Tues.) for a round of personals in behalf of the film.

personals in behalf of the film.
The David (RCA Victor) Kapps celebrated their 25th anniversary June 16; and the day previous their 21-year-old son, Michael, married Elizabeth Lee Leighton.
Jack Connolly, head of the State Dept. newsreel division, headed for Helsinki this week to cover the Olympic games. Connolly was formerly chief of Pathe News in France.

formerly chief of Pathe News in France.

Gene Cook, TV, music and dance ed of Life mag, left last week on a six-week trek of Europe where he'll cover outdoor music festivals and Italian art and culture for a series of articles.

Writer Martin A. Ragaway and wife flew to Europe Monday (7) on a combination business trip and honeymoon. He's checking on production costs for a new TV comedy series to be lensed in Rome.

Manle Sacks, RCA talent relations veepee, planed to Hollywood last night (Tues.) for powwows with John West, NBC Coast vice-prexy. Sacks will stay on the Coast for 10 days.

Jules Alberti, prez of Endorsements, Inc., on his way to the Coast this week to line up film names in testimony of a number of his client's products. He's stopping at the Republican convention on the way.

Robert Goldstein, Universal pro-

way.

Robert Goldstein, Universal production exec, heads for Europe today (Wed.) on the Queen Mary.

Me plans to be away about four weeks, visiting London, Paris and Rome on a combo business and pleasure routine.

Robert Carrington. 22-year-old

weeks, visiting London, Paris and Rome on a combo business and pleasure routine.

Robert Carrington, 22-year-old son of soap-opera writer Elaine Carrington, has made a 21-minute color film, "Once Upon a Day," from a fantasy written by his mother. It's being prepped for art house bookings.

Bronze bust of W. Somerset Maugham was unwelled at the Normandie Theatre lobby yesterday (Tues.). House is running "Encore," Paramount pic based on three Maugham stories. Jacob Epstein was the sculptor.

George K. Arthur, prexy of Meteor Films, back yesterday (Tues.) from England. While there he completed a short feature, "The Stranger Left No Card," at taling. It's been accepted for the Ediahurgh Film Festival.

Rita Gam-femme lead in "The Thief," indie pic in which no dialog is spokeh, and her husband, TV producer Sidney Lumet, wing out today (Wed.) for a month in France and Italy, Miss Gam will combine a vacation with some promotional work for the film.

Harmonicaist John Sebastian and his wife sat on their luggage July 3 at the pier hoping for a last-minute cancellation aboard the maiden voyage of the SS U. S., but couldn't make it. They sail today (9) instead abo ard the lie de France on a Metro film idea, which Sebastian has cooking, hence the anxiety to get off soonest. bastian has cooking, hen anxiety to get off soonest.

Mexico City

"Rhythms on Ice" boffs at the Follies.
Chiquita & Johnson, ballroom dancers, a hit at El Patio nitery.
Cine Balmori, oldtime second run cinema, facelifted and made a first-run.
General Motors presenting 15-minute nightly newscast on TV station XHTV.
Alejandro Galindo readying production of a pic, "The Private Life of Pancho Villa."
Antonio Sastre, Paramount manager here, back from two months in Lima, Peru, on company biz.
Eduardo Vidal Cruz, chief of pictrade's own bank, the Banco Nacional Cinematografico, seriously ill.
Agustin Lara, romantic song

20-month America booking by playing TV on local station XHTV. Dolores del Rio back from European film fetes. She collected her Mexican prize as top dramatic actress of 1951, recently awarded here.

Andres Soler, vet dramatic picactor, inked for "El Sombrero" to be made in Hollywood with Yvonne de Carlo and Ricardo Montalban.

Cleveland

By Glenn C. Pullen
Denise Darcel and Alan Dean at
Sky-Way Club.
Dorothy Collins, the Lucky
Strike Girl, doing two-weeker at
Vogue Room.
Dafty's Stardust Room resuming
shows with Willie Fisher's Logjammers, comedy orch.
Herman Pirchner has Michelle
Dany, Ray Arnett, Rivieras and
Bill Boehm for current Alpine Village revue.

Dany, May Arnett, Averas Bill Boehm for current Alpine Village revue.

Count Basie crew crowding Towne Casino's stage, while crooning Alan Dale moved into Main Street Club.

Jill Andre, singing daughter of Marvin Kline, managing director of Cain Park Theatre's strawhat musicals, to act in several of them.

Local jukebox merchants association presented Johnnie Ray, while at Loew's State, with bronze plaque proclaiming him "Mister Jukebox King of 1952".

Alexander Smallens cancelled appearances to conduct Cleveland Summer Symphony orch in two pop concerts because management allegedly wouldn't engage out-of-town soloists.

Paris

Jack Benny in from London to Join his wife, Mary Livingstone, and daughter Joan.

Denise Vernac into "Alraune," Yon Stroheim-Hildegarde Neff film being shot in Munich.

Archie Thompson, trying to arrange Paris "Pal Joey" deal, wants Marigny or Bouffes-Parisiens as showcase.

Mitty Goldin opening his new revue at the Capucines for his annual summer show. It is called "Paris-Frivole."

Anna Magnani and Walter Chiari up from Italy for a gala preeming of the Luchino Viscontipic, "Bellissima."

Sophie Tucker talking of celebrating her golden jubilee (in 1954) in show business with a production in Paris.

French note. "Massacre In Lace,"

1954) In show business with a production in Paris.
French pic, "Massacre In Lace," banned in Greece because the heavy is a Greek. Press outcry led not only to banning of this film but to all those made by Pathe Consortium Cinema.
Tennessee Williams completing new play, "Camino Real," for next Broadway season and film script, "Hide and Seek," for 20th-Fox production. He will visit 'Italy and Greece before returning to N. Y. in August.

Greece before returning to N. Y. in August.

Comedie-Francaise preeming a new play by Paul Geraldy, "Duo," based on a Colette story here. Pierre Dux is staging and it has Jean Chevrier, Jean Davy and Germaine Kerjean in the lead roles.

Germaine Kerjean in the lead roles.
Peter Ustinov, who is readying his new play, "Rehearsal for Death," for the next London season, over to huddle with Henri Jeanson on adaptation of his London hit, "Love of Four Colonels," for next Paris season.
S. N. Behrman mulling dramatization of his recent best-seller. "Duveen." biog of fabulous art dealer, for Gilbert Miller production with Robert Morley as Duveen. Behrman also is rewriting "Let Me Hear the Melody," tried out last year on the road, for possible N. Y. staging in coming season.

Westport, Conn.

By Humphrey Doulens
Richard Skinner visiting the
Justin Sturms.
Ilona Massey back from engagements in Chicago.
Kay Thompson taking a week's
vacation at Cobb's Mill.
Jean Dalrymple hosted July 4
party for Melody Fair company.
Mrs. William Anthony McGuire
here. Ditto Peggy Fears and Alvin Colt.

General Motors presenting 15minute nightly newscast on TV
station XHTV.
Alejandro Galindo readying production of a pic, "The Private Life
of Pancho Villa."
Antonio Sastre, Paramount manager here, back from two months
in Lima, Peru, on company biz.
Eduardo Vidal Cruz, chief of pic
trade's own bank, the Banco Naclonal Cinematografico, seriously
ill.
Agustin Lara, romantic song
writer-orch leader, playing two
months theatre-radio dates in Havana.
Lola Flores, Spanish folk singer, wound up Mexico phase of her

Mrs. William Anthony MeGuire
here. Ditto Peggy Fears and Alwin Colt.
John Fearnley to Bermuda after
cgunquit, Me., opening of "On
Vour Toes" which he staged.
Nancy Hamilton Mestage Fear company.
Two Colt.
John Fearnley to Bermuda after
cgunquit, Me., opening of "On
Country Playhouse, based on her
material.
Dorothy Whitney, daughter of
Mrs. William Anthony MeGuire
here. Ditto Peggy Fears and Alvin Colt.
John Fearnley to Bermuda after
cgunquit, Me., opening of "On
Country Playhouse, based on her
material.
Dorothy Playde aging
in Colt.
John Fearnley to Bermuda after
cgunquit, Me., opening of "On
Country Playhouse, based on her
material.
Dorothy Playde aging
in Colt.
John Fearnley to Bermuda after
cyunquit, Me., opening of "On
Country Playhouse, based on her
material.
Dorothy Pielas guested on Sunday (6) broadcast from Stonehenge
with Victor Gilbert before leaving
for Coast on picture deal with
Paramount with brother Herbert
Fields.

London

Maiden voyage of the United States has been featured daily in BBC radio programs during the

States has been featured daily in BBC radio programs during the past week.

Wolfe Cohen left for the continent last weekend after huddling for several days with Arthur S. Abeles, Jr., WB topper.

Josef Shaftel planed to U. S. to sign a femme star to play opposite Anton Walbrook in his upcoming production of "Finale."

Errol Flynn feted at the jubilec celebrations of the Northampton repertory theatre where he made his acting debut 19 years ago.

Sir Laurence Olivier interrupted his vacation and planed back from France to attend the West End preem of "Carrie" last Friday (4). Reginald P. Baker elected prexy of the British Film Producers Assn. for the third consecutive year at last week's annual meeting.

Walt Disney came in over the weekend for confabs, with Perce Pearce on his new live-action Technicolor opus, "Sword and the Rose."

Rose."

American show biz personalities in town include Milton Berle, Walter Mirisch, Patrice Munsel, Ed Kingsley, Pearl Bailey and Sol.

in town include Milton Berle, Walter Mirisch, Patrice Munsel, Ed Kingsley, Pearl Bailey and Sol. Hurok.

Jack Benny planning a quickle to Amsterdam and Paris when he's finished his two provincial dates. He may go on to Helsinki for the Olympic Games.

Dolores Gray after two years in America, returns to England to appear in vaudeville for the first time when she opens at the London Palladium, Aug. 4 for two weeks,

Peter Lind Hayes and Mary Healy, who opened at the Palladium last Monday (7), were featured on TV the previous night and will be heard on radio next Saturday (12).

Rhona Littman, daughter of J. A. Littman, financier, who has been studying operatic singing in Italy, is back and auditioning for the Covent Garden Opera Co. for the fall season.

Jack Phillips, formerly general manager of Anglo Amalgamated Film Distributors, Ltd., who recently quit the company, formed own distributing organization, Film Distributors, Ltd.

Barbara and Richard Lyon, offspring of Ben Lyon and Bebe Daniels, starting their own radio program "The Young Lyons" next Sunday (13). They are currently appearing with their parents in the Blackpool production of "Life With the Lyons."

Chicago

Allan Jones flew out to the Coast to see his grandson.
Helmut Dantine at Drury Lane for two weeks in "Happy Time."
"Bagels and Yox" closed successful stay at the Blackstone July 4.
Cornelius Vanderbilt, Jr., pulled into town with his trailer for the conventions.

into town with his trainer for the conventions.

Johnny Auer, Republic producer, in town huddling with police offi-cials about new picture.

George Jessel stopping off to confer with Jimmy Durante at the

confer with Jimmy Durante at the Chez about property for the comic which Jessel would shoot inde-pendently. Samuel McDowell and Willard Keith of Council of the Living The-atre, along with Warren Carroll, of Theatre Giuld, in Chicago talking over possibility of local action.

Portland, Ore.

Roylland, Ure.

By Ray Feves

Ronald Reagan here as guest speaker for the newsmen's guild convention.

Bob Wald in at Clover Club as m.c. and press agent. Arthur Duncan held for a second inning.

Jat Herrod's "Manhattan Cocktail Revue" in at Amato's for three weeks with Arthur Lee Simpkins inked to follow.

"Song Of Norway" set to kick off the legit season at the Civic Auditorium. Promoter Bill Duggan says seat sale brisk.

Ann Blyth and nine other UI stars were in town last Thursday (3) for world preem of "The World In His Arms" at the J. J. Parker Broadway.

There will be 43 Roman femmes with titles working in the court steenes of "Roman Holiday" as working in the court seenes of "Roman Holiday" as the Royal, Brisbane, under the will be at Royal, Brisbane, un

Lewis ice show, "Mexican Tiesta."
Lois Nettleton an addition to Old Log strawhatter cast with "Shadow and Substance" current bill.
Following local Aquatennial engagement July 18-27, "Aqua Follies," produced here especially for annual summer mardi gras, again goes to Seattle for latter's Sea Fair, July 31-Aug. 13.
Warren Caro, New York Theatre Guild exec secretary, on flight to Alaska to be Gov. Ernest Gruening's guest there after a week's conference here regarding next local subscription season.
Jimmy Nederlander, manager of Lyceum, off to New York to line up more attractions for ensuing season which opens with "Fourposter." Sept. 14, and "Call Me Madam," Sept. 22, for a week each.

India

Madras government decided to stop awards of medals and trophies for best films in Tamil and Telugu,

stop awards of medals and tropines for best films in Tamil and Telugu, starting this year.

British actor Alee Guinness refused offer to star in forthcoming picture on the life of "Mahatma Gandhi," saying that the role should be filled by Indian.

India's broadcasting: hours in 1951 increased to 73,072 hours as against 4,529 hours in 1950. Broadcasts are now made in 17 important local languages, 13 dialects and 13 foreign languages.

Eric Elliott, who toured India's main towns last year with his troupe of players has arrived in Calcutta. Understood he plans to recruit local talent for a tour of towns and cities in India this winter.

During 1951 it is estimated that

towns and cities in India this winter.

During 1951, it is estimated that 20,000 tourists visited India, 3,500 visitors coming from the U. S. Tourist Information department given \$1,500,000 for production of color films, guide books, posters and folders to attract visitors.

Technicians associated with the East India Studios in Calcutta took over the management of the studios on a co-operative basis. First production under new setup will have Kalyan Gupta, who managed production on "The River," at helm.

Vienna

Pienna

By Emil W. Maass

Orch leader Hans Swarowsky off
to Rio de Janeiro for five concerts.

Nico Dostal's operetta, "Manina,"
to be filmed by Meteor Co. of
Wiesbaden.

Greta Keller will return to N.Y.,
Aug. 17, bringing with her three
new plays for TV.
Theo Lingen inked by Swiss
Praesens Film to play in next production "Heidi," a comedy.
Rosenhuegal Studio (Russian
zone) started work on film opera,
"Daughter of the Regiment," by
Donizetti.

Donizetti.
"Pretty Toelz Girl" selected as next Peter Ostermayer production with Franziska Kinz, Sepp Nigg and Inge Cornelius in the leads.

Rome

By Helen McGill Tubbs

Don Ameche planed in on his
European vacation.

N. Y. Met's Rudolph Bing here
on his annual trip.

The Peters Sisters topping show
at the Casino delle Rose.

The Barney Balabans here for a
week on their European trip.

Universal held a big reunion on
its 40th anni in Florence and Rome.
Leonide Moguy back from personals for his "Tomorrow Is Too
Late."

Nat Karson to Venice with his Empire Theatre line of English dancers.

There will be 43 Roman femmes with titles working in the court scenes of "Roman Holiday" as

Hollywood

Andre Hakim to Glacier National Park.
Barbara Hale laid up with virus infection.
Frankie Laine and Nan Grey to Honolulu.
Bob Raisbeck operated on for a broken kneecan.

Honolulu.

Bob Raisbeck operated on for a broken kneecap.

Bing and Dixie Crosby planed to New Orleans.

John Agar and Sally Forrest east for strawhatters.

Maureen O'Hara filed suit to divorce Will Price.

William Saal to Minneapolis on Republic business.

Andre Charlot celebrated his 55th anni in showbiz.

Aram Katcher celebrated his 25th year in show biz.

Harry Gamson opened his own ad agency in Beverly Hills.

Frank Loesser in from N. Y. for huddles with Samuel Goldwyn.

Harry Kuh east as advance manager for Sonja Henle ice show.

Abe Lastfogel naméd prexy of the St. Jude Hospital Foundation.

Mickey Rooney and Don Barry to Dallag for the Cotton Bowl Show.

Fritz Lang lectured the Film

Show.
Fritz Lang lectured the Film
Seminar at U. of Southern Call-

fornia.

John Wayne and Gene Autry to
Chicago for the Republican con-

vention.

F. Hugh Herbert's daughter,
Pamela, joined the Bob Welss
flackery.

William Pine leaves July 15 on
a cross-country tour to plug "Caribbean."

William Pine leaves July 15 on a cross-country tour to plug "Caribbean."

Spencer Tracy elected honorary prexy of the Boys Town National Alumni Assn.

Irene Dunne in Chicago as an alternate in California's Republican delegation.

John Muelhausen retired as police captain at 20th-Fox after 28 years of service.

Rae Ryan returned from N. Y to resume work as western editor for Ideal Publications.

Barbara Ruick entertained Korean veterans at Fort Lewis and MacCord Air Force Base.

Judy Canova relapsed after a brush with pneumonia and was sent back to the hospital.

George Jessel emceed the dedication of the new Will Rogers Memorial Park in Beverly Hills.

George Montgomery and William Bishop to Denver for the opening of "Cripple Creek."

Burt Lancaster, Harold Hecht and crew of 21 left for the Fiji Islands to film "His Majesty O'Keefe."

Will Rogers Memorial Highway, formerly U. S. Highway 66, was officially renamed at ceremonies in Santa Monica.

Atlantic City

By Joe W. Walker
Dagmar slated for Steel Pier
Vaude July 13th week.
Pedro Albani into Mayflower's
Holiday Room for summer.
Joe Grossman doing publicity
for Pleasant Mills playhouse.
Stump & Stumpy featured at
Paradise Club, newest sepia spot.
The Four Aces and Richard
Hayes into Beachcomber at Wildwood.

y Jerome orch plays Subma-Room of Hotel Traymore for

rine Room of Hotel Traymore 101 season.

Jose Poneira orch with Gloria Casper into Hotel Chelsea as cocktail lounge, refurbished, started new season (2).

Harry Simons, Boardwalk Assn. prexy, to be honor guest at special performance of "Borscht Capades" July 15. Sid Hartfield also to be special guest.

Australia

By Eric Gorrick y Trinder due on third

OBITUARIES

ALISON SKIPWORTH

ALISON SKIPWORTH

Alison Skipworth, 88, veteran legit and film actress, died July 5 in New York. Miss Skipworth, who began her career as a singer, debegan for career as a singer, debegan in "A Gaiety Girl." She appeared in New York for the first time the following year in the light opera. "The Artist's Model," at the Broadway Theatre. Her last appearance on Broadway was in "Pirst Stop To Heaven" in 1941.

Miss Skipworth joined Daniel Frohman's company in 1897, playing in "The Princess and the Butterfly" and "The Tree of Knowledge." She later toured with Vloladlen in "Cymbeline," "Twelfth Night" and "As You Like It." In subsequent years she appeared in "The Way of the World," "The Prisoner of Zenda," "The Marriage Game," "The Torch Bearers" and "Enchanted April." From 1925 until 1930, Miss Skipworth appeared in 21 consecutive failures which, according to the critics, was a discredit to the playwrights rather then the actress.

She went to Hollywood in 1930 and played in more than 100 pix during the next eight years. Among these in which she appeared were "Strictly Unconventional," "The Captain Hates The Sea," "Two Wiss Maids." "Hitch Hike Lady," "Song of Songs." "The Princess Comes Across," "Toroight Is Ours," "Outward Bound" "If I Had A Million" and "Madame Racker."

Miss Skipworth returned to Broadway in 1938 to appear in "30

ter"
Miss Skipworth returned to
Broadway in 1938 to appear in "30
Days Hath September." In .1940
she was cast in "When We Are
Married," the first complete play
to be televised. Show was carried
by NBC in that year.

ADA DWYER (RUSSELL)
Mrs. Ada Dwyer Russell, 89.
retired legit actress, died July 4
in Washington after a long illness.

IN MEMORY OF OUR LOVELY ONE CHARLOTTE LEARN GARRITY

Who Passed Away July 6, 1947 John J. Garrity, Sr., husband John J. Garrity, Jr., son Patricia Garrity Givaudan, daughter

She also was heir and literary executor of poet Amy Lowell.

Mrs. Russell, who was known professionally by her maiden name Ada Dwyer, made her debut in 1890 and retired in 1914. In the 1890s she appeared in such plays as "Alone In London," "One Error," "Don Juan," "Husband and "Mie," "A Woman's Revenge" and "The Children of the Ghetto." In the early part of the century she appeared in several plays with Eleanor Robson. Among them were "In A Balcony," "A Gentleman of France" and "Merely Mary Ann." In 1903 she toured the U. S. with Miss Robson in an all-star production of "Romeo and Juliet." She played the title role in "Mrs. Wiggs of the Cabbage Patch!" in a four of Australia and New Zealand in 1908 and later appeared in New York in "The Dawn of Tomorrow," "The Deep Purple" and "Blackbirds," She was the widow of actor Herold Russell.

Surviving are a daughter, three sisters, four grandchildren and seven great-grandchildren.

BORNEY BERGANTINE

BORNEY BERGANTINE

Borney Bergantine, 42, songwriter and newspaper publisher,
died in Kansas City; Mo., July 4.
He was co-author of "My Happiness," which hit the top record
lists in 1948 and has since become
a pop standard.

Bergantine was a lifelong resident of Kansas City, and for several years was an orchestra leader. He composed "My Happiness"
about 1931 but had little acceptance until it was finally taken by
Blasco Music, Inc., in 1948. With
new words by Betty Peterson (Mrs.
Louis Blasco) and a recording by
Jon & Sondra Steele on the Damon
label, it reached the heights.
Bergantine also cleffed "Forever
With You," "Why Am I Losing
You," and "Watch Your Step," the
National Safety Council song. He
was editor and publisher of the
American Tribune, an ItalianAmerican monthly.

Surviving are his wife, a daughter, a son, his parents, four sisters
and a brother.

opened the first Parkersburg Airdome. With his brother, Ed Hiehle, they built the Hippodrome there, later became associated with the Smoot Bros. in the Smoot Theatre until it was sold to the Warners. He then built the Hiehle Theatre, one of the finest small picture houses in the south. He sold this a few month ago. He was known by many actors and exhibitors.

known by many actors and eximp-tors.

Funeral services were held at the Parkersburg Trinity Episcopal Church on Saturday (5). He leaves his wife, Elsie Hiehle (who had acted as his cashier since he started in show biz), a son, Judge Forbes Hiehle, two married daughters, two brothers and a sister. He was the uncle of Mrs. Joe Laurie, Jr.

GEORGE (LEFTY) MILLER

GEORGE (LEFTY) MILLER
George (Lefty) Miller, legit manager and pressagent, died July 4 in Queens (N.Y.) General Hospitäl. after an illness of two-weeks. He had a paralytic stroke about two years ago and had never entirely recovered. He was in his 60s.
After being a pitcher with the St. Louis Cards (whence the nick-name he had the rest of his life), Miller became an actor and then a manager, pressagent and occasional producer. One of his Broadway presentations was "Smooth As Silk," and at one time he represented Marjorie Rambeau and ZaSu Pitts. For some years he was pressagent for Jules Leventhal's shows on the New York subway circuit and on tour.
His brother, W. C. Miller, is an electrician with the Broadway company of "South Pacific." An invalid wife and another brother survive.

JOHN ZINSELMEIER

JOHN ZINSELMEIER

John Zinselmeier, 48, director of merchandising of WLW, Cincinnati, died July 2 in that city. He joined the Crosley Broadcasting Corp. in 1944 as director of drug merchandising, became manager of specialty sales two years later and assumed his last post in October, 1948. Previously he had been with the Procter & Gamble, the Ohio Butterine Co., and the Stanco drug division of Standard Oil Co. He was a Univ. of Cincinnati football star in 1927. He trained show horses as a hobby.

Surviving are his wife, a son and his mother.

PAULINE CLEAVER

PAULINE CLEAVER
Mrs. Pauline Cleaver, 72, former radio commentator, died July 5
in Plainfield, N. J. Mrs. Cleaver conducted a radio program in the 1930s over WEAF, N. Y. (now WNBC). She later switched over to WJZ, the American Broadcasting Co.'s N. Y. outlet. Program was tagged "You, Too, Can Make Money." Mrs. Cleaver also was a syndicated columnist and authored the tome, "Make A Job For Yourself."

Three daughters survive.

EDGAR BAMBERGER

Edgar Bamberger, 69, founder and first prez of WOR, N. Y., died June 28 in Avon, N. J. He had been associated with several of the country's top department stores country's top department stores including Bamberger's, Newark. He helped found WOR in 1922. The station later joined the Mutual web as its New York outlet. Surviving are his wife, three daughters, a stepdaughter and a stepson.

stepson.

WALTER H. LONG

WALTER H. LONG
Walter H. Long, 70, pioneer
screen actor, died July 5 in Hollywood after a heart attack while
watching a July 4 fireworks display. Long entered pictures in 1909
after a legit career. He was best
known as a heavy in silents. One of
his most noted roles was that of
the Negro soldler in "The Birth
of a Nation."
His wife survives

His wife survives.

BARTHOLOMEW COSTELLO
Bartholomew W. (Battie) Costello, 83, musician, died in Cleveland
July 4 after attending convention
of American Federation of Musicians in Santa Barbara, Cal. He
played string bass and organized
one of Cleveland's first dance
bands in addition to conducting the
old Luna Park orch.
Survived by brother and sister.

COLVIN W. BROWN
Colvin W. Brown, 64, retired veepee of Quigley Publications, died July 8 in New York. At one time he was associated with Pathe. Surviving are his wife and three brothers. R. J. HIEHLE

man, died July 3 of a heart-attack at Parkersburg, W. Va. He had bern ill for past few years.

He started in show biz as a fiddle player on boat and Tom shows, played in tent and carnivals, and ger of the Patchogue Theatre, Pat-

chogue, L. I., for the past 22 years, died there July 4. Maxfield was a veteran of 40 years in the pic house biz.

Surviving are his wife, a daughter and a brother.

JACK LE DAIR

Jack Le Dair, 72, British magician, died in Liverpool, June 19. His real name was John Albert Warton. He made his first stage appearance at the old Roscommon Music Hall, Liverpool, in 1902. He was a leading member of the British Magic Circle.

SIMON LEHR

Simon Lehr, 34, former secretary to the late Carl Laemmie and chief of Universal's foreign publicity, died July 1 in Hollywood He once was a New York corre-spondent for German and Austrian

newspapers.

GEORGE PERRY

George Perry, 70, former vaude performer, died July 4 in New York.

Perry had appeared with his late wife, Lee, in an act billed as Perry & White.

William F. Rose, 77, one-time member of the Garden Minstrels, died June 29 at his St. Louis Coun-ty home. A tenor with the Garden Minstrels, Rose also sang with many St. Louis organizations. His wife survives.

Lester C. Chambers, veteran projectionist who had been boothman at the Esquire Theatre, St. Louis, for the last three years, died in St. Louis June 28. His wife and four children survive.

Mrs. Florence McGuire Bank-head, stepmother of actress Tallu-lah Bankhead and widow of Wil-liam B. Bankhead, former Speaker of the House of Representatives, died July 1 in Jasper, Ala.

Olin Francis, 60, legit and screen actor for 40 years, died June 30 in Hollywood. He was a charter member of the Screen Actors

Herbert H. Niese, 27, Flat Rock, Mich., leader of Herb's High Hatters, dance orch, was injured June 30 in a traffic accident and died en route to the hospital.

William Jones, 41, former pro-ducer of the "WLS National Barn Dance," died June 28 in McHenry, III. Survived by wife and daugh-

Frank Squire Welsman, 79, organizer of the original Toronto Symphony Orchestra, died July 2 at his summer home near Lake Joseph, Canada.

John Lindstrom, 27, former KGO announcer, died June 29 in Oakland, Cal., Veterans Hospital, from illness developed during World illness developed during W War II. Wife and son survive.

Glenn S. Coffin, 54, comptroller of the Star-Telegram and WBAP, Fort Worth, died July 1 in that city. Survived by wife, two sons and two sisters.

R. M. Callaway, entertainment manager for Belfast (North of Ire-land) Corp., died recently in Belfast.

Verna L. Page (Mrs. Ernest Gamble, Sr.) 70, retired concert violinist, died July 6 in Philadelphia.

Father, 87, of Karl MacDonald, veepee of Warner Bros. International, died July 2 in San Diego.

Mother, 87, of Hazele Burgess, legit actress, died June 17 in New York.

Dr. Emil Winkler, 85, pianist and former head of the Highland Park Conservatory of Music, died July 2 in Los Angeles.

a concert soprano from 18 1926, died July 1 in Toledo.

Cy Tucker, 63, screen actor, died July 4 in Hollywood. He had been in films for 35 years.

secretary-treasurer of 20th-Fox, died July 1 in Middleton, Mass.

Earl W. Field, 69, former member of Sousa's band, died June 30 in Los Angeles.

Henriette Bosmans, 56, pianist-composer, died July Amsterdam. Dutch

MARRIAGES

MARRIAGES

Doris Moor to Hank Alexander,
July 6, New York Groom is a
lighting director for CBS-TV.

Barbara June Sisson to Warren
Durrett, Kansas City, Mo., June 29.
Groom is orch leader at Hotel
Muehlebach Terrace Grill there.
Ruth Ford to Zachary Scott,
Chicago, July 6. Bride is legit and
TV actress; groom is film and stage
actor currently appearing in "Belt,
Book and Candle" is Chicago.
Patricia Carrington to Francols
Saliot, Bridghampton, L. I., July
5. Bride is daughter of Elaine
Carrington, radio scripter "Pepper
Young's Family" and "Portia
Faces Life."

BIRTHS

Mr. and Mrs. Roy Kral, son, Chicago, June 29. Mother is a singer; father is a musician.
Mr. and Mrs. Nolan Willis, daughter, Los Angeles, July 1.
Mother is a former film publicist.
Mr. and Mrs. George Skibine, twin sons, Paris, July 3. Mother is Marjorie Tallchief, ballet dancer with the Marquis de Cuevas Company; father dances with the same troupe.

pany; father dances with the same troupe.

Mr. and Mrs. Wayne Griffin, daughter, Chicago, July 1. Father is a Chi ABC-TV sportscaster.

Mr. and Mrs. Jesse H. Elliott, son, Santa Monica, Cal., June 28. Father is with Fox-West Coast real estate department.

Mr. and Mrs. Parley Baer, daughter, Hollywood, June 29. Father is a screen and radio actor.

Mr. and Mrs. Bruce Humberstone, daughter, Santa Monica, Cal., July 2. Father is a screen director.

July 2. Father is a screen director.

Mr. and Mrs. Frank McNamara, daughter. July 1, Williamstown, Mass. Father is announcer for WMNB, North Adams, Mass.
Mr. and Mrs. Harry Ungar, son, New York, June 30. Mother is daughter of Sam Shayon, theatrical attorney and manager.

Mr. and Mrs. Robert Lamont, daughter, Troy, N. Y., June 29. Father is office manager of Lamont Theatres in Albany.
Mr. and Mrs. Walt Baptiste, daughter, San Francisco, June 27. Parents have a health show on KSAN there.

daughter, San Francisco, June 27.
Parents have a health show on
KSAN there.
Mr. and Mrs. Michael Case, son
New York, July 6. Mother is
Grace Houston, costume designer, father is with NBC-RCA color
television.
Mr. and Mrs. Sol Leon, twin
son and daughter, New-York, July
1. Father is in the television department of the William Morris
agency.

agency.
Mr. and Mrs. Harold Cohen, son,
New York, July 2. Father is an
attorney with the William Morris

agency.
Mr. and Mrs. Len Firestone, son,
July 4, New York. Father is
eastern division manager of Unity July

Television Corp.
Mr. and Mrs. Bernard Grant, son,
July 3, New York. Mother (Joyce
Gordon) and father are radio-tele

actors.

Mr. and Mrs. Norman B. Rydge,
son, Sydney, July 2. Father is
managing director of Greater
Union Theatres, one of major circuits in Australia; mother is a former financial secretary.

MPAA Staff

- Continued from page 7 =

Mother, 87, of Hazele Burgess, legit actress, died June 17 in New York.

Dr. Emil Winkler, 85, pianist and former head of the Highland Park Conservatory of Music, died July 2 in Los Angeles.

Lewis James Scott, 67, pioneer film director, died June 30 in Hollywood.

Mrs. Agnes Kountz Gardner, 65, a concert soprano from 1916 to 1926, died July 1 in Toledo.

Sister, 65, of George Storer, president of WSPD, Toledo, died July 1 in Chicago.

David Koenig, 69, veteran watchman on the 20th-Fox lot, died June 27 in Hollywood.

Mrs. Elizabeth Woodward, 73, former concert pianist, died July 6 in Chicago.

Cy Tucker, 63, screen actor, died July 4 in Hollywood. He had been in films for 35 years.

Mother of Donald Henderson,

Literati

Hellinger Bieg Due
Jim Bishop, longtime intimate
of the late Mark Hellinger, starting as a copy boy on the N. Y.
Daily News, and who has been
working on the columnist-producer's life and times, under direction of his widow, Gladys Glad,
will have his book, "Mark Hellinger (A Biography of Broadway and
Hollywood)" published by Appleton-Century-Crofts in November
at \$3.75.

ton-Century-Crofts in November at \$3.75.

A legend in his own time, very few working newspapermen have achieved the during-and post-mortem stature that the ex-N. Y. news and Mirror columnist attained. He achieved even greater impact in Hollywood, as a film producer, and legit producer-theatre owner Anthony B. Farrell made him a permanent Broadway landmark when he renamed the old Warners' Hollywood as the Mark Hellinger Theatre.

Gene Pepe's N. Y. Tab
Generoso (Gene) Pope, Jr., publisher of the N. Y. Sunday Enquirer, plans a new tabloid daily in New York in the fall.
His family publishes Il Progresso Italiano, top N. Y. Italianlanguage daily, and also controls the Colonial Sand & Gravel Co. and radio station WHOM, N. Y. indie.

A "new format" in a tabloid is promised by Pope. This daily, incidentally, will be separate and apart both from Progresso and the Enquirer.

Unit Rate Hit

The unit rate—whereby a newspaper publisher gives advertisers a joint rate for advertising in two of his papers—was hit last week by Federal Judge Herbert W. Christenbury in the Justice Dept.'s suit against the New Orleans Times-Picayune Publishing Co. Judge issued an order that the T-P and its sister evening paper, New Orleans States, refrain from selling ads under the unit rate. Judge also ordered the company to stop refusing to sell advertising space separately in the two pnpers. Judge opined that the T-P was using its "dominant position in the morning field" to place competitor, the Item, at a disadvantage. The Item is published Saturdays and competes with both of the T-P papers.

About 180 papers in the U. S. have unit rates, which may be affected by the judge's decision. Several publishers are objecting to the decree, as a move by the Government to regulate newspaper advertising and to prevent a publisher from setting rates competitively lower than others in the field. Government contention is that the T-P was acting "in restraint of trade" by using the unit rate practice.

P-H's Hey Rube
Ringling Bros.-Barnum & Balley
publicist Beverly Kelley will ghost
Ringling clown Emmett Kelly's Ringling

Ringling clown Emnett Near blog.

Meantime, William Fields is working on the John Ringling North blog. Fields, when not chief publicist for the Flaywrights Co., does special exploitation attendant to the Ringling show's New York opening.

Both books will be published by Prentice-Hall.

CHATTER

July Vogue salutes cast of "New Faces of 1952" and Sheila Bond of "Wish You Were Here."
Yiking to publish Arthur Miller's new play, tentatively titled "Those Familiar Spirits," soon after its Broadway production.
Sunset Coast mag, has added Hawaii as an "eighth state", to its present seven-State circulation

present seven-State circulation.

Beth Brown in American Weekly with "Prescription for Life," the
first in an inspirational syndicated

series.

Saturday Review Is stepping up its circulation guarantee 25% to 125,000, and announcing a 20% in crease in ad rates effective Jan. 1.

Hedda Hopper's autobiog, "From Under My Hat," covering her career from farm girl to actrees to columnist, due via Doubleday Sent 4

career from tarm gara columnist, due via Doubleday Sept. 4.

Ada Dwyer Russell, vet legit actress who died in Washington, D. C., July 4, at 89, was heir and literary executor of poet Amy Lowell. A surviving grandson is Ted Amussen, editor-in-chief of Henry Holt & Co.

The peripetatic Ward Morehouse to Virginia City, Nev., this week to visit with Lucius Beebe, thence to Seattle, en route to an Alaskan quickle flight, and back in Chi July 25 to o.o some plays there, before returning to his N. Y. World-Telegram-Sun desk.

Harold Cohen, drama editor of the Post-Gazette and Variery mugg in Pittsburgh, spending a week in Hollywood to interview film names.



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PRICE 25 CENTS

BOOST]

Convention Needs a 'TV Format'; Webs Appraise Coverage, Ratings

Chicago, July 15.
Pollcy makers among the TV networks are engaged this week in tome fast and furious "between conventions" reappraising of the sebits and credits emerging from video's contribution to public enlightenment, in its unprecedented overage of last week's Republican convention in Chicago.

Out of the Chi Amphitheatre excitement attending Eisenhower at slugfest and nomination of Gen. Dwight D. Eisenhower as the GOP standard bearer, emerged a TV whose impact on the American populace as a molder of public opinion is now beyond question, stute strategists within the politic of raternity concede this as perhaps the No. 1 revelation of last week's Chi fiesta.

That TV, perhaps more than any sher factor, was responsible for teating a pro-Eisenhower sentiment among convention delegates' tostituents back home, was refected in the thousands of elegarams inundating Western Union at convention headquarters imoughout the week, and virtually all of one tone—revealing a sym-(Continued on page 127).

England, France Bridged For First Time Via TV: Cues All-Europe Link

Cues All-Europe Link

London, July 15.

Television has bridged the English channel. After \$\phi\$ is haky start
in which a thunderstorm washed
out a tour of the city, Londoners
received their first direct cabaret
program from the Eiffel Tower in
Paris. The show itself was far from
spectacular, but the quality of reproduction, once atmospheric interference subsided, reached an
impressive standard.
Hookup was the first of a week's
Anglo-French programs and follows the tests made by BBC and
French TV engineers earlier in
the year. The program was received by French as well as British viewers, and to the former it
tame on the local 319 line system,
whille for BBC reception it was
converted to 425 lines. In the late
program a constant standard of
clarity was achieved, with only
rare moments of picture distortion.
Unfortunately, despite the name
(Continued on page 14)

What, No Popcorn?
Cincinnati, July 15.
A moviethon from sundown
Saturday (13) to sunrise Sunday at the Acme drive-in, between Cincinnati and Hamilton, O., set a bargain high for this area.
Jackpot package included seven features and a starter of cartoon subjects, with no repeats.

TV Viewing In **Sharp Tumble**

Television viewing has taken a sharp tumble this summer, attributsnarp tumble this summer, attributed aprily to the traditional out-of-home activities of the public during the dogdays, but also to the lack of programming strong enough qualitatively to hold viewers at their receivers.

programming strong enough quantatively to hold viewers at their receivers. Average sets in use during July, according to the Trendex rating service and based on the 10 multiple-station markets surveyed by Trendex, is 27.5, as compared with the 34.5 figure for June. Because of the dip in viewing, average ratings for the current period (July 1-7) also showed a decline. For the first time since last season, the highest-rated program was below a 30, and the bottom of the Top 10 shows resembled ratings usually associated with radio. Republican convention coverage was the only event to crack the higher (Continued on Page 123)

Todd's Outdoor 'Venice' May Be 1st Legiter Set For Theatre Television

Mike Todd's outdoor spectacle, "Night in Venice," currently playing at the Marine Stadium, Jones Beach State Park, N. Y., may be the first legit presentation to be picked up for theatre television, Todd, who is now on the Coast, has huddled with Nathan L. Halpern for Halpern's Theatre Network TV to handle the deal for theatres, and the two of them are shooting for a late summer date. Plans are still in the talking (Continued on Page 123)

SPOT VIDPIX BIZ ALSO UP 36%

How big is vidpix? To what extent is the trend toward film-for-tele cutting into networking by cable and micro-re-lav?

lay?

The answers are indicated by the accompanying charts. TV films on the networks and on the national spot circuit have grown in the past year from 12 hours of programming weekly to 18 hours a week, as of May this year. That's a healthy 50% boost, a harbinger of more to come.

May was chosen as the basis of comparison because the major shows had not yet taken their sum-

May was chosen as the basis of comparison because the major shows had not yet taken their summer hiatus. In the pass two months, however, the shift to delluloid has become more marked; warmweather replacements for some live shows (such as Camel's "Man Against Crime" on CBS-TV, being spelled by "The Hunter") are in the reel category. Further strengthening the film trend, several shows now skedded for fall starts (e. g. "Adventures of Ozzle and Harriet" on ABC-TV for Hotpoint) will be on spools.

Harriet" on ABC-TV for Hotpoint) will be on spools.

Whether sponsors will desert the networks to bleyele their shows-in-a-can from station to station on a national spot basis, choosing their (Continued on page 57)

Truman to Bow As **TV Panel Guest**

President Truman makes his bow as a television panel guest July 30, when he takes over as sole panelist on Theodore Granik's "Youth Wants to Know" via NBC-TV.
That's the day on which 96 kids, selected from each state in the union, take over to run the U. S. Senate. As guest on "Youth," President Truman has agreed to form the target for any and all questions shot to him by the teenage "Senators," who will form the studio audience for that day.
Truman, of course, has often spoken before the TV cameras, but he has never before guested on a regularly-scheduled program. Since the Democratic national convention will have been completed by that time, it's expected that the questions to the President will centre around the upcoming campaign.

Cleffers Wage War on ASCAP's **New Writer Distribution System**

Ike Saves 'Ike'

Los Angeles, July 15.
Nomination of General Eisenhower saved a rewriting Job on the score of "Call Me Madam," currently playing at the Philharmonic.

If Senator """

If Senator Taft had been nominated, "I Like Ike" would have been dropped and a new number substituted.

Toastmaster Gen'l Jessel for Coke TV

A deal is cooking for George Jessel to play himself in a TV series for Coca-Cola as toast-master, an avocation which has earned for the producer-author-comedian the billing of "Toast-master-General of the U.S." As host of the "Coca-Cola Banquet Table," Jessel would be honoring this or that personality identified with the soft-drink, ranging from James A. Farley, prez of CC's export corporation (who would be the kickoff guest), to sundry community activities, oldest employees, and the like.

like.

Wally Jordan of the William
Morris Agency is working it out.
Coke likes it because the Jessel
"banquet table" idea lends itself
to two major aspects: 1; the
"honor" guest is always the com(Continued on page 14)

Mpls. House Hawkshaw Had No Sense o' Humor, Arrests J. Ray, Morton

Arresis J. Kay, Morion

Minneapolis, July 15.

Sob singer Johnnie Ray and comedian Garry Morton spent an hour in the hoosegow here in the early morning following the conclusion of their Radio City theatre engagement. They were arrested on complaint of the Hotel Radisson house detective, Ray Williamson, who charged them with disorderly conduct. Both had been living at the hotel during their stay here. The disturbance ensued after Morton resented an order from Williamson, The pair then con(Continued on Page 123)

Hopes for peace in the cleffer ranks of the American Society of Composers, Authors & Publishers were blown away last week in a storm of protest against the new writer distribution system schedwriter distribution system sched-uled to go into operation next October. Although traditional dis-sidents, such as Pinky Herman, have been won over to the plan, other writers have announced they will fight it tooth and nail.

will fight it tooth and nail.

Controversy about the new plan focuses on the new availability category which will form the basis of 30% of the writers' melon. According to the proponents of the scheme, the reestablishment of the availability category will furnish a cushion against too rapical teclines in income.

The opposite that

The opponents, however, declare that it will penalize the active writers. They contend that promotions, as well as demotions, will be slowed down by the cushioning process under which availability cannot be reduced for five-year periods but can go up only 40% of

... (Continued on page 127)

Now You'll Hear, Not Read, the Latest Novel: Col's Name Author Deal

Stockholm, July 8.

Stockholm, July 8.
Goddard Lieberson, Columbia
Records vice-prexy, is mapping a
major long-play project in which
the works of several top novelists
will be narrated on disks. Lieberson is leaving Stockholm for Paris
shortly to confer with Somerset
Maugham whose stories will probably tee off the series. Maugham
will be the narrator. ably tee off the serie will be the narrator.

Lieberson plans to continue the series with works by John Steinbeck, Aldous Huxley and others. William Faulkner, U. S. Nobel Prize winner, has already been approached, but preferred not to be represented, according to Lieberson.

Son.

The Col exec is also bringing back to the U. S. a flock of longhair works by such modern Swedish composers as Hilding Rosenberg, Dağ Wiren, Lars Erik Larsson and Gosta Nystroem, Columbia has plans to cut these works in the U. S. Lieberson has also been looking for old Swedish folk tunes for an album in the company's international music series.

7th ANNUAL RADIO-TELEVISION REVIEW and PREVIEW

(1952-53 SEASON)

(Starts on Page 35)

Igloo Inflation Item: Alaska Cafes Shell Out Up to \$500 Per Stripper

By MARY FRAZER
Anchorage, July 15.
Show biz is the new Alaskan
bonanza. Hot spots in numbers far
out of proportion to the official
population figures are making
Anchorage, Fairbanks, Nome and
other towns near new military
bases and the Government's billion
dollar construction projects into dollar construction projects into North America's newest Gay White Ways.

North America's newest Gay Willies Ways.

New Northwest Frontier bonifaces pack 'em in' nightly. And if all aren't striking it rich, it's not because plenty isn't being shelled out to see their shows. The terrific talent tariff, plus living and operations. costs upped way beyond even the most expensive stateside cities, take a big hunk out of the potential paydirt.

"The U. S. paid \$7,200,000 for the whole Territory of Alaska when they bought it from Russia in 1867," an Anchorage pub keeper said. "I figure we're paying that much a year now to get acts up here!"

up here!"

In addition to fees double and more what they'd get in the States, it's standard procedure to pay round-trip plane fares to name acts, plus first class room and board during their sojourns in the hoom towns.

round-trip plane fares to name acts, plus first class room and board during their sojourns in the boom towns.

Donald Novis, who just finished a turn in the Aleutian Gardens, one of Anchorage's more conservative niteries, wouldn't tell this muggess his weekly take. He simply said, "You wouldn't believe it. All this and living costs, too."

Strips and Songs

Anchorage's gaudy bistros are typical of what clicks with the citizenry in the flourishing Far North. This 11,000 population (official figures) community has 127 bars, niteries and joints within its limits, 178 more in the immediate environs. About 90% of them specialize either in strippers and burleycue comedians, or songsters who dish out American corn plus Yukon style "Western" ballads. "Belle of the Yukon" is the going fave.

Only exceptions are the half dozen class spots which cater to the comparatively few couples out on the town. These include the Aleutian Gardens; the Last Chance, which offers three standard acts, usually a ballroom dance team, singing encee and specialty hoofer; the Seven Seas, which did SRO biz with Guli-Guli's magic; and Forest Country Club, a strictly commercial, non-membership spot patronized by the town's elite, which has a dance orch only.

By and large, patronage at the rest of the niteries and bars is lopsidedly stag, in keeping with the actual population. Estimates run from 10 men to every women in the boom area to 50 men to every eligible distaffer.

Hence the management at such (Continued on Page 124)

Hence the management at such (Continued on Page 124)

Pix 'Incidental' in Sept. L. A. Red Hearings

Washington, July 15.
House Un-American Activities
Committee will go ahead with
hearings in Los Angeles on Sept.
29 as planned, committee sources
disclosed yesterday (Mon.).
Inquiry will be devoted largely
to Communist operations in vital

154 West 46th Street

Rev. Gatemouth's Disks

Rev. Drew (Gatemouth) Moore, a Birmingham revivalist preacher, has been inked by Decca for a series of religioso etchings. Moore was a blues singer down south before becoming a preacher.

Bob Hope Explains TV Telethon's Long Pledges, Short Coin

Chicago, July 15.

Bob Hope last week frankly vol-unteered that he and Bing Crosby had erred in their handling of the nad erred in their nandling of the recent Hollywood telethon to raise coin for the American Olympic team. That's the reason, he explained, why of \$1,002,000 pledged, only \$300,000 has been received so far.

so far.
The comedian, who was here to cover the Republican convention for NBC, said that he and Crosby were so buoyant at the returns coming in on the telethon that they were announcing them in full. But coming in on the telethon that they were announcing them in full. But since only \$650,000 was needed to send the Olympic team abroad and \$350,000 more than that was pledged, many of those volunteering coin didn't send it in, figuring more than enough was already on hand, Hope explained.

He refused to agree with a large segment of show biz that feels that segment of show biz that reels that the marathon tele shows to raise charity funds have hit the point of diminishing returns. Likewise, Hope diagreed with the idea that there are an excessive number of pledges made by phonies and pub-licity-seekers who, once their name (Continued on page 14)

McCRARY'S POST-IKE N. Y. PRESS LUNCHEON

Important part that show business played in booming Dwight D. Eisenhower to the Republican Presidential nomination will be kicked around at a meet of syndicated columnists and television writers called for today (Wed.) by Tex McCrary, one of Eisenhower's chief show biz backers.

chief show biz backers.

Meet, described as not a press conference but a huddle designed to provide background information on the siutation, will be at the 21 Club, N. Y. It's pointed out that among the columnists invited are some who lambasted McCrary and his group for the initial Elsenhower rally televised some months ago from Madison Square Garden, N. Y. Critics blamed the group for their alleged failure to combine TV showmanship in the correct proportion with politics. As a result, it's figured that McCrary hopes to set the record straight at today's meet. today's meet.

L. A. Red Hearings

Washington, July 15.

House Un-American Activities
Committee will go ahead with
hearings in Los Angeles on Sept.
29 as planned, committee sources
disclosed yesterday (Mon.).

Inquiry will be devoted largely
to Communist operations in vital
defense plants, it was said, with
only incidental testimony bearing
on the picture industry. Hearings
are expected to last several weeks.

New York 36, N. Y.

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JACK SHAINDLIN

Musical Director of Louis de Rochement's "Walk East on Beacon"

Danny Kaye's Brit. Tour SRO in Makeshift Halls; 30 Shows Draw 80,000

By GORDON IRVING

By GORDON IRVING

Dundee, Scotland, July 8.

Danny Kaye is notching up SRO
biz on a twice-nightly concert tour
of one and two-night stands, playing nine British key centres of
population. It's the first time a
visiting U. S. star has tried out the
arduous two-shows-a-night technique, with railroad journeys of
several hundred miles sandwiched
in between. in between. No British stars have attempted

several hundred miles sandwiched in between.

No British stars have attempted a similar twice-nightly tour in halls seating from 2,000 to 3,000.

Despite heatwave weather at various locations, and the fact that many citizens are away from home vacationing at the seaside, Kaye is cleaning up solidily on the tour, in which he's backed by a strong company. He does largely the same act that he offered on his vaude stints at the London Palladium and Glasgow Empire, but this time he's playing in provincial areas where stubholders didn't have a chance to see him previously.

Kaye is giving his huge audiences full varie for their coin, which is hard to come by right now among ordinary British folk. At second house here, in the 3000-seat Caird Hall, he entertained for an hour and 25 minutes, taking final bow at 11:20 p.m.

The technique is different from that in normal vaude halls, Kaye told the writer.

"Halls are mainly city halls normally used for political speeches and civic events, and aren't built for vaude performers," he said.

"Lighting isn't made for performers, and beats down in only glare.

"Frinstance, in 'Candy Kisses,' you need a soft spot on to the face from back of the hall, but you can't (Continued on page 124)

VFW Cites Bob Hope

Washington, July 15.
Bob Hope has been awarded the first annual Al Jolson citation by the Veterans of Foreign Wars for his "outstanding and commendable record" in entertaining American troops and hospitalized veterans.
Award will be conferred at VFW National Encampment Aug. 3-8 in L. A.

Bing Beats Out Bob

Washington, July 15.
In the race to get into TV
first, Bing Crosby has beaten
out Bob Hope. The crooner
flas a 47% interest in a company (KXLY-TV, Inc.) in Spokane, which was issued a station construction permit last
week by the FCC. Hope has
a substantial interest in Metropolitan Television Co., whose
application for TV in Denver
was designated for hearing because of competition for the
specified channel.
Which means that Crosby
can be singling on his own TV
outlet, while Hope is sweating
it out to beat the opposition to
his Denver bid. However, Hope
will probably have his own 50
kw radio station before Crosby's Spokane TV outlet is on
the air. Metropolitan's recent
purchase of KOA in Denver is
awaiting FCC approval.

TV for President!

While television may well elect our next President, TV, perhaps, also helped kayo the Presidential ambitions of one candidate. Meaning Tast. It's no secret by now that the Ohio senator's adherents committed a faux pas in their video-press relations, on which the Elsenhowerites capitalized.

It is a certainty that the Democratic convention next week will improve on the GOPolitico show, just as the first '52 TV convention made the 1948 video pickups from Philadelphia Convention Hall look like a No. 2 road company of "Blossom Time."

Television's impact makes almost any public event a living newspaper. Each successive event proves that. One W. Shakespeare never quite envisoned to what degree all the world is now a stage because of television. The mamer in which we are all actors has never been so clearly defined as in the GOPolitico Follies of early July, 1952. The candid camera shots of President-makers and adherents in action; the Marx Bros. antics of those so-welcomedy relief Puerto Ricans; the daily town meeting of Vox Pop USA; the vivid evidence of the citizenry in action in national politics, these comprised not only a passing show of life but brought a fuller realization that here was democracy in action.

The 1952 Presidential race in relation to TV is as historic as Fulton's steamboat, McCormick's reaper, Howe's sewing machine, Fulton's steamboat, McCormick's reaper, Howe's sewing machine, Bell's telephone and Marconi's whreless. For the first time a scientific means of visual sound projection into the home brings the grassroots a sharp focus on the candidates. It must make the traditional stump-speeching as obsolescent as the tandembike. It must mean that the biggest TV show in America every four-years—the Presidential race—will have to be "scripted" dominantly to the new medium. It must even mean time-tabling the highlight events in each candidate's cause to the best "hoop-rated" hours i.e. when the voters are home from their daily the nightlight events in each candidate's cause to the best "hoop-erated" hours, i.e. when the voters are home from their daily chores and can fully absorb the virtues and values at maximum leisure hours. It is a safe guess that the Demos are not going to overlook that phase now and after their candidates are

The iconoscope and the zoomar lens are as clinical as a surgeon's scalpel. It cuts through everything. It is a great revealer.

TV showmanship no longer is confined to actors. We're all players and participants in the one big show of life. Video is the 20th century miracle which brings it right into our homes, in sharp focus, and let the values fall where they may.

Libby Holman Doing 5 **London Concert Dates**

London, July 15.

Libby Holman arrived in London yesterday (Mon.) to fill concert dates at the Lyric, Hammersmith, under management of H. M. Tennent. She was accompanied by her planist-composer, Gerald Cook.

Miss Holman has been signed for five concerts, July 22-25. It's unlikely she'll fill any other dates during her stay in Britain.

Salzburg 'Everyman' Snag Due to Commie Casting; U.S. Press Get Tix Brush

Vienna, July 8.

Vienna, July 8.

With opening date of the Salzburg Festival nearing (July 26), management is still in difficulties on casting of the traditional "Everyman" open-air production. This year's show was put in hands of Ernst Lothar as director, vice Helene Thimig, widow of Max Reinhardt, who created the production in the 1920s. Mrs. Thimig protested loudly against violation of the "Reinhardt tradition" with result that most Austriah stage names turned down proffered roles.

A few weeks ago Lothar, with

turned down proffered roles.

A few weeks ago Lothar, with consent of the Festival Committee, announced completion of casting with Karl Paryla, active Commie actor from the ensemble of the Russ-sponsored Scala Theatre in Vienna, in the part of the devil. Storm of protest was led by Frederic Torberg, columning in the "Wiener Kurier," who revealed that in 1951 Paryla had signed an article in a Commie publication blasting the Salzburg Festival, and "Everyman" in particular, as "a capitalist circus beneath artistic notice." notice."

notice."

Last week Education Minister Kolb asked the Festival management to cancel the Paryla contract. They agreed after a new hassle with Lothar, who said he'd quit if Paryla didn't get full salary anyhow. Replacement for the Red actor hasn't yet been named. Nor has Bert Brecht, East German actor-director who received an honorary Salzburg citizenship in another much criticized action, come to Austria. He still runs the Commie theatre in East Berlin.

U.S. press correspondents in

| Heat Cuts Gigli's Boff Canadian Concert Tour; Maps Big 1953 U. S. Trek

Gino Arbib, personal rep for Jack Hylton, and who has been managing Beniamino Gigli's recent concert tours, is staying on in New York this week to align 1953 fallwinter bookings for the onetime Met Opera tenor. Gigli sailed from Quebec last week on the S. S. Atlantic for a rest at home in Rome, canceling out six western Canadian coast dates because of the unseasonal timing, plus the heat. For same reason he also canceled some U.S. dates, preferring to set up a September-October itinerary in New York next year.

Gigli's 10 concerts in Montreal (3), Toronto (2), Quebec. Trois (3), Toronto (2), Quebec. Trois Rivieres, Jonquieres, Hamilton and Ottawa were marked by a unique out-state pull, U. S. concert fans from as far as Texas and California, as well as Detroit, Buffalo and New York, specifically traveling to Canada. Mario Rosatti, vocal coach for Marlo Lanza, and also for Gigli, headed a party of 29 from New York to Montreal, but most of the other faraway fans were laymen. other faraway fans were laymen.

other faraway fans were laymen. Arbib has been traveling with the Italian tenor on his previous European as well as present Canadian tour. He got U. S. visas for Gigli, his pianist (an Italian from the Argentine), and others in his entourage, with a view to some quickie U. S. dates this summer, but decided against competing with the heat. the heat.

Arbib returns to his London headquarters late this week after huddling with Hylton (just in from England, where he is readying "Gentlemen Prefer Blondes") about the U. S. bookings. Hylton International may engage its own auditoriums, but Arbib is also talking with Marks Levine (NCAC) and other concert managements. Arbib returns to his other concert managements.

quit if Paryla didn't get full salary anyhow. Replacement for the Red actor hasn't yet been named. Nor has Bert Brecht, East German actor-director who received an honorary Salzburg citizenship in another much criticized action, come to Austria. He still runs the Commie theatre in East Berlin.

U.S. press correspondents in Austria have registered a formal protest with American and Austrian authorities over the poor treatment in distribution of Festival ducats.

dt ther concert managements.

Gigli resumes Oct. 1 in Germany, with 12 concerts; Scandinavia, six; Holland, two; Belgium, four, and solos in Paris and Le Havre, before returning to March, for a four months' route managements.

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B. O. HITS MID-SUMMER UPSWING

Harry Cohn Must Repay Col \$20,000 On Legal Fee in Stockholder Settlement

Settlement has been agreed on in the minority stockholder action brought two years ago to force abrogation by Columbia of the employment contract entered into with prexy Harry Cohn in 1949 and four other of the firm's top Col execs. Terms of the proposed settlement, which still must be approved by N. Y. Supreme Court, provide:

proved by first provide:

1. Cohn must repay Col \$20,000, representing approximately one-half the fee paid by the company to attorney Arnold Grant for representing him in the contract negotiations.

to auther to auther the contract negotiations.

2. Employment agreement between Cohn and the corporation, dated Feb. 10, 1949, is to be amended to extend its term to Feb. 10, 1955, and by eliminating right of cancellation by either party with ix months' notice.

3. Cohn's \$300 weekly expense allowance may be increased to a ceiling of \$600 at the discretion of the board at any time.

4. Releases from liability are to be given by Col to defendants in the action, plus two directors who were not named as defendants.

Terms of the settlement and a detailed study of the charges and the defense are contained in a report of Referee Arthur G. Klein, filed with the court Monday (14). The referee recommends to the court that the settlement be accepted.

He points out repeatedly that the stockholders who brought the

epted.

He points out repeatedly that the stockholders who brought the suit failed to produce evidence that indicated they have any chance of winning in court any greater benefits to the corporation than provided in the settlement. Klein adds in the final note, however.

"It is not intended by the foregoing discussion to deprecate the (Continued on page 20)

No N. Y. Replacement For Joe Moskowitz In His Shift to the Coast

There will be no replacement in New York for Joseph Moskowitz, former eastern studio rep for 20th-Fox. Moskowitz recently shifted his headquarters to the studio, where he is serving as an exec aide to production chief Darryl F. Zanuck.

to production chief Darryl F. Zanuck.

Plan is for Moskowitz to combine with his new Coast post the supervisory chores he handled in the east. That means that the story, alent, research and other eastern departments that were under his command will continue to report to him, but in Hollywood rather than directly at the homeoffice.

Despite the geographic switch, which has already taken place, Moskowitz is continuing to maintain an office in New York. Lew Schreiber, who is also an assistant to Zanuck, is due back next Wednesday (23) from five weeks in Europe and will continue on to the Coast almost immediately.

Order Show-Cause On Hecht Pic's Coast Date

Hecht Pic's Coast Date

Hollywood, July 15.

Superior Court Judge Wilbur C.
Curtis ordered the Canon Theatre management to appear Friday (18) to show cause why he shouldn't grant an injunction compelling the house to go through with a contract to exhibit "Actors and Sin," Ben Hecht ple, which lampoons the film industry.

United Artists and Sid Kuller Productions are seeking an injunction for \$250,000 damages from ABC Theatres, operator of the Beverly House. Canon had bought pic, sight unseen, on strength of its N. Y. success, reportedly bidding a minimum guarantee of \$2,500 weekly for two weeks. However, after ABC prexy Horace Boos, Jr., saw film he decided to refuse July 25 booking rather than show film, which he felt was detrimental to the industry.

Nick Schenck to N. Y.

Nicholas M. Schenck, Loew's president, returned to the New York homeoffice Monday (14) after more than five weeks on the Culver City lot.

He plans to trek west for another studio visit in September and beyond that will repeat the trip at the rate of once every eight

\$1.50 'Too High', **Rocky-Matthews** Theatre TV Off

Upcoming Rocky Marciano-Harry Matthews fight will not be sold to theatre television, following the refusal of Theatre Network TV

theatre television, following the refusal of Theatre Network TV prexy Nathan L. Halpern to okay the \$1.50 per seat fee being demanded by Matthews' manager, Jack Hurley. On the last previous fight, the Sugar Ray Robinson-Joey Maxim bout, the theatres were charged \$1.05 per seat.

On that fight, the International Boxing Club, which promoted the event, received 90c per seat, with Halpern receiving 15c for his services as the network distributor. Hurley, reportedly fearing that theatre TV will hurt the in-person gate even though theatres in the metropolitan N. Y. area, where the fight is to be staged, will not carry the bout, is demanding that IBC's share alone should be \$1.50.

Fighters draw their share of the Theatre TV rights according to their contracts with IBC. Thus, if they're cut in for 30% of the gate, they also get 30% of the theatre TV gross. Upping the IBC's share from theatre TV to \$1.50, consequently, would automatically boost the fighters' share of the big-screen gross.

Theatres did very well on the

gross.

Theatres did very well on the Robinson-Maxim fight, with some of them showing a hefty profit on admission scales raised in some houses as high as \$3.60. some houses as high as \$3.80. While Halpern and exhibitors were anxious to get the Marciano-Matthews fight, they felt that it would be impossible to boost admission scales any higher.

Skouras Heads Execs -West on Prod. Talks

West on Prod. Talks

Top echelon at the 20th-Fox homeoffice is on the Coast this week to view new product and discuss sales and ad campaigns. Group, which went out at the end of last week, comprises prexy Spyros Skouras, sales chief. Al Lichtman and eastern publicity topper. Stirling Silliphant.

Also at the studio is treasurer Donald Henderson for confabs on costs of projected product and general studio overhead. Whole group is expected back over the weekend.

Still on Skouras' agenda is a trip to Australia, on which he may take off at the end of this month.

Krim, Benjamin In Chi Heller Huddle

Chi Heller Huddle
Arthur B. Krim, prexy of United
Artists, and Robert S. Benjamin,
his partner in ownership and operation of the company, were in Chicago Monday (14) and yesterday
(Tues.) huddling with execs of Walter J. Heller & Co., factoring house,
which has been financing UA and
its product.

Max E. Youngstein, UA v.p., who
has continued this week his road
tour of company's branches, heads
to the Coast tonight (Wed.) for a
gander at Harry Popkin's "The
Thief," which the company will
distribute.

SEEN NO THREAT

Democrats find the American public just as disinterested in watching the televised goings-on at their convention next week as the Republicans did last week. Roundun of b.o. grosses throughout the country discloses that not only did the GOP's Chi show not hurt, but

the GOP's Chi show not hurt, but in many areas theatre business showed a substantial improvement over the same week a year ago.

The upturn was welcome not only as a surprise switch on an anticipated black week, hut because it marked a change in b.o. returns that have in general been running 5% to 10% below last year's average. There's normally an improyement in biz about this time of year, as the attractiveness of of year, as the attractiveness of the summer sun and outdoors be-gins to wane, and exhibs feel that they are at the start of an upward swing that should carry on to Octo-ber—and beyond, they hope.

ber—and beyond, they hope.

Being counted on for an extra
fillip next week is the fact that a
few additional big pix will be available. Distribs have been reluctant
to let top product go in June, a
normally abysmal month. But now,
with mid-July past, the big ones
are starting to roll.

Chart of the rise and fall last week of grosses of United Para-mount Theatres, with representamount Theatres, with representa-tive houses in many areas of the country, proves interesting. Biz was up 5% Monday, opening day of the GOP convention. It shot up 8% more on Tuesday. Wednes-(Continued on page 20)

Warners Plans No Halt In Production Despite \$6,000,000 Fire Damage

Hollywood, July 15.

Production will continue without interruption at Warners, regardless of the fire that swept 25 acres on the back lot and caused about \$6,000,000 damage last week. It was thought for a time that destruction caused by the blaze would halt work on five pictures: "Back to Broadway," "The Eddie Cantor Story," "The Jazz Singer," "Come On Texas" and "By the Light of the Silvery Moon."

There were reports that the con(Continued on page 16)

DEMS' CONCLAVE Daff Exec V.P., Rackmil Prexy, Blumberg Bd. Topper In U Changes

U Ups Divvy to \$1

Universal board yesterday (Tues.) declared a half-year dividend of 50c on its common stock, representing biggest payoff in recent years. Company further proposes to place its common on a regular half-year divvy basis.

Year-end 60c divvy was declared last December, covering all of 1951. In the previous several years no divvy was paid. New melon is payable Aug. 6 to stockholders of record July 25.

Board also declared a regular quarterly dividend of \$1.081/4 on the \$4.25 cumulative .preferred, payable Sept. 1 to stockholders of record Aug. 15.

ACLU Seeks TOA Help Vs. Exhibs' Pix Blacklisting

American Civil Liberties Union has asked the Theatre Owners of America to use its influence against the "private censorship" of films by theatremen. ACLU made the request in the wake of a VARIETY story relating that 16 exhibs had asked the TOA headquarters in New York for a list of those pictures frowned upon by the American Legion as someway connected with political suspects.

Inference in the report of the "private censorship" of films by

Inference in the report, of course, was that the theatremen would take a hands-off attitude toward the listed product to avert any possible hassle with the Legion.

Patrick Malin, exec director of ACLU, asked the TOA aid in a letter to Gael Sullivan, TOA exec director, who is now on leave to handle the Presidential campaign for Sen. Estes Kefauver. In his absence, the reply was made by Dick Pitts, acting exec director, who said there's no knowledge that a blacklist of films attacked by the Legion has been put into effect.

"We are certain," the TOA rep said, "that no member of this organization feels that the American Legion is its official censor."

Alfred E. Daff, v.p. and world-wide salesmanager of Universal, was named exec v.p. of the company by its board of directors yesterday (Tues,). That was part of a long-anticipated action that saw Milton R: Rackmil elected U prexy and Nate J. Blumberg chairman of the board.

and Nate J. Blumberg chairman of the board.

Moves followed purchase of controlling interest in U by Decca Records, of which Rackmil is prez. He'll continue in the latter post as well as the U presidency.

Blumberg switches to the board chairmanship from the post of president, which he has held since 1938. He no longer holds any stock ownership in U, having sold his interest to Decca as part of the package by which the latter acquired control.

Daff's promotion to the exec v.p. spot is the culmination of a cometilize rise to the top echelon of U in the past few years. Hit's been with the company, however, since 1920, when he became a booker and suburban saleman in his native Australia. After serving as Far and Middle East supervisor, he was shifted to New York in 1943 and made foreign supervisor the (Continued on page 27)

Gregory, Pascal Snarl Over Film Version Of -'Don Juan' Legit Click

Hollywood, July 15.
Possible film version of "Don
Juna in Hell" cued a weekend of
announcements and denjals, with
the project's status still a matter
of conjectives.

the project's status still a matter of conjecture. Gabriel 'Pascal, who controls rights to all G. B. Shaw properties, announced that he would make a film version this year using the First Drama Quartet in a recreation of the stage hit. Paul Gregory, who produced the stage version and assembled Charles Boyer, Charles Laughton, Sir Cedric Hardwicke and Agnes Moorehead for the east, would be assocontinued on page 118)

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National Boxoffice Survey

Improved Product Apparent as National Biz Takes Firmer Tone; 'Lovely Look At' 1st, 'Robin' 2d

Firmer tone in business generally across the country is mirrored in Variery's check this week of numerous key cities. Heat is still hurting some, particularly at the weekends, but an improved product situation is resulting in better income in many areas.

"Lovely to Look At" (M-G) is this starza's winner, jumping from the No. 10 spot to lead the field via clicko engagements in many eastern cities. "Robin Hood" (RKO), which was tops last week, fell to the place position. "Hood" is still racking up good-to-strong revenues but in an insufficient number of areas this week to give it the crown. it the crown.

"She's Working Her Way
Through College" (WB) impresses
in a number of showings, also
mainly in the east, and moves
up to the No. 3 spot, from No. 4,
last week. Trailing close behind,
in fifth place, is "Scaramouche"
(Mr-G), which is providing a nice
payoff despite lengthy holdover
runs in various spots.

"Jumping Jacks" (Par) is getting off to a bango start in scattered situations this week and
rates the No. 5 place in the moneymaking sweepstakes. On the basis
of initial returns "Jacks" clearly

Firmer tone in business gener-lly across the country is mir-country when it swings into wide circulation.

correlation. "Pat and Mike" (M-G), which also is being given a long play by the showcasers, still has enough strength to merit sixth place, the same as last week. "Clash by Night" (RKO) slips from fifth to seventh rung this frame as the number of its first-run dates went down considerably. "Outcast of the Island" (UA), "Walk East on Beacon" (Col) and "Winning Team" (WB) round out the top 10,

A couple of boff exploitation bookings stand out in the current returns. RKO combo of "King Kong" and "Leopard Man" is going over great in Philadelphia. "Strange World" and "Red Planet Mars," UA duo, is clicking neatly in Bosten.

TNT Sets Up Separate Unit to Develop **Closed-Circuit TV For Biz Meetings**

In a move designed to expandfurther the commercial uses of bigscreen television, Theatre Network
TV has established Theatre TeleSessions as a separate division to
develop the use of closed-circuit
TV for business firms, Government
agencies, etc. Victor M. Ratner,
formerly a veepee with CBS and
later with Macy's department
store, N. Y., will supervise the operation.

atore, N. I., will supervise the operation.

As explained by TNT prez.

Nathan L. Halpern, business firms have been interested for some time in utilizing big-screen video for closed circuit sales meetings on a national basis, distributor and retailer sessions, stockholder meetings, etc. But Halpern-held off untill now since theatre TV has been able to operate on a coast-to-coast circuit only, since July 1, when American Telephone & Telegraph completed the final link to interconnect TV stations through the south and southwest.

Similar move to corral big cor-

south and southwest.

Similar move to corral big corporations to utilize theatre TV for closed-circuit sessions was announced last week by United Paramount Theatres. But where UPT will handle such deals only for its own houses, TNT is prepared to round up theatres of all circuits, same as it has done for the fights and other events on which it has acted as distrib agency. On the recent Ray Robinson-Joey Maxim bout, for example, theatres owned by Warners, Loew's, RKO, UPT and a number of indic circuits were linked together to carry the event.

event.
Since the biz sessions will op-Since the biz sessions will operate on a closed-circuit basis, it's expected, of course, that they'll be staged at a time when the theatres' boxoffices are normally closed, such as in the morning hours. This would give many houses a chance to make lucrative use of their usually non-revenue-producing hours ally non-revenue-producing hours

ally non-revenue-producing hours. Pricing policy for such operations will be disclosed shortly. TNT, meanwhile, will continue to produce and distribute other shows to interconnected theatres.

Halpern, incidentally, pioneered the use of closed-circuit theatre TV four years ago, and arranged for the educational broadcasts from the United Nations into theatres in the morning hours for the benefit of Brooklyn highschool students. Last year, TNT participated in setting up a string of theatres for closed-circuit sessions held by the Federal Civil Defense Administration.

Lapinere Ouster As RKO Continental Mgr. **Cues Promotion Switch**

Cues Promotion Switch

Parls, July 15.

Shelving of Elias Laplnere, RKO
Continental sales manager here for
six years, has brought about the renaming of the Lapinere Week to
the "Week of Champions." The
Lapinere Week, to be held in September, had been pusshed by all
trade papers and his photo was
used in conjunction with the ads
of the promotion scheme.

Move, replacing Lapinere with
Carl-Gerhard Wallman, was a sudden one and totally unexpected by
Lapinere. He was in the midst
of pushing the special hypo week
on the continent for simultaneous
release of RKO product when his
dismissal came about. Lapinere
was unofficially notified of his impending severance June 24. He was
given official written confirmation
from New York on June 27 with
two weeks notice to July 11.

Dismissal climaxed a long-time
clash in personalities between Lapinere and Joseph Bellfort, company's general manager for the European division. Phil Relsman,
RKO international topper, decided
to side with Bellfort after he
weighed the situation following a
visit here.

Film Francis, French film trade-

Leserman on Shuttle

Multifarious problems of getting elemeter, pay-as-you-see TV de-Telemeter, pay-as-you-see TV de-vice, operating on a broad scale as quickly as possible will keep Carl Leserman on a shuttle between New York and his headquarters on the Coast.

Leserman; who is partnered with Paramount and David L. Loew in ownership of Telemeter, is planning trips east every two weeks. He has been in New York for the past 10 days and plans to return west at the end of this week. He's aiming to arrange the basis for programs for the subscription gadget, eventual permission from the Federal Communications Commission for changes on which to at them. for channels on which to air them, and the manufacture of the coin

Trust Issue Used By DuMont to Snag **Quick ABC Verdict**

Washington, July 15.
Petition of the American Broadcasting Co-United Paramount Theatres for a quick decision on their proposed merger was strongly opposed yesterday (Mon.) by Allen B. DuMont Laboratories in a reply brief urging the FCC not to bypass its customary report of examiner Leo Resnick on testimony given at Par package hearings.

ings.
Brief, filed by attorneys William
A. Roberts, Morton Galane and E.
D. Johnson, declared that the "extraordinary and unprecedented"
move by ABC and UPT to eliminate antitrust issues from the prohate antitrust issues from the pro-ceedings is not feasible because a determination of the merger ques-tion requires consideration of a bulk of records "regardless of whether past antitrust violations are deemed bases for the disquali-fication of the particular appli-cants."

fication of the particular appurcants."

If the Commission disregards evidence on antitrust, DuMont contended, "the proper determination of . . whether or not the merger would substantially lessen competition will be undermined. For the proclivities of UPT management, as evidenced from their past conduct in taking unlawful advantage of the tie-in of theatre-operating subsidiaries, will be a significant factor in deciding whether the theatre chain-broadcasting network combine will be administered in a manner that suppresses competition."

ABC's claim that the merger would promote competition in net-

ABUS claim that the merger would promote competition in network broadcasting, said DuMont, must be subordinated to the "evidence that a tie-in of the most powerful motion picture theatre chain with a broadcasting network (Continued on page 20)

Minn. Amus. Taxes Way Off From Year Ago

Minneapolis, July 15.
Federal Internal Revenue report for Minnesota, covering the fiscal year which ended June 30, shows that amusement admission tax collections desired.

that amusement admission tax collections, derived mostly from film theatres, fell to \$6,107,000 from \$6,792,000 the previous year.

Illustrating the continuing boxoffice decline, the \$6,792,000 for the six months each of 1950 and 1951—the latter half of 1950 and the first of 1951, making up the fiscal year—was substantially down from the corresponding 1949-50 period.

RKO international topper, decided to side with Bellfort after he weighed the situation following a visit here.

Film Francais, French film tradepaper, will tender Lapinere a testimonial for his work in film biz the last 25 years.

Col's \$1.06 Div

Columbia board on Monday (14) declared a quarterly dividend of \$1.06¼ per share on the \$4.25 cumulative stock of the company, payable Aug. 15 to stockholders of record on Aug. 1.

Pathe Names Amory

Charles M. Amory has resigned as sales veepee for Souvaine Selec-tive Pictures and been named vice-president in charge of West Coast sales for Pathe Laboratories.

Amory's appointment was dis-closed yesterday (Tues.) by Pathe pre's Kenneth M. Young following a company board meet. Prior to joining Souvaine, Amory was a sales exec with Eagle Lion Clas-

Saturation N.Y. TV Spot Campaign Skedded For 'Kong' in 10-Day Drive

Success obtained in launching the reissue "King Kong" with a saturation TV spot campaign in the midwest, has prompted RKO to repeat the drive for the pic's opening in the New York area. Film bows in the Gotham zone Aug. 12 with about 100 day-and-date showings. It's skedded for the Broadway Palace.

ace.
Film outfit is setting its sights on about 150 spots for a 10-day campaign. Deals are currently being

Film outh is setting at sagmaon about 150 spots for a 10-day campaign. Deals are currently being
arranged.

RKO exploitation chief Terry
Turner is convinced of video's
value for enticing patrons to film
theatres. Video will also be used
extensively for plugging "Sudden
Fear," Joan Crawford starrer set
for Loew's State either Aug. 7 or
14: With "Kong" opening on the
12th, RKO will have two spot campaigns on the video lanes simultaneously.

RKO's sock results in the midwest has induced other film companies to weigh more carefully the
value of TV as an advertising medium. Twentieth-Fox reportedly
also is contemplating a video drive
on an upcoming picture.

Drive-Ins Cut Charlotte First-Runs Down to Two

Charlotte, N. C., whose population is 150,000, is down to only two conventional first-run theatres whereas five had been in operation whereas five had been in operation a short time ago. But distribution men in New York, who are familiar with conditions in Dixie, say that this time the impact of television cannot be blamed. Instead, cause for shuttering the three firstrun spots in Charlotte was the mushrooming of drive-ins in the south, particularly in North and South Carolina.

Automobile owners with a han-kering to see a pic have two im-portant 'problems solved via the ozoners, i.e., parking and baby-sit-ting. Heavy play given the outdoor situations around Charlotte forced the closing of the Broadway and State, Wilby-Kincy operations, and Charlotte Theatre, operated by T. A. Little, all first-runs.

A. Little, all hist-runs.
Only two remaining first-runs in
Charlotte are the Carolina and Imperial, also Wilby-Kincy.

Brandt, Roberts in Tie On Attractions for TV

Theatre exhib Harry Brandt Joe Roberts have forces in a setup tagged Bilpam Inc., to handle attractions for TV. It will probably specialize in sport-

Roberts, former flack for David O. Selznick, more recently has been in charge of films and tele for International Boxing Corp., pro-moters of fights at Madison Square

moters of fights at Madison Square Garden, N. Y., and other arenas. He's handled the making of special theatre reels on recent bouts. Brandt was associated with Roberts in distributing the reels of the Sugar Ray Robinson-Joey Maxim fight in the New York territory a few weeks ago. The new setup grew out of that.

N. Y. to Europe

Gino Arbib Vivian Blaine Betti Doyle Felix Ehren Felix Ehren
Hy Faine
Manny Frank
Beniamino Gigli
Dolores Gray
Scott McKay
William Periberg
Bernard L. Schubert
George Seaton
Polyna Stoska
Dave Taos Dave Taps E. R. Zorgniotti

Wise Words From a Vet Exhib

Eldore, Ia., July 15.

A realistic view of the exhibition side of the industry is taken by vet fheatreman Lee F. Wolcott in a bulletin this week to members of the Allied Independent Theatre Owners of Iowa, Nebraska & Mid-Central States, of which he is board chairman.

"We know," he declares, "that when TV can outbid us for pictures, we have a good fighting chance. And right now the odds are topheavy in our favor—because last year while TV was spending less than \$4,000,000 on all film it used, the theatres paid production and distribution \$500,000,000 in renfails! Quite a difference! The smart boys will not risk that half billion in the bag by selling old or new theatre films to help TV put more theatres out of business—not for a long time, perhaps never."

Wolcott predicts that more old, badly-managed, and economically unsound theatres will close or be replaced, that overseated areas will level off, and that war-boom theatres may never be able to survive under normal conditions.

"What it all narrows down to," Wolcott concludes, "is that while we're down, we're not out, unless we ourselves so will it. Those of us who want to stay must learn to operate our business on this lower, but not impossible level; keep up with a fast, now rapidly changing business, streamline our operation, effect greater economies and efficiency, and adopt the wider use of more inexpensive attention-catching showmen's gimmicks instead off the old, dishonest, worn-out advertising methods. Those who can't or won't streamline, reduce costs, modernize and meet the challenge will fall by the way."

Hughes May Take Stand to Tell Of RKO Dealings With Jean Simmons

No 'Must' % Pix

Universal's homeoffice has advised him that the company has no "must" percentage pix, Wilbur Snaper, National Allied prez, has informed Allied units.

Snaper has written the units shaper has written the units also that he may be quoted that U h.o. toppers have assured him the company's branch offices have "practically 100% local autonomy."

Par Uses Wall St. Pressure to Seek New Stock Tender

Paramount's board is considering

Paramount's board is considering asking for another tender of stock by the company's shareholders to take advantage of Wall St. pressure which has knocked the per-share price down more than 10 points since the \$33.50 high hit last year. Paramount closed at 22% yesterday (Tues.), one-eighth point off from the Monday quote. It dropped 1½ points Monday to 22½. Company's last request to shareholders to tender their stock for purchase by the treasury was in December, 1950. Price offered was \$21.50. Bld was withdrawn Jan. 19, 1951, when 311,816 shares had been bought for retirement.

19, 1951, when 311,816 shares had been bought for retirement.

Announcement was made at that time that further requests for tenders would be made later in the year. However, premature disclosure of Par's 50% interest in the Laurence Chromatic Tube for (Continued on page 16)

N. Y. to L. A.

N. I. to L. A.
Jean Bartel
Vanessa Brown
Ed Cashman
Marge and Gower Champion
Al Crown
Howard Dietz
Ned Depinet
Sir Cedric Hardwicke
Ted Howard Paul Klein Paul Klein
Ken Langley
Jules Levey
Robert L. Lippert
Jay Marshall
S. Barret McCormick
Robert M. Mochrie
James A. Mulvey
Mary Pickford
Phil Reisman
Charles (Buddy) Rogers
Max E. Youngstein Paul Klein

Europe to N. Y.

Milton Berle Meyer Davis Ed & Pegeen Fitzgerald Ted Friend Cynda Glenn Jack Hylton Mary Livingstone Lee Shubert Edward Small Harvey Stone

Howard Hughes may take the vitness stand tomorrow (Wed.) to ell his version of the lengthy negotell his version of the lengthy nego-tiations last year for a new con-tract between RKO and Jean Sim-mons. The stage was set for his appearance today (Tues.) when his rep, Walter Kane, completed a three-hour session on the stand and was excused.

Two or three members of RKO's legal department, including Men-det Silberberg, would precede Hughes to the stand.

Kane, who described himself as a former agent, told Federal

Hughes to the stand.

Kane, who described himself as a former agent, told Federal Judge Ernest A. Tolin that he helped institute negotiations but that "I was to receive no compensation." Kane admitted he enjoys free office space at RKO but said his sole occupation was "endeavoring to negotiate the sale of completed motion pictures."

Kane's version of several phases of negotiations differed from textimony previously offered by Miss Simmons and her actorhusband, Stewart Granger. He denied the Grangers' contention that Kane had first suggested the "capital gains" phase of the projected deal and maintained that the deal offered by Hughes involved \$100,000 for the Grangers' home, \$12,000 for a book owned by Granger and \$200,000 a year for three years for three pix a year as compensation for Miss Simmons. He claimed that William Morris agency veepee Bert Allenberg had suggested that the (Continued on page 26)

L. A. to N. Y.

Joseph Auerbach Edgar Bergen Irving Berlin Linda Christian Rubey Cowan Bill Doll Brian Donlevy Vernon Duke Ken Englund Reginald Gardiner Reginald Gardine
Cary Grant
Jane Greer
Dick Haymes
Edith Head
Herman Hoffman
Arthur Jacobson
George Jessel Bavid Katz
Joseph Kaufman
Edward Lasker
Alan Jay Lerner
Al Lichtman Al Lichtman
Frederick Loewe
Raymond Massey
Lauritz Melchior
Walter O'Keefe
Victor Pahlen
Buddy Pepper
Rollo Peters
William H. Pine
Cesar Romero
Rosalind Russell
Nicholas M. Schenck
Steve Sekely
Ann Sheridan
George Skouras
Spyros P. Skouras
Constance Smith
Jack Smith Jack Smith Jack Smith Howard Strickling Jule Styne Mike Todd Hans Wilhelm Bob Wachsman

BIDS DEADLOCK ARBITRATION

Metro's Economy Move

No one likes layoffs, paycuts or cutbacks. America is indigenously forward-going. There have been crises and depressions, but in recent years the strides have been ever ahead. It got so that anything less than super-colossal looked like a panic.

Those familiar with the Hollywood "inside" know that what's taking place now is not panic, but orderly examination of the economic facts of life and preparation to meet them. There's no reason for panic because Hollywood must inevitably take command as the show-producer for TV, no matter to what degree the new medium holds public taste.

Five Notre Dame platoons no longer are necessary when a solid team and a great battery of reserves—usually younger men—can achieve the same end results. That's what Loew's, in its current retrenchment, is striving for. The move can only be applauded for the basic reason that the cuts start at the top.

There have been militant voices in management on all industry fronts—not just the pix biz—that "the only thing labor can understand is layoffs." But simple economics dictate that expert labor is worthy of its hire.

In turn, it is not unreasonable for management to expect—and get—a good day's work in return. That is a major request made by Loew's prexy Nick Schenck and Metro production veep Dore Schary in their combined statements on Loew's new

The rest comes from the Loew's-Metro management. They're cutting themselves 25-50% on salaries of \$1,000 and over. The cut is for a year. There is a no double-talk statement that there will be no reimbursements of the cut, and its inferential relationship to the abortive exec paycuts attempt made at 20th-fox last year is obvious.

There are thousands of Loew's Inc. stockholders whose annual dividend yields have been cut. They have reason to expect improvement. The pattern set by management on economy is a dramatic signal that the employee team must match the circumstance by an honest day's work. There can be no salary cuts under existing crafts and guild regulations governing studio labor, but the signal flags are certainly on high that unless there is that necessary labor-management coordination, inevitably layoffs and more stringent constrictions will always exist.

That the Loew's-Metro move is regarded as sound is evidenced by the relative calm with which the Schenck-Schary edict has been accepted in and out of the industry. The chain reaction has been anything but volatile. Even Wall St. took it calmy as a sound economic program.

Abel.

Zukor Looks to Modern Economy Shaping Fewer—But Better—Films

"The entire film industry will-"The entire film industry will be sustained on fewer pictures in the future," Paramount board chairman Adolph Zukor confidently declared in New York this week. These pix, he said, "all will be good ones."

week. These pix, he said, "all will be good ones."

The film pioneer, now 79, observed that the reduction in Hollywood's turnout is being made in deference to modern-day economics. "We cannot get along on any second-rate product." Zukor asserted. He stated that the studios now are striving to endow each production with maximum values, requiring greater time and effort. "There's more time being given to the selection of story material, casting and the producer-director assignments. Pictures which look doubtful at the start will not be made; instead all care is concentrated on the lesser number of films, but the good ones."

Zukor told Variety that exhibitors need have no fears about product shortages despite the lopping of production skeds. "Inferior product is a loss for the theatremen and the producers. An exhibitor is better off with a picture which can run for two or more weeks and stand up at the box
MAY HOLD HEADINGS ON

Zukor's Preference

Zukor's Preference
Adolph Zukor, Paramount
board chairman, was asked his
choice of production if he
were to undertake the personal lensing of a plc at this time.
"It would be a musical, spectacle or comedy." he replied.
"Drawing-room drama" gets a
nix from the film trade vet.
Zukor said his selections are
on the basis of market trends
at present. He said he could
not predict his preference a
year from now.

M-G's 38-Pic Sked **Cues Surprise In Economy Trend**

tended making 38 films in the year starting Sept. 1 created more surprise among exect of other majors

MAY HOLD HEARINGS ON

L. A. TRADE PRACTICES

Los Angeles, July 15.

William D. Amis, representative of the Senate Committee on Small Business, is huddling with executives of the Southern California Theatre Owners Assn. in an investigation that may result in a series of public hearings concerning exhibition-distribution trade practices in this area.

Exhibs, who asked for the investigation, hope it will result in revision of the present laws, or new laws providing a more equitable system of zoning and clearance in the Los Angeles exchange.

Starting Sept. 1 created more surprise among execs of other majors than any other point in the statement on salary cuts and economy in the not salary cuts and economy varies of the Schary. Vastness of the schedule—although it virtually every other lot. General trend in Hollywood during the past six months has been to cut down substantially on quantity of production. One of the reaching it among more films. Exhibs, who asked for the investigation, hope it will result in revision of the present laws, or new laws providing a more equitable system of zoning and clearance in the Los Angeles exchange.

(Continued on page 16)

DISCORD IN LAP OF CO. PREXIES

Exhib reps on the specially-appointed committee assigned to negotiate a proposed industry arbitration system have called a halt on any further to with the distrib reps because of inability to conciliate their differences with the distribs over competitive bidding.

concillate their differences with the distribs over competitive bidding.

Negotiators for the Theatre Owners of America and Allied States Assn. now insist that film company presidents sit in on arbitration discussions, instead of distribution lawyers and general sales managers as in the past.

The TOA-ers and Allied-ites, it's apparent, believe that further confabs with the non-presidential execs would be futile. They feel that the prexies might be willing to make certain concessions on bidding as an arbitrable subject, against which the attorneys and sales managers have been adamant. For this reason, the theatre org toppers are demanding the future talks with the top brass.

That such a meeting among the chief execs and the Allied and TOA men might be forthcoming was indicated by Eric A. Johnston, (Continued on page 14)

(Continued on page 14)

UA Switching Routine, Releasing 'Noon,' 'Island'

Within Five-Day Period with Linda planned release of two of its planned release of two of its planned release of two of its refilms within five days of a other. Stanley Kramer's protion of "High Noon," Gary per starrer, goes out on July 30, David Rose's "island of De" with Linda Darnell starred, et to swing into distribution 4.

The two indie productions are oling as the strongest among the sefficient of the list of top Loew's-Metro money-makers affected by the corporation's salaries of own program of slicing salaries within five days of the week. Schary and Loew each draw \$3,846 weekly. Formula determining the exact reductions was not given but presumably resembles the plan adopted by 20th-Fox last year. Execs at 20th took temporary ruis of 25% on salaries between \$500 and \$1,000, 35% on \$1,000 to \$2,000 and 50% on salaries of \$2,000 and solve per week.

Obvious difference is that 20th's salary lopping was from the first dollar whereas the M-G cuts involve only the amounts over \$1,000 per Within Five-Day Period

Instead of widely spacing its most promising b.o. pix, United Artists is parting from custom with the planned release of two of its bigger films within five days of each other. Stanley Kramer's production of "High Noon," Gary Cooper starrer, goes out on July 30, and David Rose's "Island of Desire," with Linda Darnell starred, is set to swing into distribution Aug. 4.

The two indie productions are shaping as the strongest among the films definitely on UA's list of releases for balance of the year. This excludes Charles Chaplin's "Limelight," which is considered as probably but not definitely a UA pic.

Surprisingly large number of dates have been lined up for "Desire" so far. Combination of Technicolor, title, pic's background and Miss Darnell as the marquee lure are seen as contributing to the exhibi interest.

MPIC MULLS KILLING OF LOYALTY BD. BY SWG

Hollywood, July 15.

The Motion Picture Industry
Council exec board, meeting tonight (Tues.), is expected to ponder killing the proposed "loyalty
board" by a mail referendum of
the Screen Writers Guild.

Adoption of plan would have required unanimous consent of MPIC
member groups, and SWG reversal
eliminates project designed as
clearing house for industryites
labeled un-American. Similar suggestion for MPIC action two years
ago was killed by Screen Directors
Guild.

MPIC prexy Gunther Lessing,
notified of results of mail ballot,
expressed surprise, commenting
"It looks as though the Communists will probably be chuckling with
glee to see how stupld we can be.
I don't necessarily mean Communists in the industry."

Film Council Scores

U. S. Prod. Abroad

U. S. Prod. Abroad

Hollywood, July 15.

Hollywood, July 15.

Hollywood, July 16.

Hollywood, July 16.

The production of films by American companies abroad. Resolution asks support of all labor unions in the fight against what it terms "runaway" foreign film-making.

This practice, it declares, "creates unfair competition for producers, and workers making films here, deprives U. S. clitzens of employment and causes loss of taxes that would be paid on salaries and wages."

Flattened Bank Accounts of Normally **Top Customers (Aged 20-30) Exceeds** TV Threat to B.O., Sez Nick Schenck

M-G's 120G Gable Saving

M-G's 120G Gable Savin.

Here's an example of how
the new Metro "let's-hustleor-else" policy worked out in
the recent past:
Clark Gable nixed the top
role in a film titled "Sometimes I Love You" and was
suspended immediately. As a
result, the actor lost, and the
studio saved, a total of \$120,000. That's the amount which
he would have collected had
he worked during the suspension period of 16 weeks.

Schary, Loew Take Top Pay **Cuts at Metro**

Dore Schary, Metro v.p. in charge of production, and Arthur Loew, president of Loew's International, head the list of top

dollar whereas the M-G cuts involve only the amounts over \$1,000 per week. Also, 20th's slicing began with the \$500-per-week execs and M-G's program starts at over \$1,000 per week.

It's presumed that Schary and Loew, at least, are taking the maximum payoff reductions, or 50% of \$2,846 per week. That amounts to cuts of \$1,423 weekly for each.

Only Salaries Involved

Another big consideration in the M-G plan is that only salaries are involved, apparently. This means that additional benefits such as (Continued on page 16)

Take Depositions In A&C Suit Against U-I

Los Angeles, July 15.
Depositions in the \$6,000,000
damage suit filed by Abbott and
Costello against Universal-Interna-

Costello against Universal-International will be taken here this week by Jack Lewis Kraus II, N. Y. attorney associated with Max Fink, counsel of A&C. Case comes up in N. Y. late this year.

Comedians declare UI overcharged them by shunting costs to various subsidiaries, thereby cutting down percentages on their pictures. They also charge the studio with selling brief excerpts from A&C films to home pix without making proper accountings. out making proper accountings.

Depinet's Added Chores

Ned E. Depinet is seen adding to his duties of RKO prexy those of the presidency of RKO Pathe. Harthe presidency of RKO Pathe. Harry J. Michalson resigned from the latter post last week after 30 years with RKO and its predecessor, FBO. Michalson has suffered several heart attacks and his medico has enforced rest on him.

RKO Pathe makes the company's shorts and does commerical film work. Jay Bonafield will continue as chief operating exec under Depinet's presidency, and Sid Kramer will continue as shorts salesmanager.

By JOE SCHOENFELD

Hollywood, July 15.
Greater boxoffice depressant than TV is the flat bank accounts of films' normally best customers, the 20-to-30 age bracket, Nicholas M. Schenck declared in an interview with Varierr last week. Metro prexy, in further explanation of the economy-salary cut statement he issued jointly with studio chief Dore Schary, added his opinion that Academy Awards were leading to waste and that he had instructed Metro's talent and craft workers to cease reaching out for the Oscars. As for television competition to the motion picture boxoffice, the vet exec doesn't entirely hold with the theory that the electronic medium is films' worst enemy. "Sure, it hurts," he said, "but not anywhere to the extent that some claim."

More significant, Schenck asthan TV is the flat bank accounts

anywhere to the extent that some claim."

More significant, Schenck asserted, is the economic condition—brought about by installment buying and the high cost of living of that tremendous portion of the picture-going public in the 20-30 group. It's these youngsters, Schenck pointed out, who are now so beset with installment-paying on homes, cars, clothes, etc., on top of the terrifically high cost of food, that they find it to difficult to "afford" going to film theatres. It's their absence, averred Schenck, which hurts the picture boxoffice (Continued on page 16)

(Continued on page 16)

July Gets Brushoff On Product Release. Reade, Snaper Beef

Month of July has been given the brush so far as good product is concerned, whereas August is loaded with important pic releases,

is concerned, whereas Angust is loaded with important pic releases, according to Walter Reade, Jr., chairman of Theatre Owners of America's exhib-distrib committee. In a telegram to A. W. Schwalberg, Paramount sales topper and head of the national distributors committee, Reade and Allied States president Wilbur Snaper recently declared that the scarcity of "product of merit" in July was considered by them as the "most important crisis in the industry today." Reade framed the wire and Snaper added his signature. Earlier Snaper had sent letters to all sales managers complaining of a shortage of good pix in the summer months.

The Reade-Snaper message to Schwalberg declared: "Release schedules indicate there are 16 topflight pictures available in August, but two in July. This situation is drastic and would break up any continuity of motion picture patronage at our theatres during the summer months."

Lull in COMPO Gabber Tours to Stay Till Fall

Hiatus in the Council of Motion Picture Organizations' lecture bureau activity likely will be extended to the fall. COMPO will consider requests from trade associations in the field for speakers, if there's no local talent available, but Kiwanis, Rotary and other such groups rarely conduct meetings in the summer and obviously the need for speakers is precluded.

the summer and obviously the need for speakers is precluded.
Robert W. Coyne, COMPO's special counsel, and Maurice Bergman. Universal homeoffice exec, last May went on such tours, upbeating the industry before conclaves of community and state groups, American Legion units, etc.

As similar meetings resume in September and October under the COMPO' plan, local exhib groups will send their own lecturers on sak COMPO headquarters in New York for an industry rep to make an appearancee.

Son of Paleface (SONGS COLOR)

Bob Hope-Jane Russell-Roy Rogers in hilarious, comball followup to successful "Pale-face." Nifty b.o.

Hollywood, July 14.

Paramount release of Robert L. Welch reduction. Stars Bob Hope Jane Release of Robert L. Welch Robert L.

S. Bob Hope

Fig. 1. Bob Hope

Fig. 2. Bob Hope

Fig. 2. Bob Hope

Fig. 2. Bob Hope

Fig. 2. Bob Hope

Fig. 3. Bob Hope

Fig. 2. Bob Hope

Fig. 3. Bob Hope

Fig. 4. Bob Hope like Nov Rogers

A free-wheeling, often hilarious, rambunctious followup to "The Paleface," Payamount's successful Bob Hope-Jane Russell teamins, has been concocted in "Son of Paleface." It is the broadest kind of slapstick, drawing advantageously on the silent-day masters of the pratfalls for 95 minutes of uninhibited mirth that certainly should hit a nifty boxoffice pace all along the line.

hibited muru man hit a nifty boxoffice pace all along the line.

Best description of the picture is given by Hope himself in his character as the son of Paleface Potter: "This is impossible." It's also a lot of fun, fortified with Technicolor, songs, Jane Russell and the added Roy Rogers and his costar, Trigger, an educated equine that plays a major part in the comics! heroies.

ical heroies.

Producer Robert L. Welch and director Frank Tashlin kid every western hero and situation yet nutron film. From the script which they did with Joseph Quillan that aim is achieved with only a few static moments that are quickly forgotten in the overall socks at the risibilities. The satirical burlesque with which the plot is concerned finds Rogers and Lloyd Corrigan, government agents, assigned to the case of running down "The Torch," a bandit and gang that is looting gold shipments end then mysteriously disappearing.

While already into their work under the guise of traveling medicine men, the job is complicated by the appearance in the small western town of Sawbuck Pass of Hope, the Harvard grad son of the late Paleface Potter. A superellious, cowardly braggart, Hope complicates matters temporarily until the agents decide to use him to confirm their suspicions that Miss Russell, the long-legged, amorous keener of the Dirty Shame saloon, is the leader of the robbers. Hope also has an inheritance to worry about because the townspeople want to collect the debts left by his old man.

Hope wants Miss Russell, she yens for Rogers and the plot boils along furiously through all kinds of hoked-up situations standard to all oaters that have gone before, including Indians on the warpath, lynching parties, ghost towns. parched treks across the desert and mirages. Finale twits, previously established, has Hope winning Miss Russell because Rogers, who doesn't like girls, only goes for horses. There's a jibe at video when Hope remarks: "Let's see te'evision top this,"

Top song-dance highlight along the way in the 95 minutes is the saloon sequence that starts with chorus girls doing "Whigh a Dirty Shame" and then going into "Wing-Ding Tonight," sextly sold by Miss Russell in a gaudy, scanty costume. and "Buttons and Bows," poo hit from the earlier "Paleface." "Wing-Ding Tonight," sextly sold by Miss Russell in a gaudy, scanty costume. and my be a baloony scene to wrap by Jack Brooks, niftily sold by Hope and Mi

The Story of Will Rogers (COLOR)

Acceptable, but not sock, film tribute to the American hu-morist; excellent for his old fans, fair for new generation of filmgoers.

Warners release of Robert Arthur production, Stars Will Rogers, Jr., Jane Wyman; features Carl. Sent Black West Stars Will Rogers, Jr., Jane Wyman; features Carl. Sent Black West Stars Will Rogers, Jr., Jane Wyman; features Carl. Sent Black Stars Rock Brodie, Pinky Lomilin. Margaret Field. Directed by Michael Curit; Soreenplay, Frank Dawie, Stanley Roberts; adaptation by John C. Moffitty based on the Salver Poll of Comments of the

Warners pays tribute on film to the late Will Rogers, via a kaleido-scopic impression of the humorist who made the world chuckle and think with his homilies. "Enough of the character is caught to please his still-loyal fans, and filmgoers of a new generation should find sufficient entertainment along conventional biopic line for it to be acceptable. Sock boxoffice generally is doubtful, but returns in some situations should be hearty and exploitation possibilities are "ood.

Will Rogers, Jr. plays his father." Warners pays tribute on film to-

will Rogers, Jr., plays his father with a likeness that is not surprising. It is evident that much study of Rogers' old films was made, because it is this familiarly bashful, coy country boy type that is projected by Rogers, Jr. Co-starring, is Jane Wyman as Mrs. Rogers, and while she gives the role a weet simplicity and feel as marrator, her appearance hasn't much significance except to add marquee strength.

or, her appearance hasn't much significance except to add marquee strength.

The script is a sketchy affair, spanning as it does the long period in Rogers' life from the 1900's through to August, 1935, when he took off with Wiley Post on that fatal flight to Alaska. Opening marks his return to his Oologah, Okla, home after two years of cowpunching in Texas. He meets the girl who later is to become his wife, tries to settle down and assume the position that goes with being the son of a wealthy, influential Senator and rancher. The strain is too much and he takes off on world wanderings while conducting his courtship via postcards.

Upon his return, he and his girl meet in St. Louis, are married and leave on a Wild West show honeymoon that eventually carries him to New York and a crack at vaude-ville that fails to pay off until he starts spinning jokes with his rope-twirling. This leads him to the "Ziegfeld Follies" of 1916-17-18 and 19, and a fame for poking pointed, but good-natured, libes at world leaders. When he is asked to put his homilles into writing, Rogers rebels, turns to silent filmmaking in Hollywood until influenced by a growing love of aviations. Some of his more famous quotes as a national and international commentator are generously sprinkled through the footage as the picture shifts rapidly through sketchily-shown scenes contemporary to the era, such as the drought and "Okie" migration, the depression, etc. The fault of the film is that it deals too briefly with each phase to permit the development of any feel of suspense, or importance; nor is Rogers, the man, created.

Working with the stars is a good lineup of canable for the development of any feel of suspense, or importance; string to the leads him to the force, path, path

VARIETY

"White Corridors." British import which preemed yesterday (Tues.) at the Trins-Lux Soth St. Theatre, N. Y., was reviewed from London by VARRYY in the issue of June 27, 1951. Directed by Pat Jackson, the J. Arthur Rank presentation stars Google Withers, James Donald, Godfrey Tearle and Petula Clark. Universal Pictures is distributing in the U. S.
In appraising the bo. potential of the film, Myro, wrote that its, hospital background provides the setting for a "tense, emotional drama which has been handled on adult lines... It's in the strong-meat class as entertainment, and although it may have a none-toe-easy time at the wicket; it merits specialized booking in America." Cast's performances won the critic's plaudits.

One Minute to Zero (SONG)

Conventional action - romance war drama laid in Korea, with Robert Mitchum, Ann Blyth. Okay possibilities.

Okry possibilities.

RKO release of Edmund Grainger production. Stars Rubert Mitchum. Anna Mitchell Research Mitchum. Anna Mitchell Research Mitchum. Anna Mitchell Research Program Starett. Written by Milton Krims and William Wister Egan. Directed by Tay Garnett. Written by Milton Krims and William Wister Lor. Robert Belcher: music, Victor Young. 1988 MINS.

Colonel Steve L. S. Running time. Starett. William Talman Linds Day. William Talman St. Banker. Capt. Ralaton Capt. Ralaton Capt. Ralaton Research Margarder Frank Misjor Carter Margarder Grant Misjor Carter Robert Gitt Gen. Thomas Roy Roberts Lt. Stevens Eddle Firestone Lt. Cronlit. Let. Stevens Eddle Firestone Lt. Martin Steve Plags Pvt. Noble Ted Ryan-Vit. Viging Larry Stewart Pvt. Jones Hall Rayfor Pvt. Lones Carter Tom Carr

Pvt. Jones Hal Baylor Pvt. Clark Tom Carr Pvt. Clark Tom Carr Okay possibilities in the regular feature market are generated in "One Minute to Zero." It's a conventionally - patterned action - romance drama with a war background, telling its story against. a Korean setting with standard results. A mixture of exciting warfare sequences, a few tearjerk scenes that don't ring true, and a sprinkling of humorous touches all fall familiarly in the too-long 105 minutes, but it is still a concoction that can stir up boxoffice with exploitation selling.

Robert Mitchum and Ann Blyth team effectively in the starring roles. He is the battle hero, a selfmade officer and professional solder who stays with the job even after he could have found an easier berth in that period when the abortive Korean action was getting off on its bumbling course. He makes the character acceptable with his specialized style of laconic heroics. Miss Blyth, as a war widow working with the United Nations, is likeable and believeable more often than the scripting and direction, neither of which, in the off-war action scenes, has much credibility.

Tay Garnett's directon of the

Graw, a sergeant who looks after Mitchum; Roy Roberts, a general; and, fleetingly, Margaret Shenidan, Richard Egan and Eduard Franz, all come over well.

Humor is pointed up by several minor players seen as GTs engaged in the struggle. Remembered are Aivin Greenman, portly private who is the butt of jokes by his comrades; Wally Cassell, a wise-cracker; Lala Rios, a Mexican boy doing his bit, and Tom Carr, a lad from the western ranges who adopts and mothers a gosling. There's an infittily humorous sequence showing Greenman trying to teach some Korean kids how to blow bubble gum.

A Japanese-Korean song, for which English lyrics were written by Norman Bennett, will linger in the memory. It's a formantic ballad now fitled "Tell Me, Golden Moon," sung by Miss Blyth and Mitchum. Elsewhere, Victor Young gives the film a good score, and william E. Snyder's lensing is excellent.

Don't Bother To Knock Slow-paced melodrama about a psycho baby-sitter; for sup-porting bookings only.

Hollywood, July 9.

20th-Fox release of Julian Blaustein production. Stars Richard Widmaxed Marilyn Monroe; features Anne Bancroft, Deana Corcoran, Jeanne Carney, Lurens Tuttle, Eliaha Cook, 18 and Julian Cook, 18 and 1

Mins.
Jed Towers. Richard Widmark
Mell Marilya Monroe
Lyn Leslie Anne Bearcroft
Bunny Donna Corcocan
Rochelle Jeanne Cagney
Mrr. Ruitr Jones Lucese Like
Bedie Elsha Vanne Beater
Vavna Felton
Vavna Felton Maddle
Peter Jones
Maddle
Peter Jones
Mrs. Ballew
Bartender
Mr. Ballew
Girl Photographer
Mrs. McNurdock
Daid
Elevator Operator.
Beld Captain
Deak Clerk
Toastmaster Jim Backus
Verna Felton
Willis B. Bouchoy
Don Beddee
Gloria Blondeli
Grace Hayle
Michael Ross

"Don't Bother to Knock" is a minor entry in the melodramatic field, produced in too haphazard and leisurely a fashion to rate any more than lower-case booking. Marilyn Monroe, co-starred with Richard Widmark, gives an excellent account of herself in a strictly dramatic role which commands certain attention, but the story of a psycho baby-sitter lacks interest as it's here presented.

Plot needs too much explaining, which comes along at too late a moment, to stir much spectator response, as femme star enters a N. Y. hotel to take on a baby-sitting stint. Actually, she's newly released from a mental institution, sent there when her mind cracked after her fiance crashed in the Pacific and drowned. In Widmark, who glimpses her from his room across the court and comes calling with a bottle, she sees, in her dementia, the man she once loved. When her small charge, Donna Corcoran, comes out of her room to see what's going on, the sitter turns upon the child with homicidal intent, which grows as the evening continues. Under British Roy Baker's direction, action progresses at a dull pace, and script by Daniel Taradash tries to juggle too many elements. Julian Blaustein, whose production efforts generally are of class quality, misses the boat on this, although it's indicated that the studio has an upcoming dramatic star in Miss Monroe. Her role seems an odd choice, however, since studio has been giving her a big glamour buildup, and in this she's anything but glamorous, despite her donning a negligee. Title, too, indicates comedy, whereas its theme is melodramatic.

Widmark doesn't appear too happy with his role, as a man confronted by a tragic situation when he realizes the girl is a potential killer. It offers him little opportunity, but he handles the part with his customary glibness. Anne Bancroft, making her screen bow as a recruit from N. Y. television, scores brightly as a torch singer, chirping five song numbers, among them "A Rollin' Stone," written by Lionel Newman's music score contributes to building mild sus

New Sask. Drive-In
Regina, Sask., July 15.
First drive-in at Lloydminster,
Sask., is the C. and H., opened by
C. Coombs and E. G. Hudson, operators of the Empress and Rio theatres. Theatre accommodates 350
cars.

Duel at Silver Creek

Okay western for the action market, with names to help in that release.

Hollywood, July 11 Hollywood, July 11.
Universal release of Leonard Goldstein production. Stars Andie Murphy, Faith Domergue, Stephen McMen, Bugene iglestas, Kyle Jamet, Walter San Cabet, Gerald Mohr, Dugene iglestas, Kyle Jamet, Walter Stephen Scholler, George Eductive, Directed by Don Siegel. Screenplay, Gerald Drayson Adams, Joseph Hofman; from star Adams, Joseph Hofman; from star Glassberg, Gerald Drayson, Glassberg, Glasberg, Provinced Drayson, Jamet Glassberg, Jamet Glassberg, Glassberg, Glassberg, Glassberg, Glassberg, Glassberg, Grand, Glassberg, Glassber editor, Russell Schoengarth: The States of Sta

... Audie Murphy
... Faith Domergue
... Faith Domergue
... Stephen McNally
... Susan Cabot
... Gerald Mohr
... Eugene Iglesias
... Kyle James
... Walter Sande
... Lee Marvin Nod Lacey
Johnny Sombrero
Rat Race Blake
Pete Fargo
Tinhorn Burgess
Jim Ryan

with his own kerchief to prevent any deathbed disclosures of her gang.

The script by Gerald Drayson Adams and Joseph Hoffman doesn't always concentrate on blood-letting action. There are nice spots of humor and some above-average dialog which help Murphy and the others show to advantage. Story does jump about, somewhat, but in the main is easy to follow. Don Siegel's fast direction keeps things rolling to bridge the gaps, and he presents the players excellently. Miss Cabot registers well as a gal who loyes McNally but finally goes for Murphy. Mohr is a good heavy, as are Iglesias and James. Walter Sande and the others are capable in support.

The Leonard Goldstein production rates expert color lensing from Irving Glassberg and good editing from Russell Schoengarth.

Breakdown

Just fair secondary action-meller feature of prizefighters

Hollywood, July 11.

Realart release of Pegaeus (Edmond Angelo) production. Stars Ann Richards William Blahop, Anne Gwynne, Sind Benedict, Joe McTurk, John Mogram Benedict, Joe McTurk, John Mogram Milliam Blahop, Anne Milliam Blahop, Anne Milliam Blahop, Anne Milliam Blahop, Milliam Blahop, Anne Milliam Blahop, Milliam Blahop, Milliam Milliam Blahop, Milliam Milliam Blahop, Milliam Milliam Blahop Milliam Milliam Blahop Candy Allen Anne Lonnard Pete Samson Sheldon Leonard Pete Samson Sheldon Leonard Pete Samson Sheldon Leonard Pete Samson Sheldon Leonard Punchy Richard Benedict Judge Hamnum. ..Richard ...John

mchy dge Hannum Bell ngshot ic Champ
ic Champ
it Prescatt
itl in Honkey Tonk
ewsboy
evite Elena Strangelo
Michelle Kins
Gene Covelli
Al Cantor

From a promising start "Breakdown" soon breaks down into a so-so secondary action-meller of only spotty entertainment values. It's a prizefight-shady politics yam bogged down in neuroses and dragged-in femme angles.

Plot makes too much of a to-do over the effect a boxer's success in the ring and outside romance have on his manager, a phys'c-lly and (Continued on page 20)

FILMS' GROWING STORY SCARCITY

Policy Huddles Aimed at Hypoing [CHOICE WANES IN Take 1st Step to Test Ohio's Right U. S.-Angeled Italo Export Agency

Policy of N.Y.'s Italian Film Export is due for a complete thrashing out during a six-week visit to Rome on which E. R. Zorgniotti, outfit's U. S. rep, took off on Monday (14). Zorgniotti is slated for lengthy huddles with the board of the co-op of Italian producers set up to promote exhibition of their product in the U. S.

IFE is supported by subsidies paid by American distribs for the right to convert their Italian earnings to dollars. Outfit's alm was to go beyond mere promotion and exploitation. It was to provide funds for dubbing Italian pix into English and provide U. S. distribs with the in for making advancing guarantees to Italian producers.

coin for making advancing guarantees to Italian producers.
Diverse interests of the 83 producer-members and other factors having to do with policy have to date kept IFE from doing much beyond a publicity job. Latter has been effectively handled by Jonas Rosenfield, former 20th-Fox ad chief.

With hundreds of thousands of

With hundreds of thousands of dollars rolling into the IFE coffers annually, Zorgniotti is faced with the necessity of greatly and quickly broadening the co-op's activities. It is with that aid in mind he is planning to go personally before the board for policy directives.

Pact with U. S. distribs under which funds are provided had run one year as of June 30 and has another year to go. It is possible that the deal may be extended beyond that time, but the Italians will hardly be able to justify such a request if they haven't spent much of the money already handed them.

American companies are anxious

of the money already handed them. American companies are anxious that IFE get going full force, since they feel the pact is advantageous to them. They think that by creating dollar income for the Italians through exhibition of their pix in the U. S., the government in Rome will be encouraged to allow them to withdraw all or most of their earnings there. Should IFE not prove effective, there's a likelihood the government won't permit its continuance and cut off the funds now being converted as part of the subsidy deal.

'Jet Pilot' Seen Landing

Jet Pilot' Seen Landing
In N. Y. Too Late For
Fall Release by RKO
Although completed and in the can for many months, Howard to release "Jet Pilot," John work extern. RKO's distribution and the release by Rich of the can for many months, Howard to release "Jet Pilot," John work extern. RKO's distribution and the release the properties of the component of the component of the properties of the properties of the properties of the properties of the component of the properties of

Labor Bd. Votes for FA In Furthman Suit Sacramento, July 15.

Sacramento, July 15.

Jules Furthman's suit to recover
\$32,541 in commissions and to void
his contract with the Famous Artlsts agency was turned down by the
State Labor Commission. Writer's
action was based on the claim that
Charles Feldman, head of FA, was
a producer as well as an agent, but
it was ruled that Furthman knew
about it when he signed the pact.
Commission not only upheld the
validity of the contract, but ordered Furthman to pay the agency
commissions amounting to \$22,900.

'No High Pressure' Campaign Set On 20% Tax Repeal

In its campaign to repeal the 20% Federal admissions tax, the Council of Motion Picture Organizations will refrain from any "high-pressuring" of the nation's law-makers. Also, there's to be used in the effort to influence Congressmen.

Congressmen.

Plan mapped in generalized fashion by COMPO toppers is to acquaint the legislators in the simplest fashion with the need for killing the levy. Group of theatremen in each area, it's figured, will invite the local Congressman to a relatively unelaborate luncheon-discussion of the trade problems. There will be no speeches as such but the exhibs will sock across the message that thousands of theatres which face extinction could survive if the 20% bite is removed.

COMPO's kev figures in the anti-

could survive if the 20% bite is removed.

COMPO's key figures in the antitax operation state they're confident the objective can be accomplished but only if hundreds of exhibs, who will be asked to do so, cooperate to the fullest. This mainly will be via their personal efforts in organizational work and contacting the law-makers.

Also, there will be need for some operating funds, and the exhibs are being called upon to contribute their dues to COMPO for that purpose. COMPO has designated the week of Aug. 11-as duescollection week. Members of the all-industry outfit will be solicited for a year's fees during that period (Continued on page 20)

BOOK, PLAY FIELDS

Although there's a growing wall by studio story departments of lack of material for important pix, Hollywood buys of hit Broadway legiters—such as Metro's purchase last week of "Kiss Me, Kate"—are getting scarcer and scarcer. Studios are getting increasingly chary of the high costs of such properties and of the investment of holding them in their inventories.

them in their inventories.

Actually, while Hollywood's need for "big picture" material—at reasonable prices—is on the increase, the selection available to it from both the publishing and play fields has been waning. Result is more pressure for originals and a tendency, in part from this cause, to make fewer plx.

On the publishing side, until the

pressure for originals and a teneron, in part from this cause, to make fewer pix.

On the publishing side, until the first six months of 1952, there were fewer books coming out each year because sales have diminished in recent years and there are fewer bestsellers of the stature of the prevar and war period. On Broadway the situation is pretty much the same. Each year sees fewer plays hitting the board.

Studios are thus getting less selection. Unfortunately, this is happening at a time when they are probably more choosey about the properties they buy than at any time since Tom Edison cranked his first camera. The whole group of middle-budget pix that formerly made up the bulk of every studio's program is on'a b.o. wane and the lots are hunting for source material for the important product to which they are turning more exclusively. Of the new books coming up this fall, there's disappointment in one major entry which most story eds had been counting as a sure buy. That's Edna Ferber's "The Giant." Virtually all of the author's previous efforts have been turned into pix in the past, but present indications are that "The Giant" may be

vious entorts have been turned mip pix in the past, but present indica-tions are that "The Glant" may be skipped. With the high Ferber price for a lease of rights (the au-(Continued on page 14)

WB Rides Route 66 In Eight-State Buildup Spread for 'Will Rogers'

On Pre-Censorship of Newsreels

Roanoke Daily Asks Va. End Censor Bd.

Roanoke, July 15.

Roanoke, July 15.
Flat demand that Virginia abolish its censorship board was made in an editorial in the Roanoke Times last week. Daily called the board "little more than a patronage device, providing a sinecure for persons with the right political connections."

for persons with the right pointcal connections."

Paper goes on to say that films
"are entitled to the same freedom
of expression as newspapers, radio
and periodicals." This is in line
with the recent U. S. Supreme
Court decisions in the "Miraçle"
and "Pinky" cases.
Roanoke. Times' stand is part of
a growing move by papers throughout the country in objection to'
state censorship. If the Virginia
legislature doesn't abolish the censorship board, the paper remarks,
the Supreme Court ultimately will.
Times calls censorship in the
state "simply a matter of spending some \$44,000 a year, mostly
for salaries, for an unnecessary
and unconstitutional purpose."

Lippert Sez Can't Make Big Pix and Programmers, Too

time," Robert L. Lippert deciared this week in explaining why he's selling his 28 exchanges throughout the country. In face of the demand for top product, he added, it's impossible to carry on the purchasing and handling of 24 to 36 lesser films which Lippert Pictures requires each year.

lesser films which Lippert Pictures requires each year.
Lippert, who is moving further into the field of film financing, plans to turn over his exchanges to their employees where possible. They'd become franchise-holders and not only would have a greater incentive in pushing Lippert-backed pictures but would have more freedom in handling outside product in their respective sales areas. Dallas and Memphis exchanges have already been sold and disposition of others is pending.

and disposition of outers.

Calling his step a "consolidation." Lippert emphasized that following the exchange unloading he "definitely will have two pictures in the million dollar class." First one will go before the cameras in (Continued on page 16)

Danish Culture Chief In Goldwyn 'Andersen' Talks

Goldwyn 'Andersen' Talks
Hans Hedtoff, former prime minister of Denmark, now chairman of
the Danish Cultural Relations
Committee, is due in Hollywood
this week to survey production
generally and confer with Samuel
Goldwyn on the producer's latest,
'Hans Christian Andersen.' It's the
first Hollywood pic to be made
with a Danish setting.
Hedtoff will view "Andersen"
and discuss with Goldwyn its initial showings in Denmark, probably to take place in 1953.

SEG Re-elects Gordon

Hollywood, July 15.

Screen Extras Guild elected Richard H. Gordon to his fifth term as president and presented him with a gold life membership card. Other officers re-elected were Franklyn Farnum, William H. O'Brien and George Barton, veepees; Jeffrey Sayre, treasurer, and Beulah Parkington, recording secretary.

Sayre's annual report showed a surplus of \$272,948 in the SEG treasury, a gain of \$35,652 during the year.

Columbus, O., July 18,
Indicating that he, too, would
like a test of the legality of precensorship of newsreels in Ohio,
Clyde Hissong, state education director and chief of the Ohio Division of Film Censorship, agreed
yesterday (Mon.) to have a warrant served tomorrow night on a
Columbus exhib playing an unlicensed newsreel.

This is the first step in a test
arranged by the Motion Picture
Assn. of America and the Independent Theatre Owners of Ohio
of the right of a state to pre-censor newsreels. It grows out of the
recent U. S. Supreme Coûnt decision holding films to be entitled
to the protection of Constitutional
guarantees of freedom of speech
and press.

Arrangements with Hissong were
made yesterday by Manning (Tim)
Clagett, of MPAA ghq in New
York, who has set up offices hereto direct the test, and Robert Wile,
exce secretary of the ITOO. Accompanying them to the session
with the censor chief were Clyde
Abbott and Robert H. Hinds of
Paxton & Seasongood, local counsel employed by the MPAA to
handle legalistics of the test here.
Plan is for unlicensed newsreels
to be played in one house in each
of five Ohio cities, starting tomorrow, Hissong said he'd concentrate,
however, on only one theatre. He
said he would send Lowell Lamb,
field inspector of the censorship
division, to -the Little Theatre
here. Following this verification
that the house was actually playing an uncensored reel, Hissong
said he'd swear out a criminal
warrant for Lee J. Hofhelmer, operator of the theatre, and for
Warrent Bros., distrib of, the film.

Seek Quick Decision

Warrants will be returnable in
Columbus municipal court. Effort
of the attorneys then will be to
get the test to the Ohio Supreme
Court as quickly as possible to

(Continued on page 27)

Lippert Would Deal With SAG If Pattern By Industry Is Set

Robert L. Lippert, whose contract with the Screen Actors Guild was cancelled by the union in a dispute over added payment for actors when their theatrical films are sold to TV, said in New York this week that he would be ready to sit down with the Guild when an industrywide pattern is set.

At one time perhaps Hollywood's most active indie producer, Lippert withdrew from film-making after his SAG pact expired Feb. 5. Reason for the pact termination, the SAG board said, was that he had sold "several theatrical feature pictures made after Aug. 1, 1948, to

SAG board said, was that he had sold "several theatrical feature pictures made after Aug. 1, 1948, to TV without negotiating with the Guild for additional payment to actors for their television rights." Asked if he contemplated adjusting his differences with thee Guild, Lippert declared: "Certainly the smallest operator in the industry shouldn't set the patternity should be done by the bigger companies which have a far greater stake in the future. When the pattern is set I then will be ready to sit down with the SAG."

Guild's attitude on the situation is best expressed by a statement made last February by John Dales, Jr., the organization's executive secretary. "There has been no application for extension of the Feb. 5 deadline for cancellation of the Guild's contract with producer Robert L. Lippert," the statement read, "and there is today no contract between the Guild and Mr. Lippert. "Mr. Lippert has not been placed on any unfair list because he is not now in production of motion pictures and to the best of the Guild's

on any untair list because he is not now in production of motion pictures and to the best of the Guild's knowledge has no plans for such production. It is hoped that the Guild's contract with Mr. Lippert can and will be reinstated upon further negotiations."

'Rogers', 'College' Leading L.A. With \$27,000, 'Francis' Modest 15G, 'Ivory', 'Lavender' Mild at 16G

Los Angeles, July 15.

Stepping out in front this week are "The Will Rogers Story," at two locations (with slightly upped scales) and "Working Way Through College," at three sites, each expecting an excellent \$27,000. A medium \$15,000 is looked for at two houses by "Francis Goes to West Point," while "Ivory Hunter" and "Lavender Hill Mob," both having played pre-release dates, shape up mildly at \$16,000 for three locations.

"Under Paris Sky" is a dull \$7,000 at two houses. Pop price release of "Greatest Show on Earth" is giving the Vogue! a solid \$6,500, maybe more. Film is also breaking in Paramount's new first-run zoning plan here, playing day-and-date at three drive-ins and two other conventional theatres, with a massive \$52,000 possible on the week for the six houses. Holdovers are generally spotty this round.

Estimates for This Week

Estimates for This Week

Estinates for This Week
Los Angeles, Chinese, Ritz
FWC) (2,097; 2,048; 1,370; 70-\$1.10)

"'Ivory Hunter" (U) and "Laventer Hill Mob" (U). Mild \$16,500.

ast week, Los Angeles, Uptown,
logue, Loyola (FWC) (2,097; 1,719;
355; 1,248; 70-\$1.10)—"The Fightrr" (UA) and "Desert Pursuit"
Mono), \$25,300, and holds second
ound Uptown, Loyola, with mo.
t El Rey (861), for slim \$5,500.
Hollyweed, Wiltern, Orpheum

EI Rey (861), for slim \$5,500.

Kollywood, Wiltern, Orpheum
VB-Metropolitan) (2,756; 2,344;
213; 60-\$1.10) — "Working Way
hrough College" (WB) and "Pitet Submarine" (Lip) (Orpheum
tes, Hollywood, Downtown (1,57), Wiltern, "Winning Team',
WB) (2d w&-6 days), \$12,800; Orheum with Chinese, Ritz, "Wait
13,000.

ew's State, Egyptian (UATC) 4; 1,538; 70-\$1.10)—"Scara-che" (M-G) (2d wk), Good 000. Last week, socko \$36,400.

street, Pantages (RKO) (2, 812; 70-\$1.10)—"Robin Hood' and "Water Birds" (RKO

.700.

.g. Angeles Paramount, Hawaii PT-G&S) (3,300; 1,106; 65-\$1.10)
Francis Goes West Point" (U) d "Daltons' Women" (Lip) (L.A. r only). - Medium \$15,000. Last ek. L.A. Par and Wilshire (FWC) 2980; "Lydia Balley" (20th) alighting Rats Tobruk" (Indie) ar only) (2d wk), \$15,000; "Lydia only) (2d wk), \$15,000; "Lydia holds third week at Wilshire r small \$2,500.

sman \$2,500, alto (Metropolitan) (840; 60-90) fy Son John" (Par) "One Big ir" (UA) (3d wk). Fair \$2,500 5 days. Last week, with Hawaii,

for 5 days. Last week, with Hawaii, 56.700.

Beverly Hills, Downtown (WB) (1,612; 1,757; 80-\$1.25)—"Story Will Rogers" (WB) Sturdy \$27,000.

Last week, Bevhills nabe run, Downtown with another unit.

United Artists, Hollywood, Paramount (UATC-F&M) (2,100; 1,-130; 70-\$1.10)—"Under Paris Sky"

Indie) and "Can't Beat Irish" (Infour Star 900), "Anybody Seen My Gal" (U) and "No Room My Gal" (U) and "No Room My Gal" (U) and "No Room My Gal" (U) (2d wk), \$14,000; holds the Four Star for third frame at modest \$2,500.

Fine Arts (FWC) (679; 80-\$1.20)—"Man White Suit" (U) (7th wk).

Dkay \$2,700. Last week, \$3,700.

Canon (ABC), (520; \$1.20)—"Narajo" (Llp) (3d wk). Slim \$1,800.

Last week, \$2,100.

Greatest Show" (Par). Solid \$6,-100.

H.O.'s Flood Port., Ore.; Beacon St.' \$9,500

Beacon St. \$9,500

Portland, Ore., July 15.

Downtown houses are loaded the holdovers this week. Recordeaking heat does not seem to after perking biz. "Carbine Williams" looks good for a newcomer. Laura" is still going strong for relssue for a second stanza at e Guild.

Estimates for This Week.

Broadway (Parker) (1,890; 65-90)—
"The World in His Arms" (UI) d wk). Fine \$7,000. Last week, orld preem with visiting stars, 0,000.
Guild (Parker) 400; 65-90—
aura" (20th) (reissue) and "This ove All" (20th) (reissue) (2d th). Snappy \$1,800. Last week, 500.

"Carbine Williams" (M-G) and (Continued on page 27)

Broadway Grosses

Estimated Total Gross
This Week\$426,250
(Based on 19 theatres)
Last Year ...\$492,000
(Based on 18 theatres)

Cleve. OK; 'Lovely' Lulu 171/2G, 'Heart' 14G, 'Nellie' \$9,000

Key houses tare just beginning they are still pulling nicely on new product. "Lovely to Look At" is rolling as sweetly as its Jerome extra-smart take. Horror package of reissues, "Frankenstein" and "Dracula," opened Sunday (13) at "Dracula," opened Sunday (13) at the Palace and are expected to make hefty hay. "Wait 'Til the Sun Shines, Nellie" isn't too bright for Allen, edged out by Hipp's building "Wild Heart." Both "Any-thing Can Happen" and "Aaron Slick," are just being washed off by Stillman in its dualer.

Estimates for This Week
Allen (Warner) (3,000; 55-80) —
"Wait "Til Sun Shines, Nellie"
(20th). Moderate \$9,000. Last week,
"Winning Team" (WB), \$13,500.
Hipp (Scheftel - Burger) (3,700;
55-80)—"Wild Heart" (RKO). Unexpectedly steady at \$14,000. Last
week, "Ivory Hunter" (U-I),
\$12,000.

Diplomatic Courier" (20th), \$12,-00 for 10 days.

State (Loew's) (3,450; 55-80) —
Lovely to Look At" (M-G), Husky 17,500. Last week. "Washington tory" (M-G), weak \$8,500.

Stillman (Loew's (2,700; 55-80)— Anything Can Happen" (Par) and Aaron Silck" (Par). Just fair at 4,000. Last week, "Dream of eanle" (Rep), light \$5,000.

Jeanie" (Rep), light \$5,000.

Tower (Scheftel - Burger) (500;
55-80) — "Konga, Wild Stallion"
(Col) and "Yank in Indo-China"
(Col) (reissues). Oke \$2,400. Last
week, "Tulsa" (UA) and "Red
River" (UA) (reissues), nice \$3,200.

'Jacks' Hot \$18,000, 'Scaramouche,' 14G, Balto

Baltimore, July 15. Strong product lineup is reflect the downtown sector here this week. Far out in front and pointing to a maximum response is "Jumping Jacks" at Keith's. "Scaramouche" is also faring extra well at Keith's.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-))—"Lovely to Look At" (M-G). airish \$11,000. Last week, "Ivory unter" (UA) drew mild \$5,900.

Hunter" (UA) drew mild \$5,900.

Keith's (Schanberger) (2,460; 2070) — "Jumping Jacks" (Par) (2d
wk). Starting second round tomorrow (Wed.) after bango \$18,000.

Mayfair (Hicks) (890; 20-70) —
"The Sniper" (Col). Holding house
average at \$4,500. Last week,
"Brave Warrier" (Col) in similar
groove at \$4,200.

groove at \$4,200.

New (Mechanic) (1,800; 20-70)—
"Scaramouche" (M-G). Strongly
sold and paying off nicely at indicated \$14,000. Last week, "Wait
Sun Shines, Nellie" (20th) didn't
click at \$5,400.

Stanley (WB) (3,280; 25-75)—
"She's Working Way Through College" (WB). Trying hard for all
right \$10,000. Last week, "Winning
Team" (WB) came through with
\$7,800.

Town (Rappaport) (1,500; 35-70)—
"Robin Hood" (RKO) (2d wk).
Maintaining good pace at indicated
\$7,000 after fine beginning to
\$12,300.

Paces Biz at \$10,000.

Louisville, July 15.

Current week is showing a slight upturn in biz, rather hard to account for, unless it is the expected perking at the wicket after the July 4 holiday weekend. Convention hullabaloo on TV, etc. didn't seem to hurt film house attendance in this town very much.

"Lovely to Look At" at Loew's State currently looks to top the town. Estimated \$10,000 figure is considered good for this time of year. "Cash By Night" at the Rialto, with publicity slanted slightly on the sensational side, should nab satisfactory \$9,500. Other houses are doing just average biz.

Estimates for This Week

Kentucky (Switow) (1,000; 54-75)—"No Room for Groom" (U) and "Your Hunter" (U). Average \$3,000. Last week, "Scarlet Angel" (U) and "Bronco Buster" (U), nice \$3,500.

\$3,500.

Mary Anderson (People's) (1,-200; 54-75) — "Winning Team" (WB) (2d wk). Looks good for neat \$5,500, after last week's excellent \$6,500.

\$6,500.

Rialto (Fourth Avenue) (3,000
54-75)—"Clash By Night" (RKO)
Going it alone as single bill, and
strongly sold on spicy angle, looks
good for okay \$9,500. Last week
"Wait "Til Sun Shines, Nellie"
(20th) fine \$11,000.

(20th) fine \$11,000.

State (Loew's) (3,000; 54-75) —
"Lovely to Look At" (M-G), topped
by Red Skelton. Pulling brisk
wicket trade, \$10,000. Last week
"Scaramouche" (M-G) (2d wk),
neat \$9,000. Krand (FA) (1,200; 54-75) —
"Valley of Eagles" (Lip) and
"Loan Shark" (Lip). Nice combo
for the summer trade. Likely okay
\$3,500 in sight. Last week "Red
River" (UA) and "Tulsa" (UA) (reissues), strong \$5.000

'Robin Hood' Leads Hub at \$24,000

Boston, July 15.

The all-Disney bill, topped by "Robin Hood," at the Memorial is leading the field by far this stanza. "Strange World" at the Boston is a pleasant surprise, and "She's Working Her Way Through College" at Paramount and Fenway also shapes up nicely. "Wait Till Sun Shines, Nellie" at Met is fairlish while "Pat. & Mike," which opened slowly at State and Orpheum Saturday, figures to build. Holdovers "Sally and St. Anne" at Astor, "Tomorrow is Too Late" at Beacon Hill and "Encore" at Exeter are skidding.

Estimates for This Week

Astor (B&Q) (1,500; 50-95)—

Estimates for This Week

Astor (B&Q) (1,500; 50-95)—
"Sally and St. Anne" (U) (3d wk).
Slow \$4,000. Mild \$5,500 for second frame.

Beacon Hill (Beacon Hill) (632:
50-90)—"Tomorrow Is Too Late"
(Burstyn) (3th wk). Off to \$1,500
for final stanza following sluggish
\$2,000 for seventh.

Boston (RKO) (3,000; 40-85)—
"Strange World" (UA) and "Red
Planet Mars" (UA). Best in several
weeks with neat \$13,500. Last
week, "Cripple Creek" (Col) and
"Dark Command" (Rep) (reissue),
near \$9,000.

Exeter (Indie) (1,300; 60-80)—
"Encore" (Par) (5th wk). Off to
about \$3,000 following \$3,800 for
fourth.
Fenway (NET) (1,373; 40-85)—
"She's Workling "To

rourth.

Fenway (NET) (1,373; 40-85)—
"She's Working Way Through College" (WB) and "Wagons West" (Mono). Not bad \$4,000. Last week, "Winning Team" (WB) and "Pals of Golden West" (Rep).

Sa,000.

o,000. Hest (Re. Memorial (RKO) (3,000; 40-6, "Robin Hood" (Disney-RKC Slick \$24,000. Last week, "Witheart" (RKO) and "African Tree ure" (Mono) slipped to "Mono Slipped to "Mon

ure" (Mono) slipped to \$10,500 for second week.

Metropolitan (NET) (4,367; 40-85)—"Wait Till Sun Shines, Nellie" (20th) and "Navajo" (Lip). Fairish \$14,000. Last wek, "The Brigand" (Col) and "Fighting Rats of Tobruk" (Indie), mild \$10,000.

Orpheum (Loew) (3,000; 40-85)—"Pat & Mike" (M-G) and "Montana Territory" (Col). Opened Sat. (12). Heading for \$15,000. Last week, "Scaramouche" (M-G) (2d wk) plus two days, \$11,000.

Paramount (NET) (1,700; 40-85)—"Working Way Through College" (WB) and "Wagons West (Mono). Not bad \$11,500. Last week, "Winning Team". (WB) and "Pals of Golden West" (Rep), just under \$9,000.

State (Loew) (3,500: 40-85)—"

\$9,000. State (Loew) (3,500; 40-85)—
"Pat & Mike" (M-G) and "Montana
Territory" (Col). Opened Sat. Near
\$9,500. Last week, "Scarmouche"
(M-G) (2d wk) plus two days,
\$6,000.

L'ville Up; Lovely' Mpls. Spotty; My Gal' 9G, 'Heart' 61/2G, Paula' 41/2G, 'Kangaroo' 2d 31/2G

Key City Grosses

Estimated Total Gross
This Week ... \$2,100,650
(Based on 26 cities, 206 theatres, chiefly first runs, including N.Y.)
Total Gross, Same Week
Last Year ... \$2,219,000
(Based on 23 cities, and 192

'Jacks' Wow 42G, 'Kong' Reissue Hot \$23,000 In Philly

Philadelphia; July 15 Combination of heat and GOP convention took expected toll on first-runs, but failed to affect two smash attractions at Stanley and Fox. "King Kong" at former, aided by heavy RKO expenditures on TV, had smash opener, with figure held down only by length of double feature bill "("King" is coupled with "Leopard Man") and fact that so many juve half-admissions were in weekend audiences.

Fox booking of Paramount's

in weekend audiences.

Fox booking of Paramount's

"Jumping Jacks" (first pic besides
20th product to play house in over
four years) proved a bonanza. Lines
all weekend and boxoffice sale
stopped twice Sunday night. Film
men here claimed convention dent
was only noticeable Thursday and
Friday, when proceedings in Chi
grew hot, otherwise just same so-so
midweek biz.

Fethingtes for This Week

Arcadia (S&S) (625; 85\$1.20) — "Scaramouche" (M-G) (5th wk). Cooling off to \$5,000. Last week, \$8,000.

Boyd (WB) (2,360; 50-99)—"Pat and Mike" (M-G) (3d wk). Running down to \$8,500. Last week, okay \$11,000.

Fox (20th) (2,250; 50-99)—"Jumping Jacks" (Par). Terrific \$42,000. Last week, "Til Sun Shines, Nellie" (20th), fair \$15,000.

Goldman (Goldman) (1,200; 50-99) — "Half-Breed" (RKO). Nice \$12,000. Last week, "Red Ball Ex-press" (U) \$13,000.

press" (U) \$13,000.
Mastbaum (WB) (4,360; 50-99) —
"Working Her Way Through Col-lege" (WB) (2d wk). Good enough \$14,000 for second stanza. Last week, sweet \$20,000.

\$14,000 for second stanza. Last week, sweet \$20,000.

Midtown (Goldman) (1,000; 50-99)—"Lady in Iron Mask" (20th). Never got loose; \$6,500. Last week, "Just Across Street" (U), \$6,000.

Randolph (Goldman) (2,500; 50-99)—"Lovely to Look At" (M-G) (4th wk) slipped, \$8,500. Last week, \$12,500.

Stanley (WB) (2,900; 50-99)—"King Kong" (RKO) and "Leopard Man" (RKO) (reissues). Mighty \$23,000. Last week, "Winning Team" (WB) (24 wk). wan \$9,000.

Stanton (WB) (1,473; 50-99)—"Captive City" (UA). Good \$8,000. Last week, "Wagons West" (Mono) and "Here Come Marines" (Mono) and "Here Come Marines" (Mono) sour \$4,000.

Studio (Goldberg) (500; 50-99)—"Encore" (Par) (3d wk). Steady \$2,700. Last week, \$3,000.

Trans-Lux (T-L) (500; 50-99)—"Narrow Margin" (RKO). Fair \$3,500. Last week, about same.

'River' Steady \$4,500 In Heat-Hit Seattle

In Heat-Hit Seattle

Seattle, July 15.

The heat and televised GOP convention cut into grosses opening days, but the weather got cooler after two 'scorching days, which helped at b.o.

"Yvory Hunter" is at Blue Mouse for 2d stanza. "Wait Till Sun Shines" is holding at Fifth for 2d week after only mild opener. Socko biz warranted keeping "Pat and Wike" on at the Music Hall for 3rd week and possible one more. Ditto for "World in Arms" for 2d stanza at Orpheum.

for "World in Arms" for 20 Status at Orpheum.

Estimates for This Week
Blue Mouse (Hamrick) (800; 65650)—"Ivory Hunter" (U) (2d wk)
Hot release from Liberty. Indicated
\$2,000, bad. Last week, 37d (8 days
of "Clash by Night" (RKO) and
"Stolen Face" (Lip); good \$3,600.

Coliscum (Evergreen) (1,829; 6590)—"King of Bullwhip" (FF) and
"Cripple Creek" (Col). Expect fin
\$8.000. Last week, "Outlaw Wom
(Continued on page 27)

(Continued on page 27)

Minneapolis, July 15,
"With the Republican national convention over and localities recovered from their three-day holiday jaunts to lake resorts, the showhouses have a better chance to capture public attention. However, they're still not making much headway and takings continue at a relatively low level.

One of the five newcomers, "Has Anybody Seen My Gal" is calculated to excite much enthusiasm, and even it, in these sad days into proving too much of a boxoffice attraction. Such other fresh entries as "The Wild Heart," "Paula," "Girl in White" and "Walley of the Eagles" show little pulling power and get mixed receptions.

Last week there were no holdovers, but currently three hold the fort. They're "Kangaroo," "She's Working Her Way Through College" and "A Rum for Your Mocky.

Estimates for This Week.

Century (Par) (1,600; 50-76)—
"Cirl, in White" (M-G). Takes more than this to grease the turnstiles appreciably. Slow 33,500.

Last week, "3 for Bedroom C" (WB), \$2,000.

"Gepher (Berger) (1,000; 50-76)—"WB, \$2,000.

Lyric (Par) (1,000; 50-76)—"Valley of Eagles" (Lip). Light Salley of Eagles' (Lip).

done right well. Mild \$3,500. Last week, \$6,400.

Lyric (Par) (1,000; 50-76)—"Valley of Eagles" (Lip). Limited appeal and absence of cast names are handicaps. Slow \$4,000. tast week, "Atomic City" (Par) and "Counterspy Meets Scotland Yard" (Col), \$3,500.

Radio City (Par) (4,000; 50-76)—"Has Anybody Seen My Gall" (U), Well-liked picture, but marque strength somewhat lacking. Not bad at \$9,000. Last week, "Conquest" (Col) and Johnnie Ray and other acts on stage (74\$1.20), \$29,000.

quest" (Col) and Johnnie Ray and other acts on stage (74*\$1.20), \$29.000.

RKO-Orpheum (RKO) (2,800; 40.76)—"Wild Heart" (RKO). Jennifer Jones a magnet. However, vehicle not winning unanimous approval Mediocre \$6,500. Last week, "Working Her Way Through College" (WB), \$7,500.

RKO-Pan (RKO) (1,600; 40-76)—"She's Working Her Way Way Through College" (WB) (2d wk), They like this one. Good \$5,500.

Last week, "No Room for the Groom" (U) and "Bronco Buster" (U), \$4,500.

State (Par) (2,300; 50-76)—"Paula" (Coll), Moderately well liked, but trade is slow. Mild \$4,500.

Last week, "Lydia Bailey" (20th), \$6,500.

World (Mann) (400; 85-\$1.20)—"Run for Your Money" (U) (2d wk), Alec Guinness' increasing local popularity has kept this one going. Tepid \$2,400. Last week, \$3,000.

'PAT' WHAM \$20,000 TO SET ST. LOO PACE

TU SET ST. LOO PACE

St. Louis, July 15.

"Pat and Mike" is the outstander this frame and will rack up best biz of any main stemmer in weeks. Biz generally is on a slight upgrade. "Anyone Seen My Gal" is a likely h.o., and "Safi Francisco Story" is also firm.

Estimates for This Week Ambassador (F&M) (3,000; 60-75)—"San Francisco Story" (WBI and "Valley of the Eagles" (Lip). Good \$11,000. Last week "Clash by Night" (RKO) and "Lydia Bailey" (20th), good \$10,000.

Fox (F&M) (5,000; 60-75)—"Diplomatic Courier" (20th) and "Lady in Iron Mask" (20th). Opened today in Iron Mask" (20th). Opened today (15). Last week "Red Ball Express" (U) and "Scarlet Angel" (U), neat \$13,500.

Loew's (Loew) (3,172: 50-75)—

"Just Across the Street" (U) (h.o.). Neat \$11,000 after fine \$18,500 for initial stanza.

Pageant (St. L. Amuse) (1,000; 75-90)—"Layender Hill Mob" (U) (h.o.), \$3,500 following \$4,000 for first frame.

Shady Oak (St. L. Amus) (800; 75-90)—Man in White" (U) (5th wk). \$3,000 after \$3,500 for fourth session.

Los Angeles, July 15.
Leo Katcher, Screenwriter, filed a \$50,000 plagiarism suit against Columbia in Superior Court involving the picture "Boots Malone." Plaintiff charges the "Malone" film was based on portions of two scripts, "The Big Fix" and "Result: Official," which he had submitted to the studio.

GOP Convention No Blow to Chi; 'Courier'-Gleason Smash \$65,000. 'Married' 25G, 'Lovely' Solid 20G

Chicago, July 15.

Despite the so-called inroads of he Republican Convention on the chicago boxoffice, some of the touses are presenting the best b.o. hey have had in months.

nouses are presenting the best hother have had in months.

The Chicago should have the lushest week in six months with the Jackie Gleason package onstage, supported by "Diplomatic Courier" on the screen. "We're Not Married" at the Woods is doing neatly. Lill St. Cyr in "Love Moods," backed by another Dezel exploitation pic, "Models, Inc.," plus "Something to Live For," all with a sex exploitation campaign, is headed for hot biz at the United Artists. "Lovely, to Look At" should register solidly at the State-Lake.

should register solidly at the e-Lake. Should register solidly at the e-Lake. Should register solidly at the e-Lake. Should register solidly action bill of "Carson and "Lion and Horse" at the sevelt. Also on the right side "Ivory Hunter" and "Bronce er" at the Grand. Weakie, rling, How Could You," holids second frame at the World. Second frame at the World. Second frame at the World. Second from Earth" at the ce is staying strong in 10th the "Outcast of the Islands" ed over from the Esquire to Surf for the third week. Estimates for This Week licago (B&K) (3,900; 90-\$1.25)—

oved over from the Esquire to e Surf for the third week.

Estimates for This Week
Chicago (B&K) (3,900; 90-\$1.25)—
Diplomatic Courier" (20th) with (ckie Gleason and company, Dearco Sisters. Very fancy, \$65,-40.

O. Last week, "Winning Team" (B) aided by Billy Eckstine onage, \$50,000.

Grand (RKC) 1,500; 55-98)—
Overy Hunter" (U) and "Bronco ister" (U) (2d wk). Headed for 13y \$8,500. Last week, \$13,000.

Palace (Eitel) (2,500; 98-\$1.25)—
Freatest Show on Earth" (Par) (th wik). Stay's with tight \$20,-40.

O. Last week, \$20,000.

Roosevelt (B&K) (1,500; 55-98)—
Carson City" and "Lion and the prose" (WB) (2d wk). Riding-well (th \$10,000. Last week, \$16,800.

State-Lake (B&K) (2,700; 55—"Lovely to Look At" (M-G).
Oping for brisk \$20,000. Last week, "Garamouche" (M-G).
Oping for brisk \$20,000. Last ek, "Scaramouche" (M-G).
Oping for brisk \$20,000. Last week, "Scaramouche" (M-G).
Oping for brisk \$2

500. World (Indie) (587; \(98\))—"Dar-ling, How Could You" (Par) (2d wk). Dipping downward with \$1,800. Last week, \$2,500.

'Scaramouche' Good 10G. 'Carbine' 6G, 'Rancho' \$5,000 in Spotty Omaha

Omaha, July 15.

The G.O.P. convention on TV sloughed local amiusements. However, grosses looked better than usual before the Chicago conclave, and after it was over they started doing well again.

"Scaramouche" at the Orpheum looks good "Carbine Williams," teamed with "When In Rome," is a fair draw at the State. "Lovely to Look At" went into a good second week at the Omaha. "Rancho Notorious" and "Tembo!" are drawing so-so at the Brandeis.

Estimates for This Week Orpheum (Tristates) (3,000; 16-70).—"Scaramouche." (M.-G.). Good \$10,000, coupled with "Here Come the Marines" (Mono). Last week, "Francis Goes to West Point" (U) and "Loan Shark" (Lip) great \$11,000.

Brandels (RKO) (1,500; 16-70).—"Ranche."

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.

'Across Street' Plus Cugat Orch Paces S.F., 271/2G

Local film biz is generally holding up this week. Outstanders are "Just Across The Street," plus Cugat's orch on stage, and "Francis Goes to West Point," among the first-run openers.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-95)—"Robin Hood" (RKO) and "Water Birds" (RKO) (3 reeler) plus "Little House" (RKO), all-color, all Disney Show. (2d wk). Fine \$10,500 after sock \$20,000.

pins "Little House" (RKO), allcolor, all Disney Show. (2d wk).
Fine \$10,500 after sock \$20,000.
Fox (FWC) (4,651: 70-\$1.20)—
"Just Across Street" (U) plus
vaude (for 1 wk), featuring Xavier
Cugat orch. Fair \$27,500. Last
week, "Wait 'Til Sun Shines, Nellie" (20th), fair \$11,500.

Warfield (Loew's) (2,656; 65-95)—
"Pat & Mike" (M-G) (opened
Sat, July 12). Good-\$22,000. Last
week. "Scaramouche" (M-G) (3d
wk), \$17,000 in 10 days.
Why, \$17,000 in 10 days.
The armount (Par) (2,646; 65-95)—
"She's Working Her Way Through
College" (WB) and "Corporal
Dolan Goes A.W.O.L." (Rep) (2d
wk). Good \$11,000. Last week,
\$18,000 in 9 days.
"St. Francis (Par). (1,400; 65-95)—
"Under Paris Sky" (Indie) (2d wk).
Weak \$8,000 in 6 days. Last week,
good \$11,500.
Orpheum (No. Coast) (2,448; 6595)—"World in His Arms" (U) (2d
wk) (with opening-day p.as by
Ann Blyth, Anthony Quinn, Joyce
the Holden, Palmer Lee and Robert
Monnet). Weak \$9,500. Last week,
cxcellent \$13,500.
United Artists (No. Coast) (1,207;
65-95)—"Francis. Goes to West
week, "Outcast Of Islands" (UA),
Toor \$7,000.
Stagedoor (Ackerman-Rosener)
Mon' (U) and "The Magnet" (U).
\$3,200. Last week, "Man In White
Suit" (U) (9th wk) slipped to \$3,000.
"Kind Hearts and Coronets" (U)

Oto. Clay (Rosener) (400; 65-85)—
(Xind Hearts and Coronets" (U) (2d wk), \$3,000. Last week, good \$3,000.

Larkin (Rosener) (400; 65-85)—
"Pool of London" (U) m.o. (10th wk), \$2,300. Last week, holding okay to \$2,500.

'Outcast' 9G, Cincy

usual before the Chicago conclave, and after it was over they started doing well again.

"Scaramouche" at the Orpheum looks good "Carbine Williams, teamed with "When In Rome," is a fair draw at the State. "Lovely to Look At" went into a good second week at the Omaha. "Rancho Notorious" and "Tembo": are drawing so-so at the Brandeis.

Estimates for This Weck Orpheum (Tristates) (3,000; 16-70).—"Scaramouche" (M-G). Good 30,000; coupled with "Here Come the Marines" (Mono). Last week, "Francis Goes to West Point" (U) and "Loan Shark" (Lip) great \$11,-00.

Brandels (RKO) (1,500; 16-70).—"Kancho Notorious" (RKO) and "Tembo" (RKO). Fair \$5,000. Last week, "Working Her Way Through College" (WB), strong \$7,550.

State (Goldherg) (865; 25-76).—"Carbine Williams" (M-G) and "When In Rome" (M-G). Slow \$6,000. Last week, "Red Mountain" (Par) and "Tomorrow is Anoller Day" (WB) (2d wk), strong \$8,000.

Omaha (Tristates) (2,100; 18-70).—"Chovely to Look At" (M-G) (2d wk). Good. Last week, "Red Mountain" (Par) and "Tomorrow is Anoller Day" (WB) (2d wk), strong \$8,000.

Omaha (Tristates) (2,100; 18-70).—"Chovely to Look At" (M-G) (2d wk). Good. Last week, "Red Mountain" (Par) and "Tomorrow is Anoller Day" (WB) (2d wk), strong \$8,000.

Omaha (Tristates) (2,100; 18-70).—"Chovely to Look At" (M-G) (2d wk). Good. Last week, "Week, Smart \$9,000.

"All remediates of the development of the properties of the properties

MARTIN-LEWIS' 'JACKS' TOPS IN K. C. AT 17G

film grosses, and picture is likely to go a third week. Weather continues in the hotter ranges.

Estimates for This Week
Kimo, Glen (Dickinson) (504, 800; 50-75)—"Latuko" (Indie) (2nd wk). In the Kimo only, as cricuit returned Glen to its usual subsequent policy after one week of day-and-date coupling. Current stanza fancy \$2,000. Last week two-house total \$3,000. hefty.

Midland (Loew's) (3,500; 50-69)—"Searamouche" (M-G) (2d wk). Holding its own nicely at \$9,000. Last week, nifty \$14,000.

Missouri (RKO) (2,655; 50-75)—"Walk East on Beacon" (Col) and "Brave Warrior" (Col). Fair \$6,000. Last week "Working Her Way "Through College" (WB) a nd "Jungle Jim in Forbidden. Land" (Col) one of best returns here in "eccent weeks, \$8,500.

Paramount (Tri-States) (1,900; 50-69)—"Jumping Jacks" (Par). Sock from opening day and will wind with heaviest money here in current season, great \$17,000. Willhold. Last week "Green Glove" (UA) and "Lady Says No" (UA) average \$7,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Ivory Hunter" (U) and "Yalley of Eagles" (Lippert). So-so \$12,000. Last week "Francis Goes To West Point" (U) at all four, with "Fort Osage" (Mono) added at Tower and Granada, came through with robust \$16,000.

Vogue (Golden) (500; 50-85)—"Wooden Horse" (Indie). Satisfactory \$1,500. Last week, "Saraband" (Indie) (2d wk) mild \$1,200.

'Robin Hood' Tops For Det. at 18G

Detroit, July 15.

Biz is off again this week with the exception of "Robin Hood" at the Michigan, which looks good. "Kangaroo" shapes up slowly at the Fox. A triple sex bill featuring "Love Moods" at the Madison is only tepid. Three holdovers, "Clash By Night" at the Palms, "Lovely to Look At" at the United Artists, and "Scaramouche" at the Adams are slow. Republican Convention cut heavily into last weeks grosses, and July 4 weekend was not big enough to balance.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)

—(Kangaroo" (20th) and "Black Dice" (Indie). Slow \$16,000. Last week, "Lydia Bailey" (20th), \$15,000.

Michigan (United Detroit) (4,000; 70-95)—"Robin Hood" (RKO-Disney). Good \$18,000. Last week, "Working Through College" (WB) and "Dream of Jeanie" (Rep), \$15,000.

Palms (UD) (2,961; 70-95)—

working Infloops Confee (Rep.), \$15,000.
Palms (UD) (2.961; 70-95)—
"Clash By Night" (RKO) and "Bal Tabarin" (Rep) (2d wk). Down to \$9,000. Last week, \$15,000.
Madison (UD) (1,900; 70-95)—
"Love Moods" (Indie), "Models, Inc." (Indie) and "Streets of Sorrow" (Indie). No spice at \$8,000. Last week, "Encore" (Par), \$5,000.
United Artists (UA) (1,900; 70-95)—"Lovely To Look At" (M-G) (2d wk). Fair \$11,000. Last week, \$13,440.
Adams (Balaban) (1,700; 70-95)—"Adams (Balaban) (1,700; 70-95)—"

\$13.440. Adams (Balaban) (1,700; 70-95)— "Scaramouche" (M-G) (4th wk) Poor \$3,500. Last week, \$4,250.

Scaramouche' Smash 15G, Toronto; 'Francis' Good 8G

Toronto; 'Francis' Good 8G

Toronto, July 15.

With terrific heat spell contributing, biz is geneally off with exception of "Searamouche." which is smash, plus "Francis Goes to West Point" and "Narrow Margin." Rest of first-runs are mediocre.

Estimates for This Week

Crest, Downtown, Glendale,
Mayfair, Scorboro, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60) — "Bronco Buster" (U) and "Finders Keepers" (U). Sad \$10,000. Last week, "It's a Big Country" (M-G) and "Stage Door (Continued on page 27)

Heat Melts Most B'way Boxoffices; 'Married'-Rochester Tops at \$87,000, 'College'-Jan Murray Sturdy \$60,000

New York's first-runs for the most part were belted by the high mercury readings over the weekend. Only a few spots did goodbig Saturday and Sunday. But similar torrid temperatures are proving a b.o. assist during the weekdays in many spots, judging from the day-by-day returns. This, of course, suggests that those in town between weekends are giving the air-conditioned comfort of theatres'a big play.

On the overall basis, current week is a mixed one for the showcases, with the situations drawing good revenue outnumbered by other houses drawing mediocre revenue. Abundance of holdover product albng the Main Stem is further responsible for the b.o. inertia in many theatres around town.

Taking the spotlight this week is Roxy's "We're Not Married"

ertia in many theatres, around town.

Taking the spotlight this week is Roxy's "We're Not Married," with Rochester, Richard Hayes and ice revue featuring Arnold Shoda on stage. One of the few new-comers, show concludes its first week tomorrow night (Thurs.) with about \$87,000 in the till, representing plenty lusty biz.

"She's Working Her Way Through. College," with Jan Murray, the Modernaires, Neal Hefti orch and Raul & Eva Reyes on the boards, drew \$60,000 which is a nice take for this type of show, in its opening week at the Paramount. Hep ad campaign helped obviously. "Where's Charley," with the stage show at Radio City Music Hall, is continuing at a hot clip with \$130,000 in view for the third week which ends tonight. "Charley" continues on the holdover list.

Unlike the recent previous Dis-

list.

Unlike the recent previous Disney pix, "Robin Hood," at the Criterion, is drawing big money in the evenings via adult patronage. Pic winds its third week tonight (Wed.) with a strong \$25,500 in prospect, and stays.

Estimates for This Week
Astor (City Inv.) (1,300; 70-\$1.50)
"3 for Bedroom C" (WB) (3rd wk). Winds this final sesh tonight (Wed.) with weak \$5,000. Second week was \$6,000. "Story of Will Rogers" (WB) in tomorrow.

Beekman (R & B) (550; 85-\$1.50)
—"Never Take No For an Answer" (Indie) (11th wk). Final round brought fair \$3,500. after \$3,700 last week. Film goes off today (Wed.) with "The Franchise Affair" (Indie) replacing.

Capitol (Loew's) (4,820; 70-\$1.50)
—"Pat and Mike" (M-G) 4th-final wk). Preview showings of "Carrie" (Par) along with "P & M" yesterday (Tues.) hélped up the final week's take to \$20,000, for good conclusion to successful run. "Carrie" statts regular run today. Criterion (Moss) (1,700; 50-\$1.80)
— "Robin Hood" (RKO-Disney) (3rd wk). Still strong at \$26,500 for this third stanza after taking \$31, 500 in second frame. Night biz especially hefty. Continues, of course.

Fine Arts (Davis) (468; 90-\$1.80)
— "Outcast of Islands" (UA) (9th wk). Maintaining good pace with \$5,000 for this frame after \$5,500 last week. Stays indef.

Globe (Brandt) (1,500; 50-\$1.50)
— "Lady in Iron Mask" (20th). Second and final week ends tomorrow (Thurs.) with sluggish \$3,200 after \$3,500 in similarly dull opening week. "Don't Bother to Knock" (20th) bows Friday.

Mayfair (Brandt) (1,706; 75-\$1.40)—"Mayfair (Brandt) (1,736; 50-\$1.50)—"Has Anybody Seen My Gal" (U) (2d wk). This stanza winding up tomorrow (Thurs.) with slim \$5,500 or close. Last week was modest \$8,000. "High Noon" (UA) bows here July 24.

Normandie (Normandie Theatres) (592; 95-\$1.80)—"Encore" (Par) (16th wk). Slight slip but still good \$6,700 for 15th frame which ended last night fues.) Last week was \$7,300. Stays.

Palace (RKO) (1,700; 75-\$1.40)—"Ma & Pa Kettle at Fair" (U), plus eight vaude acts. Bringing satisfactory \$17,000 for si

ractory \$17,000 for single week; run ending tomorrow (Thurs. "Half Breed" (RKO) and eight act gave house \$18,000 last week "Shadow in the Sky" (M-G) open: Friday. Future bookings include reissue of "King Kong" with eight vaude turns Aug. 3.

Park Ave. (Reade) (583; 90-\$1.50)
—"Island Rescue" (IU) (3d wk). Second week ended Sunday (13) with okay \$5,700 after fine \$8,400 in opening round. Stays.
Paris (Iindie) (568; \$1.25-\$1.80)—"Ways of Love" (Burstyn) (5th wk). Fourth stanza ending Sunday (13) held up well at \$5,500 after \$6,800 in third frame.
Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40)—"Where's Charley?" (WB) with stage show (3rd wk). Still strong at \$193,000, or near, for third round ending to-night (Wed.) after socko \$152,000 in second week. Holds.
Roxy (20th) (5,886; 80-\$2.20)—"We're Not Married" (20th) with Rochester, Richard Hayes and Arnold Shoda-starring ice revue on stage. First week ending tomorrow night (Thurs.) looks to hit very hotsy \$37,000 and show already being considered for holding through third week, at least, in ahead, "Wait "I'll the Sun Shines, Nellie" (20th), with Shoda ice revue and Billy Daniels topping stage program (2nd wk), drew \$67,000.
State (Loew's) (3,450; 55-\$1.25)—"Paula" (Col). Opened yesterday

(20th), with 'Shoda lice revue and (20th), with 'Shoda lice revue and (20th), with 'Shoda lice revue and (20th) with 'Shoda lice (20th) Copened yesterday, (Tues.). "Washington Story" (M-G) reeled in slow \$7,900 in second frame which ended Monday, after \$8,000 opening week.

Sutton (R & B) (561; 90-1.50)—
"Man in White Suit" (U) (15th wk). The 14th week ended Monday (14) with \$8,500, still impressive, after strong \$10,000 in previous round.

Trans-Lux 60th St. (T-L) (458; 90-\$1.50)—"White Corridors" (U). (458; 90-\$1.50)—"White Corridors" (U). Bowed yesterday (Tues.). In ahead, "Narrow Margin" (RKO) slipped to \$2,500 in final 11th round, after drawing okay \$3,000 in 10th.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50)—"High Treason" (Indle) (9th wk). Failing off, but still good, at \$3,750 for 8th week. Previous stanza brought \$4,800.

Victoria—(City Inv.) (1,060; 70-\$1.80)—"Walk East on Beacon" (Col) (8th wk). Seventh session ended last night (Tues.) with \$10,000 strong in view of length of "In Previous week brought \$10,500. Stays until July 30 debut of "Affair in Trinidad" (Col).

'Scaramouche' OK 16G in Pittsburgh

ner a bretty poor holdover session. "Narrow Margin" at Squirrel Hill got raves and sleeper looks to do all right, but Fulton, with "Lady in Iron Mask," and Harris, with, twinner of "Outcasts of Poker Flat" and "Cripple Creek," are staggering.

Estimates for This Week
Fulton (Shea) (1,700; 50-85) —
"Lady in Iron Mask" (20th), House gettling a run of indifferent product all summer, and this one's no exception. Looks like dismal \$3,000, if that. Last week, "Sally and St. Anne" (U), not much better at \$3,500.

Harris (Harris) (2,200; 50-85) —
"Outcasts Poker Flat" (20th) and "Cripple Creek" (Col). Middling dualer heading for very mild \$4,000. Last week, "Lydia Balley" (20th) best here in some time, getting better than \$8,000, with holiday helping.

Penn (Loew's) (3,300: 50-85) —

(20th) best here in some time, getting better than \$5,000, with holiday helping.

*Penn (Loew's) (3,300; 50-85) —

"Scaramouche" (M-G) Off to galloping start and should come pretty close to \$16,000, which in these days is something to shout about. Holds over, natch. Last week, Jackie Gleason on stage and "Washington Story" (M-G) gave house a new all-time high, \$43,200 with Gleason the magnet, of course.

Sauirrel Hill (WB) (900; 50-85)—

"Narrow Margin" (RKO). Sleeper had the crix doing inb-uns and should wind up in the \$2,500 bracket, okay here. Installation of a new gooling surtern in the small-critaris helping. "Margin" holds at that figure. Last week, "Pennywhistle (Con(inux) on page 27)

Brit. Govt. Tax Crippling, Says ABPC Prexy; B.O. Up But Revenue Sliced

London, July 15.

A decline of admissions of approximately 2% is reported by Sir Philip Water in his annual statement as chairman to stockholders in Associated British Picture Corp. for year ended March 31. Total attendances exceeded 207,000,000 and boxoffice receipts were just below \$36,000,000.

Although attentions

\$36,000,000. Although attendances were down, gross receipts were up by nearly \$3,000,000 owing to increase in admission tax and Eady levy, which siliced off almost 40% of the corporation's revenue. Amount paid in tax and levy totaled more than \$22,000,000.

\$22,000,000.

Sir Philip's statement, which will be submitted to the stockholders' meeting July 31, warns the government of the crippling policy of increased direct taxation which has been featured in recent budgets. Increased admission charges were not the answer, he said, and it was "absolutely essential" that exhibs should receive substantial relief from the admission tax burden if they were to continue in business with any success.

from the admission tax burden if they were to continue in business with any success.

While pleading for tax relief, the ABPC prexy also urged the continuance of the Eady fund on a permanent statutory basis. He contended that unless the fund was put on a more permanent basis, the outlook for British production wasn't encouraging. Even with the help of that fund, the difficulties of British pictures recouping production cost in the limited available markets continued to make production a speculative business. As a company, Sir Philip said, they endeavored to lessen the risk by co-production with Warner Bros. and other American companies.

Average price of admission on the circuit during the past year was 27c. Of this the government got 11c, the distributor slightly over 6c, and balance was left with the theatre to meet all running costs and overheads.

As previously reported, the corporation showed a net profit of \$1,482.100. It's paying 20% dividend on its ordinary stock.

BATISTA MAPS FILM **EXPANSION FOR CUBA**

Havana, July 15.
President Fulgencio Batista appointed a commission last Tuesday (8) to draft a plan to expand Cuba's motion picture industry. When completed, the plan will be submitted to the Council of Ministers (Cabinet) to obtain government support.

Named chairman of the commission was Ramon Vasconcelos, a newspaper publisher. Members are Miguel Alonso, Manuel Pellon, Cristobal Diaz and Raul Acosta

Cristobal Diaz and Raul Acosta Rubio (secretary to Batista). In creating the commission, Batista urged it to aim at the production of 10 films yearly in Cuba. At present not more than one or two feature films are produced yearly, and these are usually low-budget musicals of poor quality. These are unable to compete even on the local market with American, Mexican, Argentinian and European pix.

ropean pix.
It was believed that the film It was believed that the film commission will recommend government subsidies to bolster the industry and importation of foreign technicians, as was done in Mexico. Technician ability isn't lacking in Cuba. There are newsreel companies and producers of short subjects which can serve as a basis for an expanded pix industry.

Hylton Deal to Take Over West End Filmer Chills

London, July 15.

Jack Hylton's deal to take over the Carlton, Maymarket, one of Par's two West End picture theatres, as a legit house, has chilled. Negotiations in progress for some months were broken off last week. Theatre will continue its normal film policy.

film policy.
This is the second Hylton .This is the second Hylton attempt to acquire a theatre in the West End in the past year. A little more than 12 months ago he was dickering with the Rⁿnk or ganization for the takcover of the Leicester Square Theatre.

For Bored Bard Patrons

London, July 15.

London, July 15.
Theatrical monopoly of Stratford-on-Ayon held by the Shakespeare Memorial Theatre is to be
broken next month by decision of
local authorities to stage regular
vaude shows in a municipallyowned hall. Local council reckons
the venture will cost them upwards
of \$500 weekly.

of \$500 weekly.

According to officials, there's a substantial public demand for alternative entertainment. The idea, said one councilor, was to satisfy those who were not interested in Shakespeare. "A lot of people," said femme Councilor N. G. M., Phillips, "simply get tired of living with Shakespeare's spirit day and night."

Moodabe Row With RKO. Columbia Over Product For N.Z. Chain Still On

Sydney, July 8. It's still a stalemate between the Moodabe Amalgamated loop in New

Moodabe Amalgamated loop in New Zealand, RKO and Columbia on a new product deal despite recent on-the-spot huddles between Mike Moodabe, Douglas Lotherington, RKO's general sales' manager, and Colin Jones, Columbia's chief.

Inside story is that Moodabe wants the right to spot the product in the keys he figures best, but at a price he also figures his loop should pay. On both of these points, RKO and Columbia don't see the same way as the Amalgamated topper.

Reported that a new hands-off

mated topper.

Reported that a new hands-off pact has been completed between Amalgamated and the Kerridge-Rank loop, whereby each agrees to share certain product in name keyers. It also means that neither loop would bid against the other-for product. This stymies any distributor figuring on playing one loop against the other.

Amalgamated handles 20th-Fox product, shares the WB fare with Kerridge-Rank in certain situations and London Films-Korda. Italso used RKO and Columbia pix until the present hassle. Product going to the Kerridge-Rank loop is Paramount, Metro, Universal, JARO and some of Warner films.

Industry insiders are trying to figure out just how long the present holdout will continue. However, a compromise looks likely in the not too distant future. Reported that a new hands-off

| Salary Cuts Keeping 'Murder' in London

London, July 15.

"Murder In Motley," scheduled to fold at the Fortune Saturday (12), is continuing at least another fortnight, after the cast offered to work without salary, although Equity intervention resulted in cuts to the minimum scale of \$28 weekly.

Show has been grossing around \$1,100 weekly with average losses \$1,400, but reduced salaries are effecting a weekly saving of \$700.

Key City Grosses In Italy Up in May

Italian Producers' Assn. figures for May, the latest to be released officially, show that key city (16) officially, show that key city (16) first-run grosses for the month totaled about \$1,750,000 thus surpassing the April total. More significant is the fact that percentage-wise, the total take registered in this period by Italian films soared to a stout 36%, while U. S. pletures figured at 53%, a considerable drop over previous months.

erable drop over previous months.

In two cities, Milan and Turin, grosses from Italian pix actually topped the total garnered by Yank imports. Milan showed Italian product leading U. S. fare 53% to 33% while in Turin the local product topped U. S. entries 53% to 37%.

topped U. S. entries 53% to 37%.

Two Italian vehicles figuring strongly in the Italo b.o. spurt are "Don Camillo" (Dear) and "Two Pennies Worth of Hope" (Universalcine), the first a consistent record-breaker, Remainder of the business purse for May was split between French and British pictures on the one hand and "other nations" group on the other. Latter is repped principally by "Rashomon." Last named has done some surprising biz although done some surprising biz although a bit spotty.

LITTLER PREPS'AFFAIRS FOR LONDON PREMIERE

London, July 15.

Next American importation to hit the London legit scene will be "Affairs of State," which comes to the Cambridge end of August after a tryout at Brighton and Oxford.

a tryout at Brighton and Oxford.
Play will be presented by Emile
Littler, who acquired United Kingdom'rights last year but delayed
the English production until he was
able to line up the cast he wanted.
London version will feature Joyce
Redman, Hugh Williams, Carol
Browne, Wilfred Hyde White and
Basil Radford, and will be directed
by Roy Rich.

Import Suspension Fails to Delay U. S. Distribs' Plea for Arg. Permits

UA Ups Rouvier In Foreign Dept. Shifts

Georges Rouvier, United Artists general manager in France since 1936, additionally will supervise the Switzerland territory as part of the switzerland territory as part of a series of promotions announced in New York by Arnold Picker, UA's foreign department v.p. Leon Favre will continue as manager in Geneva.

George Soulat, manager in Bel-glum, has been upped to supervi-sor in France, headquartering in Paris. Steinhardt shifts from man-ager in Puerto Rico to succeed ager in Puerto I Soulat in Belgium.

'Camillo' Sock in Paris Despite Heat: 'Valiant.' 'Streetcar' U.S. Winners

Although the sizzling heat wave and general lack of air conditioning are cutting into film biz here mg are curring into film bix here, some pix are beating the weather. Top biz is going to the Julien Duvivier Franco-Italo pic "Little World Of Don Camillo," starring Fernandél. Film is up to sock \$90,000 and looks likely to outgross the recent topper "Fanfan La Tulipe."

ipe."

Next big money is going to social film, "We Are All Assassins,"
at the Marignan and Maxivaux.
This, a Cannes Film Fest prizewinner, has grossed \$24,000. In
Marseilles, top coin is going to
"Only The Valiant" (WB) and
"Happy Go Lovely" (RKO). Best
money in Lyon is being captured
by the French pic, "The Truth
'About Bebe Donge," starring Jean
Gabin and Danielle Darrieux.
"Streetcan Named Desire" (WB)

"Streetcar Named Desire" (WB) is the Lille topper. Nice is going for "Son Of Monte Cristo" (Col) and the French pic starring sexy Viviane Romance in "In the Heart Of Casbah."

Toulouse's favorite grossers are the Gallic pic, "Surprise On The Wedding Night," and King Sol-omon's Mines" (MG). Nancy likes the Italo film, "Nazi Harem."

Rosenberger WB Mex Mgr.

Americo Rosenberger has been named manager for Warner Bros. in Mexico, by Wolfe Cohen, company's general foreign manager. Rosenberger will operate under the supervision of Armando Trucios, W.B.'s Pacific Division head.

Buenos Aires, July 8.

Some of the U. S. film distributors in Argentina, particularly Metro and Columbia, are already getting set to approach the government for new permits to import films although they do it with reductance and small hopes of succeeding because all imports have been suspended for the last two months. As far as release permits are concerned, for product already here, these are issued only one at a time and after endless delays. Some companies have been forced to reissue oldies to fill in the gaps. the gaps.

the gaps.

Major distributors are giving up hope of being able to release their product in the two biggest first-run theatres because the Entertainment Board has the Gran Rex (Central Board Contral Contral Contral Contra theatres because the Entertainment Board has the Gran Rex (Central Cinematografica Circuit) and Opera (Lococo) corralled for local product. Ever since the Gran Rex got into trouble for refusing to exhibit "Champion is Born" (Portena Films) a picture backed by ex-boxer Luis Angel Firpo, it has had to play along with the local producers and grant them many favors.

grant them many favors.

20th-Fox has given up all idea of releasing "All About Eve" at the Gran Rex although scheduled there a month ago, while Columbia is also arranging to book "Death of a Salesman" into the Ambassador instead of the Rex although the theatre has 1,600 seats against Gran Rex' 3,500 total. The Gran Rex has shown only national product for a total of 10 weeks.

While ton American module like

While top American product like "Cyrano," "Adam's Rib," "Father's Little Dividend" or "Salesman" is Little Dividend" or "Salesman" is held back for release until a suitable showcase becomes available, too much lukewarm product is being released and damaging Hollywood prestige. Over the last six months there have been about 35 U. S. releases which did not top \$20,000.

U. S. releases which did not top \$20,000.

At the present time, "Joan of Arc" (RKO), now in a fourth week day-and-dating at the Trocadero, Libertador and Palacio del Cine theatres, holds the No. 1 position, with total gross of around \$90,000. Doing this despite cold weather plus rain. Decline in two of the theatres on the third week was only to be expected, being partly blamed on weekend traffic delays caused by the government's sealing off some streets as part of open-air acrobatic performances for the Eva Peron Foundation. "Joan" is heading for a record as high as last year's \$184,690, done in 12 weeks by "The Red Shoes."

"Cinderella," also distributed by RKO, made \$95,795 in a 20-week holdover at the bandbox Radar Theatre, and "The Window" \$54,050 in 23 weeks. These pictures combined to give RKO the highest figures of its 15-year history as a distribution unit in Argentina.

'Don Camillo' Sets New Record in Italy Plus Big Showing in France

A record local gross of over \$1,300,000 has so far been racked up by "Don Camillo" (Dear Film) in its initial Italian run. It was sock in Milan on first-run at the Capitol Theatre which lasted 61 days and topped the \$110,000 mark. Pic is now running strongly in subsequents.

days and topped the \$110,000 mark. Pic is now running strongly in subsequents.

Opening Paris run of this Franco-Italian production has repeated the Italian success. Paris initial playdate beat the previous theatre high, set by the same producer's "Fanfan La Tullpe." A sequel, "The Return of Don Camillo," is now being scripted by Giovanni Guareschi, and will go into production late this year. It will again team director Julien Duvivier with stars Fernandel and Gino Cervi.

Dear Film likewise has revealed an ambitious production-distribution program, with the trend swinging to the large-scale International product. Following Rene Clair's "Belles de Nuit" and Mario Camerini's "Bride for a Night," now ready for release, the company will handle Christian-Jaque's forthcoming "Lucretia Borgia" to be shot in Gevacolor, a Technicolor life of Pucctni which Carmine Gallone will co-produce and direct, and an Italo-German tinter, tentatively titled "Without Vells."

Legit Shows Abroad

LONDON

CONDON

(Wock ending July 19)

(Figures indicate opening date)

"After My Fashian," Anjb., (5-8).

"And 30 to Bed." Strand (10-17-31).

"Bet Your Life," Hippodrome (2-12).

"Bet Your Life," Hippodrome (2-12).

"Deep Medder." Dillectum (6-15).

"Deep Medder." West. (6-19).

"Excitement," Casino (3-8).

"Gey Deep," Piccadilly (6-12).

"Gebe Revue," Globe (7-10).

"Innocents," Majesty's (6-12).

"Love of Celeneis," Whyn. (6-23-51).

"Med Calishan," Garrick (3-27).

"Mullibaniers," New (6-30).

"Much Ade Nething," Pheenix (1-11).

"Penix p Ficcadilly, Pr. Wales (4-10).

"Penix p Ficcadilly, Pr. Wales (4-10).

"Penix p Ficcadilly, Pr. Wales (4-10).

"Penix p Fiscadilly, Pr. Wales (4-10).

"South Pacific," Drury Lane (11-51).

"Seaguils Sorrente," Apollo (6-14-50).

"South Pacific," Drury Lane (11-51).

"Sweet Madders," "Audeville (3-21).

"Under Sycamers," St. James (4-23).

"Under Sycamers," St. James (4-23).

"Woman of Twilight," 'Cir Pala (6-10).

"Woman of Twilight," 'Cir Pala (6-10).

"Young Elliz," 'Criterion (4-2).

"Young Elliz," 'Criterion (4-2).

MEXICO CITY

(Week ending July 12)
the is Girl," Colon.

(a, They and the Eff," Ideal.

a Tartume," Molier.

(et Backs," Bolivar.

dela's Gift," Carncol,

dela's Gift," Chopin.

MADRID

MADRID

(Week ending July 5)

"Devuelveme mi senora," Albeniz

"Eva no saile dei Peraiso," Alcenza,

"Los quetro besos," Alvarez,

"Samson and Lilly," Comico.

"Two Millions for Two," Fuencaral.

"Imperial Violeites," Lope de Vega,

"Las m'letas," Guerrero.

"This Way 16 Andisula; Price,

"This Way 16 Andisula; Price,

"Thirma de seda," Zarzucia,

"Flarnas de seda," Zarzucia,

PARIS

(Week ending July 19)

"Beau Dimanche," Michodiere.
"Chanteur de Mexico," Chatelet.
"Cia Marcel Marceau," Sarah Bernhardt. "Cie Marcel Marceau," Sarah Bernardt,
"Dielogues des Cermeiltes," Hebertot.
"Don D'Adele," Warram.
"Don D'Adele," Warram.
"Du Cog L'Ane." Comedie,
"Duchess D'Aigues," Michel,
"Eternei Mari," Calte, Montparnasse.
"Galles L'Escadreen," Porte St Martin.
"Galles L'Escadreen," Porte St Martin.
"Galles L'Escadreen," Porte St Martin.
"Gallarde Aventure," Potiniere.
"Gay Paris," Casino de Paris,
"Gay Paris," Casino de Paris,
"Gay Paris," Casino de Paris,
"Jesus L'Escadreen," Potiniere.
"Huches L'Escadreen," Nouveautes.
"Jesus L'Escadreen," Nouveautes.
"Lysistrate," Homour.
"Marcel," Bernhardt.
"Medecin Maisre—Elle," Renalssance.
"Marcel," Bernhardt.
"Medecin Maisre—Elle," Renalssance.
"Occupe-Tei Minimum," Palais-Royal,
"Ombre Chere," Edouard.
"Ombre Chere," Edouard.
"Ombre Chere," Edouard.
"Ombre Chere," Edouard.
"Petite Femme Loth," Montp. Baty.
"Phedre," Gramont.
"Pleile Femme Loth," Montp. Baty.
"Phedre," Gramont.
"Plucau," Arbigu.
"Ruy Blas," Charles de Rochefort.
"St. Agnes Des Souris," Lanery,
"Vale des Aufres," Afeller.
"Vale des Aufres," Mogador.
"Vrale Felie," Folica-Bergere.

SCOTLAND

(Week ending July 19)
"Happy Marriage," Lyceum, Edinburgh,
"To Derethy A Sch," King's, Glasgow,
"Half-Past Eight," Royal, Glasgow, and
ing's, Edinburgh, ig's, Edinburgh. The Legans," Metropole, Glasgow. 'Morgan Shew," Pavilion. Glasgow.

AUSTRALIA

AUSTRALIA

OWCek ending June 13)

To Desithy, Royal, Sydney.

"Kwits a Desithy, Royal, Sydney.

"Kwits a The Men," decreury, Sydney,

"Arms a The Men," decreury, Sydney,

"Seasylis Over Serrents," Comedy, Mel.

"Tourist Trade," Royal, Adelaide.

"See Hew Run," Maj., Brisbane.

"Tommy Trinder show," Tivoli, Mel.

"Tommy Trinder show," Tivoli, Mel.

"Cassine," Empire, Sydness, Mel,

"Cassine," Empire, Sydness, Mel,

"Annie Get Gun," Maj., Melb.

IRELAND

(Week ending July 12)
"Leve Let Loose," Opera House, Belfast,
"Felies Francaise," Empire, Belfast,
"Smilln" Threugh," Opera House, Cork,
"June and Paycock," Abbey, Dublin,
"Brigadeon," Gaiety, Dublin,
"Three Sisters," Gate, Dublin,

BUENOS AIRES

BUENOS AIRES

(Week ending June 19)

"Mal Russyra," Apolo.
"Las lasgimas tambien," Atenco.
"De Rispana Liese," Argentino.
"De Rispana Liese," Argentino.
"Las Molistas," Connedia,
"Charles," Connedia,
"De la Checra ai Paincetei," Comico.
"El Diabie en al Taisfeno," Corrientes.
"F.B." El Nacional.
"Fersisn Bleed," Marconi.
"Lishted Lamp," Comico.
"Lishted Lamp," Comico.
"Lishted Lamp," Comico.
"Lishted Lamp," Comico.
"Lishted Lamp," Locale.
"Ladrencito." Spiendia.
"Jevabel," Lissalle.
"Jevabel," Lissalle.
"Jevabel," Lissalle.
"Jevabel," Nevo.
"Hombres en mi Vida," Smart,
"Oles Liens de Ampr," Vers.
"La Verdad Eris Tu," Pat.

TOURING BRITAIN

IOURING BRITAIN

(Week ending July 19)

"Blue For Bay," Hipp, Golder's Green.

"Risadeon," Opera Known Belfast,

"Caravuel," Pavilion, Bonon Belfast,

"Caravuel," Pavilion, Bonon Belfast,

"Gest Bay," Hipp., Salordenouth.

"Gest Bay," Hipp., Salordenouth.

"Godnight, Visina," Royal, Newcastle.

"Godnight, Visina," Royal, Newcastle.

"Kellew," Finne of Wales, Cardiff.

"Kila, Bay, Bay, English, Morphol.

"Kila, Theory, English, Morphol.

"Kila, Theory," Royal, Bath.

"Marry Widew," Hipp., Coventry,

"My Wife's Lodger," New, Northamp
"My Wife's Lodger," New, Northamp
"My Wife's Lodger," New, Northamp
"Marry Wide's Lodger," New, Northamp
"My Wife's Lodger," New, Northamp
"My Marry Royal, Bath."

"My Wife's Lower, Arch, Architectum, and Architectum, and

Commercial, Semi-Govt. Backers Vie For Foothold in Japan's TV Future

Future of television in Japan is clouded by conflicting claims of advocates for commercial IV, and sponsors of a semi-government advocates for commercial IIV. and sponsors of a semi-government control. With the Radio Regulatory Commission, Japan's counterpart of the U. S. FCC, set to act soon on five applications which have been filed for the three available channels in Tokyo, it meems certain no regular telecasts can be (Continued channels 1.102) (Continued on page 102)

McEldowney Raps Film Star System in Vienna: Prepping 2d India Pic

Prepping 24 Inia Pic.

Vienna, July 15.

Kenneth McEldowney, producer of "The River" hit Vienna on his way back to the U. S. drom the Berlin Film Festival. In a press conference staged by UA's new distrib for Austria, Constantine Films, McEldowney rapped the star system and pointed to "River's" b.o. as proof that good pix, well produced, can make a profit without names. Press meet for McEldowney was the first event of its kind since the war in Vienna outside the MPEA structure, with that outfit phasing out its operations as of August.

McEldowney said it would be unfair to charge his total outlay of close to \$1,000,000 in India to transport all Technicolor eguipment and arcs all the way to the Orient to get the hall rolling Second film, "Kedda," an adventure in elephant hunting, is already in pre-shooting stage in India, McEldowney reported.

He also stated he has no definite plans for further production away from India.

'GLOBE REVUE' LOOKS SET FOR RUN IN LONDON

The "Globe Revue," successor to the "Lyric Revue" which folded recently, opened at the Globe Theratre last Thursday (10) under Ternent Productions management, after a short out-of-town tryout.

Revue is a click, sophisticated production, not reaching its predecessor's standard, but, it looks set for a profitable run.

Principal players are same as in "Lyric," with leads taken by Graham Payn, George Tenson, Dora Bryan and Joan Real Music is by Richard Addinsell, Charles Zwar and Donald Swan, with lyrics and sketches by Arthur Macrae and Paul Dehn. Noel Coward has written a new number for the production.

Judd Sets 'Delight' Sked For Filming in India

For Filming in India

London, July 15.

Forrest Judd, chief of Film Group of Hollywood and FG Films of London, is here liming up a second Technicolor production for India to follow his "Monsoon," which has its world preem at the Wenice Film Festival next month. Lensing is scheduled to start Dec. 1, and film will be made entirely on location in Jaipur and in the Minerva Color Studios, Bombay.

New film will be titled "The World's Delight" and Robert Graves is now writing the screen-play at his home in Majorca. Will Price, who has been inked as director, joined Graves last week to collaborate on the script. Starring roles will be played by Ursula Thiess and Frank Sundstrom, with Eric Pohlmann featured. Claude Renoir will de distributed in Britain through Grand National.

Barrier Preem to Aid RAE

London, July 8.

London, July 8.

World preem of David Lean's
"The Sound Barrier" at the Plaza
July 25 is to be in aid of the Royal
Air Force Benevolent Fund and
the RAF Assn.
The pic, which was made via the
Alexander Korda organization,
stars Ralph Richardson, Ann Todd,
Nigel Patrick and John Justin.

Coronation Musical, With Neagle, Set to Preem

Manchester, Eng., July 8.

Tom Annold's British Coronation musical, "The Glorious Days," will preem here July 30, with cast of 75. Anna Neagle, English pic star, will play seven different characters, two being her film characterizations of Nell Gwynne and Queen Victoria.

Show goes on to Glasgow in the fall, at the Alhambra Theatre. It's skedded to reach London in Feb-

skedded to reach London in February.
Piece is a modern play with interpolations of music, dancing and ceremonial covering the period of King Charles II and Nell Gwynnie, the Victorian court of England, and a kaleidoscopic impression of the last 40 years.
Robert Nesbitt, who'll also stage, is co-author with Harold Purcell. Additional scenes and dialog are by Miles Malleson. Musical score is by Harry Parr Davis, who has interpolated pop numbers of the 1914-18 war period.
Four leading men will support Miss Neagle in "The Glorious, Patrick Holt, James Carney and Olaf Olsen. Poris Zinkeisen, Tanya Moisewitch and Anthony Holland have designed settings and costumes.

Tourists Hypo Madrid Legit

Madrid, July 8.

In spite of the heat, there are still 14 theatres open in this capital, all with light fare, and all doing from reasonable to good biz. Reason of this unforeseen good summer season is the great influx of tourists who fill the stalls, especially of houses which provide typical Spanish fare.

The Madrid Theatre, three-thousand seating, is doing well with the Lacareel Palomares company in a repertory of zazuela

with the Lacareet Patomares company in a repertory of zarzuela revues. The Teatro Pavon has zarzuela company of Anton Navarro, and is also doing okay.

Shows presented at the Price combine a stage and ring spectacle. The Comedia, Latina and Zarzuela offer professors of unade contributions.

offer programs of vaude acts in which Spanish songs and dances predominate, presented by talented

predominate, presented by teaching predominate, presented by the specialists.

The revues, with a strongly local flavor, are well patronized, especially the 11 p.m. house, by the Spanish public in general. Company of Guadalupe Sanpedro, Lucky Soto and Luis Pena is at the Alcazar and presents, with frequent changes, its repertory of light comedies and farces. Being the only company in town, it re-

straight company in town, it re-ports okay biz.

It's likely that the 14 theatres at present open in Madrid will con-tinue busy through the fall.

Canada, N. Zealand Send Entertainers to Korea

Entertainers to Korea
Tokyo, July 1.
Morale among troops of the First
Commonwealth Division in Koreais expected to be hypoed by arrival
this summer of entertainers from
Canada and New Zealand. Canadian troupe aiready has arrived
and begins its tour of Commonwealth units this month. Included
in group are Cammie Howard and
his Brading's Western Five. Three
of its members—Jean Cloutier,
Cammie Howard and Marc Lafortune—also play in the Ottawa
Philharmonic Orchestra.
New Zealand concert party of
three men and two women will
arrive in Korea July 3. Another
show is set to hit the Kimchi circuit
in August.

Pablo Romero To Produce in Mex Mexico City, July 8.
A syndicate to produce a series of pix in English and Spanish has been organized here by Pablo Bush Romero. First film in English will be titled "Saturn's Ring" and is budgeted at \$200,000.
It is scheduled to start in September.

Jail-House Seats

Bogota, July 8.
A promoting impresario never loses hope.
When Argentine Gregorio Ravic was jailed on charges of passing had checks, his American opera troupe, strain ded. without funds, formed a cooperative to raise formed a cooperative to raise money via benefit perform-ances to pay the hostelries. Ravic, behind bars, sent a note to the performers to put aside two tickets for one of the shows for his new-found friends, the head jailer and his wife.

Show Biz, Tourist Trade Hit by Mex **Election Rioting**

Mexico City, July 8, Seven-hour rioting up and down the local main stem yesterday (7), day after the presidential elections, was a stiff blow to amusement bir another setback to tourist

trade.

Rioting began in the late afternoon and lasted until midnight.
Trouble started in front of the
swank Cine Alameda, at which
With a Song in My Heart! (20th)
is current, when police tried to
break up an announced but unauthorized mass meeting. Tear gas
was coplously used.

unotized mass meeting. Tear gas was coplously used.

Alameda and 12 other cinemas in the trouble zone immediately closed. Cinemas made cash refunds to nearly 10,000 customers, taking a \$2,000 loss. That night's performance of "Manon". By the National Opera Co. at the Palace of Fine Arts was cancelled, but raincheeks given customers. Cancellation wasn't due to any scart nesseof patrons but because singers were bothered by tear gas. But they were all in top form next night.

Riot has cut tourist trade, Travel Riot has cut tourist trade. Travel agencies report many cancellations and postponments, particularly by U. S. customers. Hotels announce 15%-20% drop in biz since the affair. Restaurants in the trouble zone are doing much less trade than before. Air lines, railroads and other transportation companies suffered a sharp drop in passenger biz even before, from July 4, two days before the elections, not only from the U. S. but from other tourist sources in the Americas. Rumors of a revolt, on or about election day made visitors shy.

Conditions are now normalizing.
Police and troops continue
alerted throughout the country,
though the Ministry of National
Defense continually announces
"All quiet everywhere."

SOLID B.O. DOWN UNDER WITH SOCK PIX PRODUCT

WITH SOCK PIX PRODUCT

Sydney, July 8.

One of the strongest marquee lineups in this territory presently is proving good b.o.

Outseander in five theatres simultaneously is Metro's "Streetcar" in sock, with "Thunder on Hill" (U), "Sailors Three" (Par), "Browning Version" (BEF), (7th week); "The River" (UA), (6th week); "The River" (UA), (6th week); "Close to My Heart" (RKO), "The Mob" (Col), "On Dangerous Ground" (RKO), and "Anne of the Indies" (20th), very strong.

Foreign outstander is "La Ronde" (Kapferer) in 22nd week.

Melbourne Lineup
Melbourne, July 8.

Current lineup here includes
"Streetcar" (WB), "Singin' in
Rain" (MG), "Bright Victory"
(U), "Blue Veil" (RKO), "La
Ronde" (Kapferer) (20th week);
"Dark Page" (Col), "Frogmen"

Brisbane Leaders
Brisbane, July 8.
Leaders here are "My Favorite
Spy" (Par), "One Wild Oat"
(BEF), "Angels & Pirates" (MG).

Adelaide Toppers
Adelaide, July 8.
Tops here are "Here Comes the
Groom" (Par). "Kangaroo"
(20th), "Harriet Craig" (Col).

CEA Boycott Threat Snarls Chance Of BBC-TV, Brit. Pix Industry Tie

M. Taxi' Cited as Best French Film at Vichy

French Film at Vichy
Paris, July 15.
The Vichy Film Fest wound up
this week at the bubbling water
resort. The fest is strictly touristic
and commercial in aim. It hypos
the resort and gives French pic producers a chance to get fall product
before the public. Prizes are given
by public referendum as they vote
for their faves.

This year the fans gave their
kudos for the best French pic to
"Monsieur Taxi," the Andre Hunmebelle film about the tribulations
of a loquacious Parisian hackie.
The best foreign film was Alberto
Lattuada's "Anna" with Sylvano
Mangano, the sexy lass of "Bitter
Rice." Best thesp prize went to
Michel Simon for his work as the
cabbie in "Taxi." Best foreign
tehsping went to Mangano for
"Anna," and best French thesp
prizes went to Catharine Brard and
Jacques Dumesmil.

Israeli Show Biz **Tumbles**; Pix Hit

During the last four weeks, business in all places of entertainment has dropped approximately 30%. Reason for this sudden, sharp drop is the downbeat economic situation.

has dropped approximately 30%. Readon for this sudden, sharp drop is the downbeat economic situation. Ever since introduction of the new exchange rates, as well as the 10% compulsory-loan and exchange of bank notes, a great shortage of money has been felt by everybody. Scarcity of money has resulted in less frequent visits to places of entertainment. For instance cinemas, which never suffered from lack of attendance on account of prices, are most severely hit. While operating at 75% capacity until two months ago, they are now working only at 50%. As result of the increase in cost of living, exhibs were forced again to increase their admission fees, which has had an adverse result, inasmuch as the public cannot afford to buy expensive tickets and stays away from the cinema altogether.

On top of that, transport facilities have been cut down and buses stop at 11 o'clock at night. As result, cinemas had to advance their evening performances to 7 and 9 p. m. instead of 7:30 and 9:30.

From Sunday, July 6, until Aug. 16, double (daylight) summer time is being introduced, which means that it gets dark at 9:15 in the evening. This, too, will have a bad effect on cinemas, theatres and coffee-houses, which will not be able to operate properly. Cinemas, for instance, as result of Rabbinical laws, cannot start their first performance on Saturday, inght (best day of the week) before end of the Sabbath. This will mean that instead of two shows on Saturday, they will be able to give only one show.

Fire Causes \$80,000 Loss at Cine-Citta

Loss at Cine-Citta

Rome, July 8.

Fire last week destroyed one of Cine-Citta's large studio buildings, causing an estimated damage of about \$80,000. Cine-Citta, located on the outskirts of Rome, is considered Italy's largest film plant. Fire broke out while Austrian director G. W. Pabst was doing a scene of his current Italian production, "The Voice of Silence," starring Italo actor Aldo Fabrizi.

Considerable damage was done to the wardrobe department of the Cines Co., producers of the Pabst pic.

'DINNER' FOR LISBON

"New Lisbon," a revue, will close end of the month at the Teatro Monumental, to be succeeded by a straight legit group.

Latter will present "The Man Who Came to Dinner," by George Kaufman and Moss Hart, translated by Armindo Blanco and Correia Ribeiro, and starring Joao Villaret.

Any lingering hopes of a two way traffic of cooperation between the BBC-TV and the British motion picture industry have been shattered by uncompromising de-cision of the Cinematograph Exhib-itors Assn. to boycott producers and distributors who offer their product for video. Edict puts end to suggestions of a rapprochement that have emanated from producer circles during the past few months.

Efficies during the past few months.

Hitherto the CEA attitude has been restricted to barring from cinema screens all product which has been transmitted on TY; but the new development is of a more far-reaching character and likely to eliminate all screen time on British TV programs.

CEA decision if supported by

British TV programs.

CEA decision, if supported by other sections of the industry, will mark the end of all BBC hopes of securing film product for inclusion on TV programs. In joint talks with the industry over the past months, TV heads had been campaigning for a greater measure of cooperation, and had intimated that if this wasn't forthcoming they might be compelled to end the "Current Release" program which each fortnight features extracts from upcoming West End and general release attractions.

BBC demands were designed to

eral release attractions.

BBC demands were designed to enable TV to fill part of its afternoon program time, and there had been indications that producers and some distributors were willing to negotiate an accommodation in return for the boost the industry received from the "Current Release" feature.

lease^a feature.

The CEA declaration, which was carried at its Llandudno conference last week, indicates the association will play no part in further talks with the BBC. It wants to see a tangible measure of cooperation, particularly so far as theatrical video is concerned, before it is ready to modify its attitude.

Bad-Check Impresario Lands U.S. Opera Troupe In Colombia Hot Water

Bogota, July 8.

American opera troupe, including Met stars Nicola Miscana, Salvatore Baccaloni, Jean Madeira and Graci-ela Rivera, stranded in Colombia eta Aivera, stranded in Colombia when Argentine impresario Grego-rio Ravic was jailed for rubber checks, is scheduled to leave Thurs-day (10) via special plane for New York.

York.

Group of 42 warblers, musicians and some wives had been in Colombia for over four weeks, doing what locals described a phenomenal biz. Everything was okay until last week, when Rayle was jugged. Singers claimed he began to stall on salaries last week and the axe fell as a result of a couple of local papers asking his arrest after his checks for advertising bounced. Rawle was in jail several days, released when a friend made the bad checks good.

Vladimir Lubarsky, New York

checks good.

Vladimir Lubarsky, New York agent who lined up the company, said the performances in Bogota, Cali and Medellin grossed over 320,000 pesos (\$128,000 U.S.). What happened to the coin is the \$64 question. Sum included 20,000 pesos from the Colombian Ministry of Education. Lubarsky claims he got stuck along with the artists, nabbing only 900 pesos out of the bankroil.

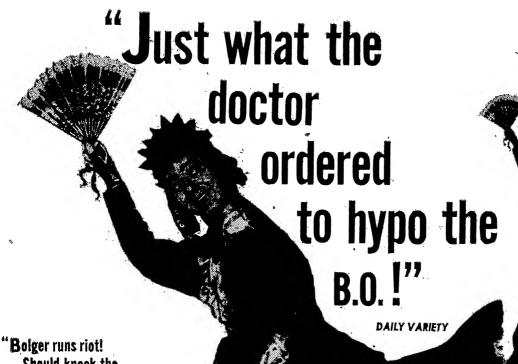
When the gaucha impression was

When the gaucho impresario was jailed, the chorus members found themselves without money to patheir hotel bills. Moscana, Baccaloni and Bruno Landi got the com-

been note bills. Moscana, Baccaloni and Bruno Landi got the company to form a cooperative and
gave three performances without
pay at the Cine Colombia, a 2,800seater, in order to raise money to
pay the chorus' hotel bills.

Originally company included Jan
Peerce and Robert Weede, who returned to U. S. several weeks ago
to fulfill commitments.

It was the first time in many
years that Bogota had seen bigtime
opera, and everything seemed to be
going smoothly until the final week
and the bad cheek incident, Ravic
is married to June Preston, soprano
from St. Louis, who appeared in
several performances here.



From beginning to end, from the first song-anddance number to the romantic finish, the picture spells entertainment with a capital E!"

M. P. HERALD

Should knock the customers silly and make the exhibitor exceedingly thankful!" FILM DAILY

lust about the most perfect musical to come the exhibitor's way in years! There is everything right about this picture and nothing wrong. Has every thing to lin 'em up at the box office an be a terrific moneymaker everywhere!" SHOWMEN'S TRADE REVIE

Everybody's a Fan for

RAY BOLGER in

NOW IN ITS 4th WONDERFUL WEEK

ALLYN MCLERIE SCREEN PLAY BY DIRECTED BY JOHN MONKS, JR. DAVID BUTLER Dance and Production Numbers Staged by MICHAEL KIDD

Dance and Production Numbers Staged by MICHAEL KIDD

An exceptionally strong contender at the box office.
Lavish and hilarious and will give great delight to millions!"
HOLLYWOOD REPORTER

"Go to see it and have fun!" A

"Top-notch! Bolger will have audiences singing with him wherever the picture is shown!" N.Y. DAILY NEWS

"All the gay abandon and sweep that it had on the stage!
Delightful!"

N. Y. TIMES

"It's perfect! Ray Bolger is the greatest comedy dancer of this era!"

N. Y. MIRROR

Overwhelmingly mirthful! Bolger's greatest triumph!"

N. Y. WORLD-TELEGRAM-SUN

A song-loaded, comedycrammed package of entertainment! Top box office!"

Should prove to be

INDEPENDENT FILM JOURNAL

Bolger's as wonderful on the screen as on the stage!"

N.Y. JOURNAL-AMERICAN

"This will be cheering

This will be cheering news to the multitudes!"

Warner's big money-maker of the year!" VARIETY

COLOR BY ECHNICOLOR

res Charley

AT RADIO CITY MUSIC HALL

Brit. Pix Exhibs **Warn Parliament On Film Attacks**

London, July 15.

As a prelude to a film industry debate which opens in the House of Lords tonight (Tues.), the general council of the Cinematograph Exhibitors Assm., at its conference in Liandudno, launched a new broadside against the supporting quota, which, it claimed, was leading to "a reign of terror conducted by vested interests in Parliament."

Tonight's Parliamentary debate is to be opened by Lord Archibald, former Rank producer, and arises from a formal motion drawing attention to the National Film Finance Corp. and the film industry. It will be the first major debate of this Parliament other than the discussions providing additional coin for the Film Bank.

At the CEA conference, debate was opened by Theo. H. Filgel's stone, former president of the association, who pleaded with the major circuits not to "prostitute the entertainment on their screens" by showing second feature quota which they had no right to offer to patrons. The industry was being frightened into fulfilling the quota and that was never the intention of the Quota Act.

Sir Alexander 'B. King, prominent Scottish indie exhib, described the Surfacket," while Cecil G. Berstein, of the Granada group, averred that circuits were elevating second features.

Overriding view of the conference delegates emphasized, the need for keeping MP/s aware of the

features.

Overriding view of the conference delegates emphasized the need for keeping MP's aware of the real facts so that Parliament and the country would get a proper perspective of the situation and thus counter the "pernicious methods" of attack that were now developing in the House of Commons.

Arbitration :

Continued from page 5

president of the Motion Picture

president of the Motion Picture Assn. of America, last Thursday (10). Advised by sales managers of the theatre associations' demands, Johnston said he would "check to see if some arrangement could be worked out."

Over the past couple of months, two fullscale meetings of industry excess were convened in the overall effort to develop the arbitration plan. Last of, the two sessions, early this month, was adjourned, with little progress achieved beyond the appointment of the committee to take another crack at resolving differences.

The group named were: for exhibition, Abram Myers. and Wilbur Snaper (Allied), Herman M. Levy, and S. H. Fabian (TOA), Emanuel Frisch, Metropolitan Motion Picture Theatres Assn.; for distribution, Austin C. Keough (Paramount,) Adolph Schimel (Universal), Al Lichtman (20th-Fox), Abe Montague (Columbia) and William F. Rodgers (Metro).

The exhib team is represented as holding firm in its assistence on making: arbitrable 'the institution of competitive bidding by distribs in all cases where it is uncalled for and undesired by exhibs. TOA and Allied, from the start of bidding, have been outspoken against it. Allied's Myers has taken the position that bidding a small indie operator to compete with an affiliated rival on the same bargaining basis.

In any event, the distrib reps at the negotiating table balked at the

fillated rival on the same bargaining basis.

In any event, the distrib reps at the negotiating table balked at the exhib demands, leading to the present snag. Distribs contended that bidding is the only means in many cases to license pix on an equitable basis.

Online in some trade circle.

requitable basis.

Opinion in some trade circles now is that the film companies, via the requested meeting with the prexies, must yield on a good portion of the disputed competitive bidding issue. The "or else" is that the several years of informal discussions within the trade on setting up an arbitration program, and the formal conclaves over the past months, will add up to just so much wasted time and motion.

C.P. Skouras, Geo. Hoover Appointed Co-Chairmen Of 1953 Variety Clubs Conv.

With the International Variety Convention scheduled to be held in Mexico City pext spring, International Chief Barker Jack Beresin last week named Fox-West Coast Theatres prez Charles S. Skouras and Miami Tent member George Hoover as co-chairmen of the event. Upcoming conclave will be the first internations' convention staged by the Variety Clubs in any country outside the U. S., with exception of last winter's mid-winter meet held in Toronto.

Luis Montes, organizer and 1st Chief Barker of the Mexico City official committee in making convention arrangements. Arrange-

convention arrangements. Arrange-ments are also being made by Skouras and Hoover to charter spements are also being made by Skouras and Hoover to charter special planes to fly delegates to the affair.

Skouras and hoover to charter special planes to fly delegates to the affair.

In addition, Beresin named several other committees to help implement the Variety Clubs' charitable work. Those appointed to the International and Foreign Committee include John Harris, R. J. Fitzgibbons, Luis Montes, George Hoover, Charles 'Skouras and C. J. Latta. International rep at large is Edward Emanuel, Edward O'Connor is serving as Far-East rep and Latta is acting as international European rep. International European rep. International Fixers are Edward Shatton and Ezra E. Stern.

Meantime, the public relations program for Variety Clubs International has been augmented by formation of a publicity advisory board. It will advise upon such events as the Variety Clubs' 25-year celebration to be held in Pittsburgh in November. Panel comprises Jack Alicoafe, Martin Quigley, Abel Green, Joe Schoenfeld, Jay Emanuel, W. R. Wilkerson, Ben Shlyen, Tom Kennedy, Mp Wax, and Hye Bossin.

5 Theatres Threaten To Fold If Tax Isn't Lifted

Bethlehem, Pa., July 15.
Owners of five picture theatres
in Bethlehem threatened to close
their theatres unless the amuse-

their theatres unless the amusement tax in Bethlehem is reduced. The owners of the Boyd, Globe, College, Palace and Nile told Bethlehem city council that there has been a 50% drop in business since Feb. 1, 1950, when a 10% amusement tax went into effect here. They pointed out with the 20% Federal tax, theatre-goers now have to pay a 30% tax on all tickets and that, in addition, cost of operation has tripled in recent years.

. P.R.'s 55c Pic Min.

Washington, July 15.
A minimum wage of 55c an hour for the picture industry in Puerto Rico was set yesterday (Mon.) by Department of Labor.

An agency official said no oppo-sition had been filed to the in-crease, which was proposed last month.

NLRB Orders Transfilm Vote Washington, July 15. National Labor Relations Board has directed that elections be held has directed that elections be held to determine whether production employees of Transfilm, Inc., N. Y., which makes pictures for TV, desire to be represented by NABET, IATSE or neither.

Jessel for Coke

Continued from page 1 :

mercial, implied or otherwise; and 2, it permits traveling the show for local dealer tieups.

Jessel meantime is being booked around at \$2,000 and \$2,500 as speaker at affairs that range from the Concord Hotel (in the Catskills) this past weekend to Berkeley College.

Jessel asked for and got his release from 20th-Fox, where he was long a producer, but may wind up back on the lot under a bid from Darryl F. Zanuck for his biopic to be called "Tales of Jessel," with Danny Thomas possibly personat-

Story Scarcity

thor won't sell), most lots don't see

thor won't sell), most lots don't see it.

Book is said to lack plot. It's about a Virginia gal whe moves to Texas, where she raises her children. First of six installments started in the June issue of Ladies Home Journal. It will be published by Doubleday in December and is a Book-of-the-Month Club selection. Studio selectivity is so great now that, despite those attributes, there's no Hollywood enthusiasm. Ernest Hemingway's new volume is said definitely, not to be a pic, although its literary values are being lauded by story eds. Titled "The Old Man and the Sea," it's a 30,000-word novelette. Reportedly Life will reprint it in full in a-September issue, it will, be published in a book by Scribner's, and it is a dual B-of-the-M choice.

It is the story of the 36-hour fight of an old fisherman, his luck gone, with the biggest marlin ever caught. He's unable to land it, he's so exhausted, and it gets eaten by sharks, so that all he brings back is the skeleton. There's no other plot.

On the brighter side, so far as the studios are concerned is Tom Costain's "The Golden Chalice;" a story of the Holy Grail. It is seen as a possible challenge to 20th-Fox's upcoming religious spec, "The Robe." Story eds crystal ball it definitely as a bestseller and very likely a screen buy.

Also slotted for fall publication is one of the longest novels on record—exceeding "Gone With the Wind" or "Anthony Adverse." It is titled "The Hills of Sironia" and is a firster by Madison A. Cooper, Jr. It will run about 1,750 pages (840.000 words) and be published

is utiled "The Hills of Sironia" and is a firster by Madison A. Cooper, Jr. It will run about 1,750 pages (840,000 words) and be published by Macmillan in two volumes for \$10.

\$10.

It's so long that none of the stuios that have seen it so far has determined whether it is a screen story or not. Curiously, it is also about Texas. The "Sironla" in the title is the name of a mythical town, said to be Waco, where the author lives. It won the Houghton-Miffiin Fellowship prize.

Jap Sex-Problem Films Stir Unusual Interest: 'Harmful Effect' Claim

Harmful Effect' Claim
Tokyo, July 8.
Sparked by the successful Japanese run of Leonide Moguy's Italian sex-educational film, "Tomorrow Is Too Late," studios here have jumped on the bandwagon with two adolescent problem films already released and others in the making. Caught in the strange switch to democracy, Japanese youth has a serious problem about what to do sex-wise about new freedoms, and the situation has resulted in some scandalous incidents. Sex education of youth has become a matter of deep public concern, and the two completed films are worthwhile contributions to the problem, although neither offers an actual solution.

Better of the pair is Shin Toho's "Wakatthina August 1910"

solution.

Better of the pair is Shin Toho's "Wakaki-hi-no Ayamachi" ("Erring Youth"), centered around a group of high school girls about to graduate. Awakened by first stirrings of sex, one girl is seduced by a strange youth she meets in a gay entertainment district. She is

rings of sex, one girl is seduced by a strange youth she meets in a gay entertainment district. She is brought to a normal attitude toward her experience by an understanding woman teacher who had made a similar mistake in her adolescence. Young girl is sensitively played by Sachiko Hidari. Shochiku's entry, "Musume-wa Kaku Kogi Suru" ("How a Young Girl Protests"), tells how a mother tries to steer her daughter away from mistakes similar to her own youthful errors. Her efforts, overly strict and narrow minded, have a contrary effect. Leading role is played by Kyoko Kami of the Shochiku Girls' Opera Troupe. Veterns Haruyo Ichikawa and Kuniko Ikawa lend support.

Ikawa lend support.

Films have been criticized by reviewers as "hav-Films have been criticized by some Japanese reviewers as "having harmful effect on arousing sexual instincts of young glrls." Second-run exhibs are playing up reroticism in both films. Shin Toho job contains a sequence in a dance hall known in Japan as "avec time," when lights are lowered, orch plays seductively and slowly while couples sway together, rooted to one spot and close to each other. Second-run houses are ballying the film as "Avec Festival."

U.S. Distribs Selecting Reps in Vienna, Since **MPEA Moves Out Soon**

Vienna, July 1. With the Motion Picture Expo With the Motion Picture Export Assn.'s Austrian operation skedded to definitely cease Sept. 1, the major U.S. companies have been lining up their local reps and are already selling fall contracts to exhibitors. Robert Schmitt, Metrochief, formerly in Cairo, heads the Viema office for a combined Metro-20th-Fox sales setup which will share the former MPEA office space and projection room with a Paramount-Warner combo. Latter is headed up by Louis Kanturek, who was MPEA Continental chief operating out of Prague until Commie pressure forced a retreat to Vienna. Vienna.

Wolfgang Wolf, MPEA Austrian boss from 1947 to 1951, came back briefly to open Metro operations and then transferred to Caracas, Venezuela, with Schmitt's arrival

All other U.S. companies have appointed Austrian distribs to rep them in this territory. Columbia is sold through Union Film; Universold through Union Film; Universal International is repped by International Film (no relation); RKO has named Sascha, biggest Austrian distrib. UA, Republic and others are still in negotiating stages. But it looks definite that the Par-Warner and Metro-20th combos will be the only direct homeoffice branches.

1-Reelers on Painters Set for Fox Distrib

20th-Fox has set a series of seven one-reel subjects about noted painters and their works for release starting in September, it noted painters and their works for release, starting in September, it was disclosed in New York last week by short subjects sales manager Peter J. Levathes. Group was turned out by Boris Vermont in museums and galleries of Italy, England, France and Holland.

England, France and Holland.

Associate producer on the series was Marllyn Silverstone, dughter of Murray Silverstone, 20th-Fox's foreign chief, Lensed in Technicolor, the subjects include: "Curtain Call"—Degas; "I Remember the Glory"—Botticelli; "Light in the Window"—Vermeer; "Birth of Venus"—the Renaissance period; "Joy of Living"—Renoir; "The Young Immortal"—Raphael, and "The Night Watch"—Rembrandt.

5 RKO Pix at Work

Hollywood, July 15.

RKO hits a two-year production high with four films rolling and a fifth starting next Monday (21).

"Blackbeard Pirate." "Murder,"

"Break-Up" and "Difference" are now shooting with "Never Wave at a WAC" rolling next week at Fort Lee, Va.

Greenberg to Red Cross

Washington, July 15.
Kenneth Greenberg has been
named chief of the American Red
Cross Audio-Visual Division under
Louis C. Boochever, director of
Red Cross Public Relations.

In his new assignment he will be responsible for radio, television, motion picture and graphics presentation. He replaces Charles Sterritt, who has joined the Columbia Broadcasting System as regional sales manager in Detroit,

Hope Explains

Continued from page 2

as been announced on the air, have no intention of making good on their promises.

"There's a much brighter side to the whole picture," Hope declared. "The cerebral palsy show we did on KECA-TV in Hollywood May 24 brought in pledges of \$286,000. But up to this point we have received \$342,000 in cash, and the money's still coming in."

Hope said he thought the excess resulted from the fact that the public was so deeply touched by the kids on the show that they later decided to up their original contributions. He also explained that while televiewers knew that it only took a set sum to send the Olympic team abroad, there was practically no limit on what could, be spent for treatment and care of CP sufferers, so they dug a little deeper in their jeans.

Only Cinema Biz Holds Up in Arg.

Buenos Aires, July 8. Over the last month or two a recession has set in here. With the exception of film theatres exhibiting top product, show biz is not doing as prosperously as it was this time last year. The luxury trades are up against sales "resistance" on the part of consumers, and sales of electrical appliances, phono-

of electrical appliances, phonograph sets, disks any many other items are practically negligible.

An outstanding symptom of this recession is the sliump in number of tickets sold for football (soccer) matches over weekends. This is the most popular entertainment, and although the Football Association's receipts are higher by comparison with last year's total, it was due to a recent boost in prices. The 12 first-division champlonship matches played in the first six months of 1952 played to 166,664 fewer admissions than last year.

166,664 fewer admissions than last year.

The slump cannot be blamed on television because there are only around 1,000 to 2,500 sets actually in use, and the small crowds outside radio stores to view the big matches on sets installed in windows can't make all that difference. Plummeting sales in other lines make it obvious that the drop is due to lower purchasing power. There is still no decline in race-track betting which is still verying business. At two ordinary April race meets at the Jockey Club track at Palermo, total betting was \$1,732,826 and \$1,464,594 respectively. On April 27, at the San Isidro race-track just outside Buenos Aires, on a card of nine races, a total of \$732,296 was bet. Cafes and nightclubs have been hard hit by recession, with their business tapering off at least 80%. This goes for ordinary restaurants in the business district as well as the class nitery spots, which last year were doing brisk trade in

in the business district as well as the class nitery spots, which last year were doing brisk trade in spite of exorbitant prices. Where last year it was impossible to find a table at any restaurant for luncheon, this winter many bonifaces have been taking tables off their floors because there are no customers to fill them.

TOA's Key Agenda
Subjects of foremost concern to
exhibitors today are seen mirrored
in the program being mapped for
the Theatre Owners of America
convention which opens Sept. 14
in Washington.

Six items are listed for full consideration at the conclave—trade practices, drive-ins, concessions, theatre television, drive to eliminate admission taxes and industry arbitration.

Anglo-French TV

Continued from page 1

artists who were featured, the entertainment offered hardly justified the cost and effort involved.

Division of responsibility be-tween French and British interests had obviously led to some confu-sion and, in addition, the program was occasionally slowed up by announcements having to be repeated in the two languages. But these defects would have been less marked if the production had achieved a higher quality. Frequently musical background over-

STARS IN THE SKY
With Jean Sablon, Robert Lamour
et, Jean Mare, Mirelly, Ginel,
Serge Slirsar, Nina Vyrobobs,
Louis Vanberg
60 Mins., Tues., 10:30 p.m.

Sustaining BBC-TV, via Radio Française, Paris

powered the artist, and too many individual acts were spoiled in this way. Such talent as Jean Sabion and Robert Lamouret, among the many other performers, deserved a better break in this first transchannel presentation.

From the technical point of view, however, the important thing is that technicians were able to connect the two countries for the first time. It should be the forerunner of a direct TV link with the rest of Europe.



ROXY Honeymoon Figures!

Woods Chicago Joyous Business!



CARIB. MIAMI MIRACLE Miami Blissful Grosses!

STRAND Portland, Me. Golden Showers!

- and more happy engagements soon in

BUFFALO - OKLAHOMA CITY - LINCOLN PITTSBURGH - PHILADELPHIA SEATTLE · CLEVELAND · ST. LOUIS COLUMBUS - ROCHESTER - BOSTON PROVIDENCE - DALLAS

GINGER ROGERS FRED ALLEN VICTOR MOORE MARILYN MONROE

DAVID WAYNE EVE ARDEN PAUL DOUGLAS **EDDIE BRACKEN MITZI GAYNOR** LOUIS CALHERN **ZSA ZSA GABOR**

We're Not Married"

NUNNALLY JOHNSON EDMUND GOULDING

There's No Business Like 20 Century-Fox Business!



Flattened Bank Accounts

considerably more than does the free competition of television. Schenck said that some time ago he had told this theory to certain Wall Streeters, who countered with the fact that the nation's savings in banks is now at an all-time high. In reply to that, Schenck added, he pointed out that the savings were in the accounts of persons in the 40-to-60 age bracket and that these people were in the lowest ratio of film-goers.

Schenck is frankly skeptical of an economic situation in which the youth-of the nation is so heavily

an economic situation in which the youth-of the nation is so heavily in debt because of "the buck-down, buck-a-month" buying practices now so prevalent and encouraged in every commodity.

Asks 'Day's Work for Day's Pay'

Asks 'Day's Work for Day's Pay'
As for Metro's economics,
Schenck said that he had met with
more than 200 individuals, separately and of and in every facet of
studio endeavor. To each of them,
he said, he gave a frank and clear
picture of what film production is
up against at the boxoffice—and
from each of them he asked "for a
day's work for a day's pay, and
perhaps a little bit more."

Schenck feels very strongly that
if every studio employee will give
his full understanding and cooperation to the studio's problemsenough money can be saved yearly
to compensate for the loss at the
b.o.

b.o. Schenck said that in nearly every b.o.

Schenck said that in nearly every instance he got pledges of cooperation. In a few cases, he admitted, some people he talked to were up in the artistic clouds—but, he said, that even they came down to earth when Schenck gave them the facts of current film production economics. A few creative people, Schenck admitted, were first antagonistic to the idea that, they do more than one picture per year for the \$100,000 or more that they draw in yearly salary — but Schenck gave, them to understand that they would have to expend the extra effort, or else.

Schenck said that the day is past when even so much as a half-hour can be wasted on a set by anythody. In regard to time-watage, he continued, a great contributing factor was the Motion Picture Academy's extension of awards to take in virtually every facet of film production.

Academy Award Fever

extension or awards to take in virtually every facet of film production.

Academy Award Fever

"At first, when it was only the stars and the picture, it was okay," Schenck said, "but when the awards began to take in every other category, that hurt." Now, Schenck pointed out, the cameramen, costumers, soundmen, musicians, and right down the line, are so conscious of possible Academy awards that they spend costly time on details the public never recognizes when it's in the theatre. In fact, Schenck stressed, even industry people don't recognize many of the fine details in a picture that probably add many thousands of dollars to the cost.

Cameramen have been asked to speed up their setups; directors have been asked to come on the set every morning fully prepared for the scenes they are going to shoot; actors have been asked to be ready and on time, for their calls. They have been told that one hour wasted on a set daily adds up to a full day by the end of the week and that the average day's shooting cost is well over \$10,000. With say, an average of four pictures shooting weekly, that would represent a possible preventage wastage of around \$2,000,000 on the year.

Schenck added that the union men stream intended.

year.

Schenck added that the union men are an integral part of the new spirit of production cooperation. He felt he had no right to talk to them without first getting the consent of Richard Walsh, head of the IATSE, who flew out to the Coast. especially to meet with Schenck at his brother Joe's home on a Sunday.

Schenck revealed that Walsh saw the problem and was fully sym-

Schenck revealed that Walsh saw the problem and was fully sym-pathetic after only a few minutes' conversaito.n After that, Schenck talked to the AFL Film Council and pointed out to them how close-ly tied to the industry's economics was the economic condition of the

considerably more than does the studio talking to the grips, prop free competition of television. Schenck said that some time ago he had told this theory to certain Schenck even talked to the lead-

Schenck even talked to the leadings agents to acquaint them with what he told their clients. He told the agents, as he told the stars and players, that the day is past at Metro when stars can turn down a script willy nilly and not be suspended. Schenck said that while not every part can be a great part, the studio will expect the stars and players to fulfill their assignments with the understanding that the studio will not intentionally the studio will not intentionally harm then. Schenck told the stars that if one part isn't quite so good, the next one would most likely be fine. In every instance the stars assured him of their fullest cooperation.

Schenck met with the Metro in-Schenck met with the Metro individuals alone and away from the
exec confabs. That he spoke to
them knowingly and calmly is best
exemplified by the fact, that the
studio, and, in fact, all Hollywood,
was surprisingly free of panic and
rumors during his stay and during
the studio meetings. Certain Metroites went into the meetings with
him in a highly nervous state, but
ovservers say that in most instances
they came out of the interviews they came out of the interviews looking relieved.

Schary-Loew

Continued from pare 5 =

compensations based on profit participations and monies paid into retirement funds are untouched. Prexy Nicholas M. Schenck is paid \$2,500 per week in salary but heads the entire list of money-makers on the basis of the \$94,411 which he collected last year as compensation based on profits plus \$52,996 which went into Schenck's retirement fund. fund

ment into Schenck's retirement fund.

Other M-G-ites who have agreed to the cuts, listed with their weekly salaries, include: Charles C. Moskowitz, 'p. and treasurer, '\$3,000; E. J. Mannix, studio v.p., '\$3,000; Joseph R. Vogel, head of theatre operations and v.p., '\$3,000; Leopold Friedman, v.p., and secretary, '\$2,500; Louis K. Sidney, studio official, '\$2,500, and J. Robert Rubin, v.p. and counsel, \$2,000.

Last Year's Payoffs

Last year, Loew's paid to all officers and directors, a total of \$2,007,369 in salaries and commissions, \$393,334 in compensations based on profits, and, \$388,376 into retirement funds. The outfit was ahead of all other film companies by a substantial margin.

Announcing the measure following more than five weeks of studio conferences, Schenck said that the top money men are taking the cuts "to provide leadership in the drive of economy," He added that the salary lopping will be in effect for a year and under no circumstances will any amount of money be returned to the execs involved.

Lippert

Continued from page 7

November. It's tagged "Dorothy and the Land of Ok." Financing would come from bank commitments and prospective franchise-holders. Deferments are also expected to be obtained.

pected to be obtained.

Meanwhile, Lippert revealed, seven films are completed and six more will be ready for release at the end of the year. Among those in the can are "The Jungle," a Rod Cameron - Cesar Romero - Marie Windsor starrer, which William Berke lensed in India; plus "Hellgate," a John Champion production with Sterling Hayden and Joan Leslie in top roles.

These pictures, as well as other

These pictures, as well as other these pictures, as well as other Lippert-backed pix, will be grooved through the Lippert distrib organization which will retain its name despite change in ownership.

pathetic after only a few minutes' conversaitor. After that, Schenck talked to the AFL Film Council and pointed out to them how closely tied to the industry's economics was the economic condition of the union workers. Since they can only work on their specialty in the film business, Schenck told the Council, they would have to go into entirely new fields for work in the event the pix biz foundered.

The very next day, Schenck emphasized, union leaders were at the local franchise-holders the business is big enough to let everyone "make a buck."

20th Luckier

Metro execs taking the cur-Metro execs taking the cur-rent pay cut won't be so lucky as those at 20th-Fox, who took a similar rap a year ago. The 20th officials had the complete amount returned to them at

20th officials had the complete amount returned to them at the end of the first six months of the slash period on the basis of the company's profits. The second period at 20th runs a full year. On the basis of earnings during the first half, just passed, company exces will not get their coin back, but hope is being ex-

half, just passed, company execs will not get their coin back, but hope is being expressed that second-half returns may pull them out.

Metro cuts, not returnable under, any circumstances, amounted to 25% to 50% of everything over \$1,000 weekly, on, an undisclosed scale, on, is undisclosed scale. 20th cuts were 25% from \$500 to \$1,000, 35% to \$2,000 and 50% on everything over that.

See Stockholders **Placated By Cuts** In M-G Exec Pay

Salary slashes announced Salary slashes announced for Loew's blg-money exces by prexy Nicholas M. Schenck were seen this week as serving a double-pronged purpose. In addition to the obvious benefits on the economics front, benefits on the economics front, the economy program also figures to go a long way toward placating the corporation's stockholders, who recently were forced to take a cut in dividend payoffs. Quarterly divvy recently was cut from the regular amount of 37½c to 20c. Schenck and production chief Dore Schary announced details of the economy drive following more than five weeks of conferences at the Culver City studio. During that period Schenck conferred with, virtually all key personnel on the lot.

period Schenck conferred with virtually all key personnel on the lot. In addition to the lopping of salaries, other economies for the immediate future were revealed. No wholesale firings among lesser employees will be forthcoming but, instead, the number of high-priced producers, directors and writers will be reduced. Also, those continuing on the M-G roster will be called upon to give the company a full work sked to insure a maximum number of pix at reduced studio overhead. studio overhead.

studio overhead.

Number of producers already are skedded to leave the lot or be switched from straight salary to a per-pic status. 'New deal is being written for Sidney Franklin, who is now completing "The Story of Three Loyes," placing him in the per-pic category.

Al Davis, who was given an eight-year pact last year as producer-director-writer-actor, has requested release from his nact and

quested release from his pact and exits the studio around Aug. 15. His main credit with the studio was direction of "Rogue's March." Producer Richard Goldston exits on Aug. 1.

on Aug. 1.

Producers on the list to leave
M-G when their options come up
include Arthur Hornblow, Jr.,
Hayes Goetz, Carey Wilson and
William H. Wright. Casting director Bill Grady also is slated to ankle the lot at option time.

Par Stock

Continued from page 4

color video sent the quotations sky-rocketing to 33½, and the board

color video sent the quotations skyrocketing to 33½, and the board felt the purchase of stock for retirement at that price would not be economic.

Idea of a tender was thus allayed until the stock recently returned to something close to the price of last year's bid. Company has plenty of coin on hand to buy up the shares. As of its last annual report, Dec. 29, 1951, it had cash of \$16,425,500, plus marketable securities totalling \$2,315,000.

During 1951, Par acquired 153,184 shares of its common for retirement at a cost of \$3,296,469. Adding to these acquisitions are the 808,076 bought up in 1950, which makes an aggregate of 961,160 at a total cost of \$20,227,432.

Aim of the continued stock-buying, either through open market purchases or by asking for tenders, is to cut down on the amount outstanding. By that process dividends can more easily be maintained, since there are fewer shares among which to spread the earnings.

Inside Stuff—Pictures

Clarifying a suit brought by his client, Dawn Mundy Provost, against 20th-Fox and the Bobbs-Merrill Co., attorney Murray M. Segal explains that in 1928 Talbot Mundy sold the film rights in "King of the Khyber Rifles" to 20th through Bobbs-Merrill. His widow, Mrs. Provost, renewed the copyright to "King" in 1943.

Relying upon representations by Bobbs-Merrill and 20th to the effect that she had nothing to sell with regard to the film rights under the copyright renewal, Mrs. Provost assigned the rights to 20th and received \$2,000 for what was termed a "technical assignment" For representing Mrs. Provost as agent, Bobbs-Merrill took \$1,000.

Damages of \$21,500 are demanded in the N. Y. Federal Court complaint on the basis that the rights were worth \$25,000, that a reasonable agent's fee would thus have been \$2,500 and that Mrs. Provost has already received \$1,000. Action, moreover, raises the question as to whether a writer can sell film rights to his work in perpetuity. Segal maintains that an author can only transfer film rights during the life of the original copyright.

RKO is using a novel approach in heralding its new Screenliner series for 1952-53 via a circular written in early colonial syle and employing a type face familiar in that period. Text reads: "The Proprietors of RKO-RADIO beg Leave to inform the Publick that a One-Act Phantasy, much enliverid by spritely Ballads and suitable Narration by one Mr. Tom Glazer, called 'Sweet Land of Liberty,' a Tale of Williamsburg, has lately been performed for the first Time at Williamsburg in Virginia before a numerous and polite 'Audience, on July 4th, 1952 (being the Anniversary of our national Independency), and is now available to all Theatre Directors, having been nicely recorded on ingenious TALKING PICTURE Machines, capable of projection upon a Screen, and forming the first of the new SCREENLINER Series for the Year 1952-53. LONG LIVE THE REPUBLIC!"

Paramount has gone into the picture postcard business as part of the promotion for "Greatest Show on Earth." Film company had four cards printed by Moss Photo Service of New York and sets of these went out to exhibs this week, along with order blanks. Theatremen may elect to sell the cards directly to the public or arrange for local stationery outlets or other merchants to peddle them. Cards feature color art from Cecil B. DeMille epic.

Metro's non-speaking four-episode picture, "Invitation to the Dance," will start off with an 18th Century circus background, followed by a children's tale, an episode involving eight popular tunes and a finale titled "Ring Around the Rosie." Gene Kelly will appear in the first and last episodes. Stories will be told by singing and dancing. Rehearsals start next month in London.

William Dieterle's recent trip to Israel will save Columbia more than \$100,000 in the production of "Salome, the Dance of the Seven Vells." Director filmed a lot of background footage in the Holy Land, and about half of it will be used in the Rita Hayworth starrer. Film contains camel caravans and age-old buildings, impossible to shoot in Hollywood.

M-G's 38 Pix a Surprise

a result.

Paramount has been a leader in that type of thinking. It has gone so far as to refuse to announce any set number of films. Its nolley is that when it has a package—story, cast and director—ready for production, it will put it before the cameras rather than try to rush into lensing merely to maintain a schedule and turn out a lote, of films. Its thought is that it may be able to make about 25 pix a year on the shoot-when-ready policy. year on policy.

Although it will attempt to main Although it will attempt to main-tain a heavy slate, Metro is follow-ing the current pattern at other studios by moving to terminate contracts of much of its permanent production personnel. Aim is to hire people as they are required and keep them off the payroll when they're not being actively produc-tive.

they're not being actively productive.

That's a move designed, of course, to hold down overhead and make less necessary the lensing of pix merely to absorb standing costs. Since Metro has more long-term pacts with players, producers, directors and writers than any other lot, it is thought that perhaps it cannot shuck them off fast enough to substantially reduce the quantity of "overhead" pix this year, but will move in that direction in subsequent years. By that time a good many of the contractees should be eliminated.

On the production side, exces of other lots are frankly wondering if Metro can come up with a sufficient number of important screen properties to make 38 pix. Since profits seem to be coming now only from films that are really "big" or really cheap, there's always fair, that quantity will bring on middle-bracket pix of the type which have generally not been successful in the current market.

Distribution men, on the other hand, say there is no difficulty in

the current market.

Distribution men, on the other hand, say there is no difficulty in peddling product in quantity. Exhibs, as a matter of fact, are screaming for more pix. Theatremen's standard answer to weak grosses is to speed program changes. There's little percentage in that for producers, however, since it means divvying up very little more money among a lot more pix.

more pix.

As long as there are double-features, of course, there will be a call for secondary product. Most

been eliminating a lot of them as a result.

Paramount has been a leader in that type of thinking. It has gone so far as to refuse to announce any set number of films. Its policy is that when it has a package story, cast and director—ready for production, it will put it before the

Warners Fire

Continued from page 3 =

flagration, the second in two months at WB, was the work of an arsonist, but these were discounted later by the sheriff's arson squad. The first fire, on May 16, caused damage amounting to \$1,500,000. Second blaze broke out about 3 p.m. on the N. Y. street set, where the May 16 fire started. Although Stage 20, used chiefly for rehearsals, was badly damaged, no harm was done to the metor sound stages. It was con-

Although Stage 20, used cheny for rehearsals, was badly dam-aged, no harm was done to the major sound stages. It was con-fined chiefly to sets and equip-ment on the back lot.

Set Coast Lensing Of 'Main St. to Broadway'

Hollywood, July 15.
West Coast portion of "Main

Street to Broadway" will be produced at Samuel Goldwyn studios by Lester Cowan for Cinema Productions in association with Council of the Living Theatre. Sequence costarring Rex Harrison and Lilli Palmer was recently com-

and Lilli Palmer was recently com-pleted in N. Y.

Cowan will sign a Hollywood di-rector and a number of film names for the remaining sequences.

Garson in Melody

Hollywood, July 15.

In keeping with Metro's new policy to keep its contract stars busy, Greer Garson was assigned to the top role in "Interrupted Melody," her fourth assignment in the last few months. Others are "My Mother and Mrs. McChesney," "Julius Caesar" and "Snips and Snails."

"Melody" is the story of Mar-jorie Lawrence, Australian song-bird who contracted polio. Jack Cummings will produce in the fall.

SAYS:

"Leading the musical parade is M-G-M which hit the jackpot last year with 11 musicals, all hits. M-G-M's 1952 schedule calls for 13 more."

(13 Million readers of Life read the above in a 3-page section in full color devoted to such M.G.M musicals as "Lovely To Look At" "The Merry Widow" and others)



As predicted, the M-G-Musical parade continues with jackpot success. Following the happy reception for "Singin' in The Rain" we've captured the No. 1 spot on Variety's "Ten Box-office Leaders" for June with "Skirts Ahoy!". The new, big musical Champ is "Lovely To Look At". And as you'll see on this page there's a wealth of fine, melodious attractions ahead. Preparing for production is "The Student Prince" starring Mario Lanza, giving assurance that the fans can always depend on Leo the Singing Lion.



LOOK AT"

(Technicolor)

Kathryn Grayson

Red Skelton

Howard Keel

Marge and Gower Champion

Ann Miller

Zsa Zsa Gabor

Kurt Kasznar





"BECAUSE YOU'RE MINE"

(Technicolor) Mario Lanza Doretta Morrow James Whitmore



"EVERYTHING I HAVE IS YOURS"

(Technicolor)

Marge and Gower Champion

Dennis O'Keefe

Monica Lewis

Dean Miller



MILLION DOLLAR MERMAID"

(Technicolor)
Esther Williams
Victor Mature
Walter Pidgeon
David Brian
Donna Corcoran

Yes indeed M-G-M stands for

MORE GREAT MUSICALS!

("Seeing Is Believing")

'Variety's' Quarterly Film Reviews Index

(April 2, 1952-June 25, 1952)

Miniature Film Reviews and credits on all pictures reviewed in VARIETY during the second three-month period of 1952. Date indicates that issue of VARIETY in which each review appeared. Indexes of Film Reviews are published quarterly.

About Face
(MUSIC-COLOR)
Refurbished "Brother Rat"
with music. Spotty entertainment and same b.o. outlook.
Warners release of William Jacobs prouction. Stars Gordon MacRies, Edde
convils Kirok, Alicen Stanley, Jr., features
sel Grey, Larry Keating, Cliff Ferre,
bin Baer. Directed by Roy Del Ruth,
creenplay, Peter Milne; from stage play,
Brother, Rat," by John Monks, Jr., and
ref F. Finklehoffe; camera (Technicol), Bort Glennon; editor, Thomas Reilly;
mags, Charles Tobias, Peter De Ross;
usical numbers staged and directed by
anning time, 27 MINS.
(Reviewed April 16, 1952)

Actors and Sin

vo-part film okay only for t houses.

rt houses.

United Artists release of Sid Kulle
Hecht) production. Stars Edware
tobinson, Eddle Albert, Marsha Himt
Roberts, Directed by Hecht. Sereen
Hecht; camera, Lee Garmes; editor
Ludwig: musle. Hecht; camera, Lee Garmes; editor Ludwig; muslc, George Antheii shown N. Y., May 22, '52. Runnin; 85 MINS. (Reviewed May 28, 1952)

African Treasure

Fair entry in Monogram's Bomba, the Jungle Boy" se-

Gres. donogram release of Walter Mirisch douotion. Stars Johnny Sheffield; feast Luca. Leonard Mudich, Aris Space, Lane Bradford. Directed by di Beebe. Story and screenping, Beebe; de Bradford, Directed by Market Merchant. At New York Parket, N. Y. Weele, Of May 6, 52. Rung time, 70 MiNS. (Reviewed May 14, 1952)

Agence Matrimoniale (Marriage Agency) (FRENCH) release of CGCF-Siiv

(FRENCH)
ona release of GGCF-Silver Films
ction. Stars Bernard Biler, Michele
Carette, Directed by Jean Paul je
bis. Screenplay, France Roche,
ess Remy; camera, Mare Fossard;
Erra le Chanols, At Balzac, Paris.
ing time, 103 MiNS.
(Reviewed June 18, 1952)

Andre Gide
(FRENCH—DOCUMENTARY)
Pantheon production and release. It
eted by Marc Allegret. Commentaide Gide; narrated by Gide, Jean It
in the Commentary of the Commentary o

(Reviewed April 9, 1952)

Angels One Five (British)

British war pic won't rate high in the U.S.

IR the U.S.

AB-Pathe release of Templar-Associated British production. Stars Jack wikins, Michael Denison, Dulcie Gray. rected by George More O'Ferrail. reemplay, Derck Twist; camera, Chrispher Challis; editor, Daniel Birt; much and the Challis; editor, Daniel Birt; much British Challis; editor, Daniel Birt; much Russwige Challis; editor, Daniel Birt; much Russwige Challis; editor, Daniel Birt; much Russwige Challis (1988). Running time, 97 MINS. (Reviewed April 2, 1952)

Apache Country

Aparene Country
Mild Gene Autry starrer; okay
in twin setups.
Columbia release of Armand Schaefer
duction. Stars Gene Autry. Directed
of the Autry Directed
for Stall: Gene Autry. Directed
of Stall: Gene Autry. Directed
for James Sweet Wilson Bradford;
itor, James Sweet Wilson Bradford;
itor, James Sweet Wilson Bradford;
jor, Paul Mertz. Tradeshusical super;
jor, Paul Mertz. Tradeshusical Sweet
(Reviewed May 21, 1952)

The Atomic City Good suspense thriller for reg-lar duals.

utar duals.

Paramount release of Joseph Sistrom oduction. Features Gene Barry, Lydia arke, Michael Moore, Nancy Gates, Leeker Directed by Jerry Hopper, Writches Wester Borner, Charles Lang, Leeker Borner, Archie Marshek: Leith Stevens, Archie Marshek: 152. Running time, 4 MinS. (Reviewed April 9, 1952)

Bal Tabarin

GONGS)
Meller with Paris background;
modest programmer.
Republic release of Herman Millakow.
y production. Stars Muriel Lawrence.
liliam Ching; features Claire Carleton liliam Ching; features Claire Carleton control of the Control wn N. X., Waller Mins.
(Reviewed June 18, 1952)

Battle at Apache Pass (COLOR) Interesting outdoor actioner okay for double bills.

niversal-International release of Leon-Goldstein production. Stars John M., Jeff Chandler, Susan Cabot. Di-de by George Sherman. Story and Emplay, Gerald Drayson Adams: Technicolory, Charles Boyle: edi-tral Technicolory, Charles Boyle: edi-tral Technicolory, Charles Boyle: edi-cation of the Charles Boyle: edi-tral Technicolory, Charles Boyle: edi-cation, 1875, March 26, 32, Run-time, 85 Mins.

ilme, 85 MINS. (Reviewed April 2, 1952)

Sordid meller; fine for certain exploitation houses.

Lux Film Distributing Corp. release of aligi Rovers production. Features Maimo Grotti, Eleonora Rossi, Guletta Macceenplay, Missimo Mida. Glanni Pucchil, ranco Solinas. Sergio Solima; camera, untonio Belviso; music, Carlo Rusticheli; ditor, Rolando Benedetti. Tradeshown I. Ya. June 6. 32, Running time, 90 MINS. , June 6, '52, Running time, 90 (Reviewed June 18, 1952)

Belles On Their Toes (Color)

Beguiling followup to the successful "Cheaper By the Doz-en." Good word-of-mouth and b.o, potential.

b.o. potential.

Twentieth-Fox release of Samuel G.
Engel production. Stars Jeanne Crain.
Mynna Lov, Debra Paget, Jeffrey Hunter,
Edward Arnold; features Hoagy Carmichael, Barbara Bates, Robert Arthur,
Verna Fetton, Dilrected by Henry Levin.
based on book by Frank B. Gillbreth, Jr.,
and Ernestine Gilbreth Carey; camera
(Technicolor), Arthur E. Arllng; editor,
Robert Fritch; music, Cyril Mockelige.

Robert Fritch; music, Cyril Mockelige. eviewed March 28, '52, Running Mins, (Reviewed April 9, 1952)

Bellissima

Cellincom release of Bellissima produc-on. Stars Anna Magnani and Walter Chi-I. Directed by Luchino Visconti. Screen-ay. Visconti. Suso Cecchi D'Amico, rancesco Rosi; from story by Cesare rancesco Rosi; from story by Cesare rancesco Rosi; from story by Cesare rancesco Rosi; Running Lime, 180 181.

(Reviewed April 9, 1952)

Black Hills Ambush

Stock Allan "Rocky" Lane westorn for program market. Republic release of Harry Keller production. Stars Allan "Rocky" Lane; features Eddy Waller, Leslye Banning, Ro Barcotf, Michael Hall, John Vosper, Keller Barcotf, Michael Hall, John Vosper, Keller Written by Ronald Davidson, M. Coate Webster, camera, Bud Thackery; editor Tony Martinelli. Freviewed June 2, '52 (Reviewed June 18, 1952)

The Black Lash

Lash LaRue oater passable for secondary bookings.

Secondary BOOKINGS.

Realart release of Ron Ormond production. Stars Lash LaRue, Fuzzy St.

duction. Stars Lash LaRue, Fuzzy St.

location of the Stars Lash Larue, Fuzzy St.

Melin, Learner Maynard, Bud Osborne, Directed

rected of the Stars Miller; music,

McKeel: comma, Epsex Miller; music,

McKeel: comma, Epsex Miller; music,

McKeel: comma, Production of the Stars

(Reviewed April 23, 1952)

Border Saddlemates

ine western programmer Rex Allen.

with Rex Allen.

Republic release of Edward J. White councilon Sciars Rex Allen. Koko Sciars Rex Allen. Koko Sciars Rex Allen. Koko Sciars Rev. Allen. Koko Sciars Rev. Allen. Koy Similar Sciars Rev. Allen. Koy Similar Rev. Sciars Rev. Sciars Rev. Rev. Rev. Rev. Sciars R

Brandy for the Parson (BRITISH)

British comedy in first Group 3 film; looms hit for U. S. art houses.

ABFD release of Group 3 production.
Stars James Donald, Kenneth More and
Jean Lodge. Directed by John Eddridge.
Screenpiay, John Dighton, Water Meade;
camera, Martin Curtis; editor, tor Meader,
camera Martin Curtis; editor, tor Trumper; musle, John Addison, At Metro Preview Theatre, London, May 20, '52, Running time, 77 MINS., Way 20, '52, Runtime, 79 MiNs, (Reviewed June 4, 1952)

Brave Warrior (COLOR)

Redskin meller starring. Jon Hall; mild dualer.
Columbia release of Sam Katzman procution. Stars Jon Hall; features Chriscution. Stars Jon Hall; features Seave, George
dredge, Leeller Jon Hall; Robert
Kent; editor. Aaron Stell; eamera,
Illiam V. Skall. Tradeshown in N. V.

Stall. Tradeshown in N. V.

Stall. Running time, 75 Mills. m V. Skali. Tradeshown in N. 9. '52. Running time, 75 MINS-(Reviewed May 14, 1952)

The Brigand

Program swashbuckler in color for regular dual runs.

10r regular dual runs.
Columbia production and release. Stare
Anthony Dexter. Jody Lawrance, Gale
Robbins, Anthony Guinn; features Carl
Benton Reid, Ron Randall, Fay Roope.
Carleton Young, Ian MacDonald, Lester
Matthews, Barbara Brown. Walter KingsMatthews, Barbara Brown. Walter KingsMatthews, Barbara Brown. Walter KingsMatthews, Barbara Brown. Walter KingsMatthews, Barbara Brown.
Sterephay, Joses Lasky, Jr.;
Story, George Bruce, Inspired by the

Behind Closed Shutters

(Persiane Chiuse)
(ITALIAN)

Sordid meller; fine for certain

Bronco Buster (COLOR)

Good action and thrills in story of rodeos for general situations.

SIURIONS.
Universal release of Ted Richmond oduction Stars John Lund, Scott of the Control of the Country Theorem of the Country Horace McCoy, Lillie Hayward, sed on story by Peter B, Kyne; camera of the Country by Peter B, Kyne; camera of Countrol of the Control of the Country by Peter B, Kyne; camera of Country by Count

(Reviewed April 16, 1952)

California Conquest (COLOR)

Cornel Wilde, Teresa Wright in actionful, early California costumer. Companion feature for regular runs.

for regular runs.

Solumpia relegue of Sam Katzman protion. Stars Cornel Wide, Teress
ight; features Alfonso Bedoya, Lish; features Alfonso Bedoya, Lish; raday, Eugene Iglesias, John Dehner,
In Echedeff, Tito Renaido. Directed by
Wanders. Written for screen by Robw Landers. Written for screen by RobCarter; editor Richard Sand, Elis
Carter; editor Richard Sand, Pr. 74
wed June 2, 52. Running time, 74
NS.

(Reviewed June 11, 1952)

Carbine Williams

James Stewart in biog of Marsh Williams, prisoner re-sponsible for development of U. S. Army 30 M-1 carbine. Mild prospects.

MAIG Prospects.

MGM release of Armand Deutsch production. Stars James Stewart, Jean Hagen, Wendell Corey; features Carl Benton Reid, Paul Stewart, Otto Hulett, Rhys Williams. Herbert Heyes, James Arness. Directed by Richard Thorpe. Story and Start of the Color, Color of the Co

(Reviewed April 16, 1952)

Carson City (COLOR)

Good Randolph Scott outdoor actioner on early-west gold-mining and railroad building.

Warner Bros. release of David Weisbart production. Stars Randolph Scotle features Lucille Norman, Raymond Massey, Richard Webb, Don Beddoc, James Millican. Directed by Andre De Toth Screenplay, Sloan Nihley, Winston Miller, Tom Stoop by Nibley, camera (Warner-form Stoop by Nibley; camera (Warner-son; mucic, Dale; editor, Robert Swan, Son, mucic, David Direction, Son, April 15, 52 Runming December 1, 1981 music, David Buttolph. Preview 15, '52. Running time, 16 MINS. (Reviewed May 7, 1952)

Jennifer Jones-Laurence Olivier starred in mawkish, toughto-sell Theodore Dreiser drama. Paramount release of William Wyler production. Stars Jennifer Jones, Laurence Olivier; features Eddie Albert, Mirlam Hopkins. Directed by Wyler. Screenplay, Ruth and Augustus Goetzi adapted from Theodore Dreiser's novel, "Sister Carrie"; camera, Victor Milner; editor, Robert Swink, Previewed in N. Y. June 5, "52. Running time, 118 MiNS. (Reviewed June 11, 1952)

Casque D'Or

(Golden Helmet)
(FRENCH)
(Golden Helmet)
(FRENCH)
Discina release of Speva-Paris Films
oduction. Stars of Speva-Paris Move
of Bussieres, Paulphin features Rayond Bussieres, Paulphin features Move
of Herrich Golden Move
of Paris of Paris
of Paris
of Reviewed May 28, 1952)

Clash by Night

Wavering b.o. drama will have to depend on Stamwyck-Doug-las-Ryan-Monroe names.

RKO release of Wale-Krasna Harriet Parsons) production. Stars Barbara Stamwyck, Paul Douglas, Roy Release of Wale-Krasna Harriet Parsons) production. Stars Barbara Stamwyck, Paul Douglas, Roy Barbara Stammonroe; features J. Carrol North Directed Directed

Confidence Girl

Slow-moving meller for lower half of duals.

nail of duals.

United Artists release of Andres

Stone production. Features Tom Con

Hillary Brooke. Directed by

Screenplay. Stone: camera, Wil

Clothler: editor, Virginia Stone;

Lucien Callict. Tradeshown, N. Y.,

29, 52. Running time, 31 MiNS.

(Reviewed June 4, 1952)

GOLOR)
George Montgomery outdoor thriller of smuggling in gold-rush days; strong situation entry.

entry.

Columbia release of Edward Small production Stars George Montgomery; features Karin Both, Jeome Countland, William Bishop, Richard Egan, Don Porter, John Dehner, Roy Roberts, George Cleveland, Directed by Ray Nazarro, Sereenplay, Richard Schayer; camera (Technicolor), William V, Skalj editor, Richard Fault, music, Mischa Bakaleinikoff: Tradeshown in N. Y., June 20, '52, Running fime, 78 MiNS.'

(Reviewed June 25, 1952)

Curtain Up

Currinin Up
(BRITISH)

Backstage farce lacks humor
of original legiter; only mild
U.S. centry.

GFD release of Constellation Film production. Stars Roberts Morley and Margaret Rutherford. Directed by Ralph Smart. Screenplay, Michael Pertwee and Jack Davies; camera, Stanley Pavey; editor, Douglas Robertson; music, Maicolm Arnold, At Odcon, Leicester Square, London. Running time, 23 MiNS. (Reviewed May 14, 1952)

Danger Is a Woman

Danger Is a Woman

(Quai De Grenelle)

(FRENCH)

Discha International Films release of
Robert Woog production. Stars Henri Vidal. Directed by E. E. Reinert. Screenten of the Company of the Company of the Company
and the Company of the Company of the Company
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Derby Day
(BRITISH)

Anna Neagle, Michael Wilding in comedy-drama; modest
U. S. entry.
British Llon release of Wilcox-Neagle
British production. Stars Anna Neagle,
Michael Wilding, Google Withers, John
McCallum, Directed by Herbert Wilcox.
Screenplay, John Baines; camera, Max
Greenc; editor, Bill Lewthwaite. At the
Warner, London, June 9, 52. Running
time, 24 MiNS.
(Reviewed June 18, 1952)

Desert Passage

Routine program western, final in the Tim Holt series at RKO.

RKO release of Herman Schlom production. Stars: Tim Holt; festures Rehard Martin, Joan Dixon, Walter Reed, Dorothy Patrick, John Dehner. Directed by Lesley Sclander. Written by Norman Houston; camera, J. Roy Hunt; editor, Running time, 42 Mins Livewed May 9, 52, Running time, 42 Mins (14, 1952)

Diplomatic Courier Topnotch spy thriller with Tyrone Power heading cloak-and-dagger melodramatics. B.o. favorable.

B.e. favorable.

20th-Fox release of Casey Robinson production. Stars Tyrone Power. Patricia Neal, Stephen McNally; features Hildegarde Nefi, Karl Malden, James Millican, Stefan Schnabel, Herbert Berghof, Arthur Blake, Helens Stanley, Directed by Henry Blake, Helens Stanley, Directed by Henry Blake, Helens Stanley, Robinson and Liam O'M' Escreenigh, Robinson and Liam O'M' Escreenigh, Robinson and Liam O'M' Liam Charlet Carlot Carlot

Domenica

(FRENCH)
AGCD release of Maurice Cloche production. Features Odile Verois, Dinan, J. P. Kerien, Alain Quercy. Directed by Maurice Cloche. Screenplay, Jacques Deval; camera, Nicolas Hayer; editor, Renee Gary. At Le Raimu, Parls. Running time, 7 14184.

(Reviewed April 2, 1952)

Don Camillo
(FRENCH-ITALIAN)
Dear Film release of an Amato-Rizzoll
Francines production. Stars Fernandel
Gino Cervi: features Franco Interlenghi
ver Talqui, Directed by Julien Duvivier
to the Common Stars of the Common Stars o

(Reviewed May 28, 1952)

Due Soldi di Speranza

(Two Pennies of Hope)
(Two Pennies of Hope)
(TALIAN)

Cannes, May 27.

ENIC release of an Universalcine (Sandro Ghenz) production. Stara Maria Flore, Vincenzo Musolino, Directed by Renato Castellani. Screenplay, Castellani. Z. M. Margadoma; camera, Arture Gallea; music, Alessandro Cicognini. At Film Festival, Cannez, Running time. 95 Mins.
(Reviewed June 4, 1952)

Ex Grachabany Nach

Es Geschehen Noch Wunder

(Miracles Still Happen)

(GERMAN)

Styria Film Verlefth release of JungeFilm-Union Rolf Meyer production.
Stars Willi Forst and Hidegarde Neir,
features Werner Futterer, Hans Leibelt,

Marianne Wischmann; Lotte Klein, Bally, Sepp Nigg, Hugo Gottschilch, Dawlegger, Screenplay, Forst and Jues Mario Simmel; music, Theo Jues Mario Simmel; music, Theo Jues Harle Simmel; music, Theo Jues Harles Simmel; music, Theo Jues Harles H

El Tunel

CTHE TURNES

(THE TURNES)

(ARGENTINE)

Argentina Sono Film production and release. Stars Laura Nidalgo, Carlos Tentos Marcia, Carlos Marcia, Chinovas, from his adaptation of novel by Ernest Sabato. Camera, Autonio Merayo; editor Jorge Garate; music, Alcjandro G. de Barrio. At Ambassador Theatre, Buenos Aires, Running time, 47 MiNS.

(Reviewed May 28, 1952)

Emergency Call (BRITISH)

BRITISH)
British blood bank meller okay
for some U. S. dualers.
Butcher's release of a Netlleford production. Stars Jack Wanner, Anthony Steel
and Joy Shelton. Directed by Lewis Gilbert, Screenplay, Vernon Harris and
Lewis Gilbert; camera, Wilkie Cooper,
editor, Charles Hass; music, Wilred
Burns. At Lelcester Square Theatre,
London. Running: time, 22 MINS.

(Reviewed May 28, 1952)

Faithful Cit (ISRAELI—IN ENGLISH)

(ISRAELI—IN ENGLISH)
Dramatic story of rehabilitation of war-orphaned children.
English-language film from Israel has be. potential.
RKO relesse of Moledeth (M. Yons
Friedman) presentation. Features Jamie
Smith. Didi Ramati, Dina Feskin, Ben
Smith. Didi Ramati, Dina Feskin, Ben
Josef, John Slater, Rachel Markus. Directed by Josef Leytes. Camera, G.
rected by Josef Leytes. Camera, G.
Eduard Ben Michael. G. Futviring music.
Eduard Ben Michael. G. Futviring imuse.
York, March 14, 52, Running time, 26
MINS.

(Reviewed April/2, 1952)

The Fall of Berlin

(RUSSIAN)
(Color)
(Color)
(Color)

rikino Pictures release of Mosfilio production. Directed by M. Crell. Screenpiay, P., Favlenko and Mi Onlairelli camera, L. Kozmatov; m. D. Shostakovich. Opened at Stanle I., June 7, '52. Running time, I.

(Reviewed June 18, 1952)

Fall of House of Usher (BRITISH)

Sub-standard version of the Edgar Allan Poe tale.

Edgar Allan Poe tale.

L. Batry Bernard & Arthur Manson esentation of G.I.B. Films production coduced and directed by Ivan Barnett. receplay, Kenneth Thompson and Dorth Catti adapted from story by Edgarlan. Poe; music. De Wolfe. Af Squire. Y., May 16, '32. Running time, 70 MINS. (Reviewed May 21, 1952)

Fantan La Tulipe
(FRENCH)

Filmsonor release of Ariane production. Stars Gerard Philippe, Gina Lollobrigida. Directed by Christian Jacque.
Screenplay, Rene wheeler, Rene Faller
Matris: editor, Jean Desagneaux, At Berltz, Paris. Running time, 104 Mins.
(Reviewed Audit 102 Mins.) s; editor, Jean Desagneaux. At aris. Running time, 104 MINS (Reviewed April 30, 1952)

The Fighter

Only fair screen version of Jack London's "The Mexican"; mild dualer chances.

mild dualer chances.

United tribis values of Alex Gottlieb production. Star Richard Conte, Vaness Brown, Lee J. Cobbi, features Frank Silvera, Roberta Haynes, Hugh Sanders, Claire Carleton. Directed by Herbert Kline; Seresplay, Aben Kandei, Herbert Kline; Seresplay, Aben Kandei, Herbert Kline; Seresplay, Aben Kandei, Herbert Kline; Dased on Jack London's The Mexediate Content of the Mann; music composed and Edward Mann; music composed and played by Vicente Gomex; songs, Victor Cordero. Previewed May 2, '52, Running time, 78 "Mils".

(Reviewed May 7, 1952)

Francis Goes to West

Third entry in Universal's "talking mule" comedy scries with Donald O'Connor; average b.o. Point

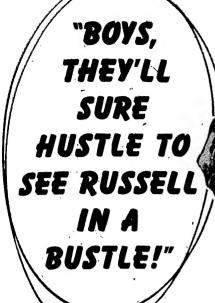
Ago B.O.

Universal release of Leonard Goldstel duction. Stars Donald O'Connor; set set Lori Nelson, Alice Kelley, Palme o, William Reynolds, Francis. Directe Arthur Lubin. Story and screenplarar Brodney; added dialog. Doroth dis based on Francis charact Gulf; editor, Milton. Carruth. Freviewe 10, 72, Running time, 11 Mils. (Reviewed June 18, 1952)

Geisha Girl

Poor meller. Needs exploita-

Realart release of George Breakston C. Ray Stahl production. Stars Marth-Hyer, William Andrews, Archer Mac Donald. Directed by Breakston and Stahl. Screenplay, Stahl; editor. Irvini (Continued on page 22)



It's the all-time great comedy for Bob—outpacing "Paleface" for songs, production, laughs. It's got that Jane again and the big double-plus of Roy Rogers and Trigger!

HOPE RUSSELL ROGERS

Produced by ROBERT L. WELCH Directed by FRANK TASHLIN Written by Frank Tashlin, Robert L. Welch and Joseph Quillan



SON of Paleface

TECHNICOLOR



Harry Cohn Repays Col

or agreement. He also finds that the board drew the pact with Cohn on the basis of sound business judgment and, in any case, since there's no evidence of fraud, it cannot be set aside.

Prelude to Grant's Hiring

Prelude to Grant's Hiring
On the matter of the \$40,000
paid Grant, Klein goes into an extensive history of efforts of Cohn
and the board to come to an agreement on a new deal. Fruitless negotilations had been going on for
two years, when it was decided in
1947 that Cohn should hire Grant
to represent him in working out
a new pact and Col should pay
the attorney.

Klein points out that Grant's intital chore was drawing up an exhaustive memorandum regarding
appropriate compensation for the
prexy and chief production officer
of a film company. Grant showed
that Cohn's basic salary of \$3,500
weekly had not been changed since
1932. He didn't seek more coin,
but "other benefits," and the \$300,000 insurance plan was a compromise.

In recommending the settlement-

promise.

In recommending the settlement; Klein states that in light of "what has been said concerning the importance of Harry Cohn" to Col, extension of his pact to 1955 "is an exceedingly important benefit."

an exceedingly important benefit."
Klein also asserts that there is no argument as to the value of the services of Grant to Cohn, only as to the fact that Col made the payment. Referee calls Grant's services "substantial and constructive." He also points out that actions of the board complained of were almost all taken before Grant and Crown become directors, so that their liability is dubious.

Klein finds unjustified the charge that the company maintained a yacht for Cohn, although it chartered one for him in the tained a yacin for Conn, although it chartered one for him in the summer of 1946 to keep him near the studio. A projection room (originally authorized at \$30,000 but finally costing \$129,000) bull at Cohn's home was for the purpose of lengthening his work day, Klein finds, and so was justified. He also outlines terms between Cohn and the company for repayment for the room if he resigns or sells the house.

Parties 'Necessary'
Klein finds no support for the dissident stockholders' charge that Cohn's home was repaired at company expense. As for New Year's Eve parties at Cohn's home that con the cost Col \$2515 in 1949, \$2255 the cost Col \$2555 the

dissident stockholders' charge that Cohn's home was repaired at company expense. As for New Year's Eve parties at Cohn's home that cost Col \$2,613 in 1948, \$2,835 the next year and \$3,728 in 1950, Klein next year and \$3,728 in 1950, Kiein says that after examining guest lists provided by the prexy he found that most of those present were connected with the film biz. "Undoubtedly such parties are necessary and proper to foster good relationships," the referee onines.

Klein finds no evidence that o Klein finds no evidence that Cohn used company cars for personal biz, as charged, and says that records were provided to show that clothing made for Mrs. Cohn and some execs by the studio wardrobe department was on a "cost plus 10%" basis. He adds that this was during the slack seal ruling by the Commission.

plaintiffs' cause of action. The purpose is rather to point out the general difficulties and impediments to a recovery which are inherent in this litigation."

Defendants in the action, originally brought in New York Federal Court and then moved to the state court, are Cohn, Columbia, Grant, exec v.p. Jack Cohn, v.p. Abraham Schneider, v.p. Nate B. Spingold, v.p. and sales chief Abraham Montague and director Henry Crown. All the Col execs are directors of the corp.

Suit was brought by David Cohn no relation to Harry), William I. Rosenfeld, Horace B. Burnstine and B. Paul Rosen. They were represented by attorney Sol A. Rosenblatt. Echwartz & Frohlich reped Col; Ferdinand Pecora, Cohn; Milbank, Tweed, Hope & Hadley, all the other Col' execs, and Abraham N. Geller, Crown and Grant.

Action charged that the board is under the complete dominance of Cohn and consequently furthered his scheme by approving an "improvident" contract for him that would have the effect of permitting him and his family to reap the benefits of a \$300,000 insurance policy.

Klein finds that the board was not under Cohn's thumb and that in many instances they were in disagreement. He also finds that the board drew the pact with Cohn on the basis of sould business judgment and, in any case, since there's no evidence of fraud, it cannot be set aside.

with Cohn other than on Sunday's or sometimes on Saturday afternoons.

Also "sponsored but not related" was Milton Feldman, earning \$261 as an assistant director; Sam Katzman, "B" picture producer; Sylvan Simon, earning \$2,000 a week (same as he had previously been getting at Metro) as Cohn's assistant, Norman Krasna (no salary mentioned), and Charles Vidor, who was receiving \$3,000 per week as a director when he left in 1949.

Klein also says he found no evidence of family portraits being painted at Col's expense or that Cohn set up a corporation for "secret profit" or that Col bought bogus literature and dramatic properties from Cohn.

DuMont-ABC

Continued from page 4 ;

would deprive independent stations or networks of a full opportunity to acquire film product and talent, and to sell advertising, and would thus reduce their ability to make optimum use of their resources as effective competitive forces in all phases of the broadcasting industry."

TV's Future Eye to Film

Asserting that TV stations in the future will depend greatly on use of film, DuMont claimed the merger "poses dangers... that have no relation to financial resources, no relation to financial resources, but that would stem from imposition of unreasonable runs and clearances or inability to get film product due to tie-in of the ABC network with the UPT theatre chain."

ABC's appeal for "emergency relief," on the grounds it needs

ABC's appeal for "emergency relief," on-the grounds it needs approval by Sept. I to plan fall programs, was termed by DuMont a "new theory... injected into the case long after reasons for the merger were given. The obvious purpose was to obtain swift Commission action when evidence produced by the broadcast bureau (ECC) appeared to be sufficient to duced by the broadcast pureau (FCC) appeared to be sufficient to endanger the ultimate approval of integration of UPT and ABC man-

integration of UPT and ABC management."
Declaring that Paramount Pictures has "absolutely no control over its policies," despite a contrary FCC holding, the brief urged the Commission to "remember that. DuMont also has been a competitive force in TV networking industry." A decision that Par does not control DuMont, it said, "will also increase competition for the two major TV networks."

However, said DuMont, expedition of the case "is not a sufficient reason to destroy a procedure that has been established and followed primarily to protect the public interest."

The brief requested oral argu-

NEWSREELS ON DEMS FOLLOW GOP PATTERN

Newsreel coverage of week's Democratic National week's Democratic National Convention in Chicago will largely follow the same pattern that the five reels employed in shooting last week's Republican conclave. Staffs of the individual companies assigned to the meet will vary from about seven to nine camera-

and seven to mee the search in a check of the reels in New York Monday (14), none of the five plans to take an "interpretative"

plans to take an "interpretative" slant on the convention or use a "special" approach.

Michael B. Clofine, editor-in-chief of Metro's News of the Day, pointed out that "we can't get out a newsreel and a "March of Time" at the same time." For the Demo-cratic convention, he said, no new format would be used. Footage shot by a staff of eight men will be condensed by us and "even then exhibitors cut it."

Although most of the reels generally release on Tuesday, all of

Although most of the reels generally release on Tuesday, all of them rushed prints of the Republican nomination of Gen. Dwight D. Elsenhower in advance of their regular distribution dates. Universal had an "Elsenhower Special" on theatre screens Friday night (14). Other companies followed suit over the weekend with similar specials.

July B.O. Upturn

_ Continued from page 3 =

day, when the floor fight over seat-ing delegates hit its peak, UPT grosses were down 13% from the previous year. On Thursday, by which time it appeared fairly cer-

previous year. On Inursus, which time it appeared fairly certain' Eisenhower was in, grosses were down only 5%. Friday, when the convention was over, income was off 2% and Saturday-Sunday it was up 2½%.

WB's 'No Adverse Effect'
That made UPT about even for the week. The Warner Bros. chain reportedly felt "no adverse effect" from the Chi TV shindig, Its biz was down from last year, but about the same amount it has been off all season. National Theatres, the 20th-Fox circuit, was also down from 1951, but likewise only about the 10% that has been true through the year.

As a whole, the nabes, and sub-

through the year.

As a whole, the nabes, and subsequents appear to have fared better than the big circuits with their multiplicity of first-runs. Many of the lesser chains reported tilts of as much as 20% in grosses.

the lesser chains reported tilts of as much as 20% in grosses.

Loew's was an exception to the major chains in reporting on the biz of its New York keys and nabes. Biz was said to be "exceptional" all week. Monday-Tuesday was "best in a long time." with part of the chain playing bills headed by "Skirts Ahoy" and the other "Scaramouche." Thursday and Friday were comparable to a year ago, and Saturday-Sunday was ahead of last year. Thursday-Sunday change saw half the circuit playing "Red Mountain" and "My Son, John" and the other half "My Six Convicts" and "The Sniper."

UPT v.p. Robert M. Weitman was taking bows on being one of the few theatremen who had predicted a rise rather than drop in biz during convention week. His theory was: "Politics and other current happenings can generate just so much tension in the public and then there must be a blowoff. The place people go to let off steam is theatres and we reaped that effect."

'No High Pressure'

Continued from page 7

by film company salesmen. Latter will distribute pledge cards among the exhibs and at the same time pick up collection checks for forwarding to COMPO's headquarters in New York.

In any event, it's emphasized that the campaign will be conducted on the hinterlands level with state and district committees to be appointed for the tob. Per

with state and district committees to be appointed for the job. Pat McGee of Theatre Owners of America and Allied States' Col. H. A. Cole are co-chairmen of the tax drive.

Harlem Grand Amus. Co., Inc., to operate theatres in New York, with Harry Brandt as one of the directors. Others are Louis B. Appleton and attorney Bernard spired. Fliashnick. Capital stock is 100 are most of the district of the control of the co

Film Reviews

Breakdown

mentally warped character who is living a new life through the fighter. William Bishop is the fighter, paroled from prison and made into a promising heavyweight by the guidance of Wally Cassell.

guidance of Wally Cassell.
Edmond Angelo's production and direction plod too often in dwelling with the central theme and the sidebars. Latter deal with the manislaughter rap that put Bishop in prison, the result of a sidewalk fight in a political race; the fighter's romance with Ann Richards, a wealthy girl and niece of John Vosper, who with Sheldon Leonard, ward bost and brottler of Cassell, had framed Bishop in the first place. Scripting is highly involved with so many odd characters that none takes on enough clarity to register properly.

Within the definite limitations of

clarity to register properly.

Within the definite limitations of the presentations. Bishop scores best, showing promise for better assignments. Cassell tries hard with his warped character. Leonard does what he can with the war boos role and the dialog that goes with it, as do Miss Richards. Anne Gwynne, e-fiancee of Richard Bene dict, a punch-drunk gymhanger-on, and Vosper, Joe McTurk generates, several chuckles as a fight character, and Roy Engelpasses as a sports columnist.

In addition to Angelo's produc-

passes as a sports columnist.

In addition to Angelo's production duties, film has three others listed in producer capacities; Stephen Auer as associate, and Max M. Gilford and Theodore Ticktin as executive producers. All could have done better; as could have Robert Abel in adapting his play. "The Samson Slasher." Lensing and other technical functions are standard.

Brog.

Castles in the Air (BRITISH)

Forced British farce, with lit-tle U. S. appeal.

tle U. S. appeal.

London, July 8.

AB-Pathe release of Hallmark-Associated British production, Stars David Tomletch by Green Stars Barber, Stars Barber, Stars Barber, Green Stars Barber, Barb

When "Castles in the Air" was first presented on the West End stage in December, 1949, it had at least the merit of some local topicality. The joke about the National Coal Board taking over vast country, estates ham't, however, stood the test of time, and the resultant picturization is a melange of forced farce and inconsequential humor. Possession of a quota ticket may help to sell it at home, but it has little prospects in the American market.

Action takes place entirely in

American market.

Action takes place entirely in Scotland, with an ancient castle as main setting. An impoverished earl who has to dodge the tradesmen and take in boarders is suddenly faced with a new situation. The Coal Board (which administers the nationalized mines) wants to requisition the place as a hostel, and a wealthy American divorcee, with an eye on the earl as poten-

Action takes place entirely in Scotland, with an ancient castle as main setting. An impoverished earl who has to dodge the tradesmen and take in boarders is suddenly faced with a new situation. The Coal Board (which administers the nationalized mines) wants to requisition the place as a hostel, and a wealthy American divorcee, with an eye on the earl as potential husband No. 2, is anxious to pay cash for the property. Around this simple theme is developed a hodgepodge of nonsense, including an attempt by an eccentric woman nationalist boarder to prove that the young earl is the heir to the Scottish throne.

Yarn is extended into an inordinate 59 minutes by adding one trite situation after another, with frequently ghostly appearances and other absurd inventions. The cast is in the unenviable position of trying to make entertainment from linson, Helen Cherry and Barbara Kelly make a vealiant but unsuccessful effort in the leads. Margaret Rutherford is made to look erts struggles with the role he ghostly Ermyntrude. Ewah Roberts are more than adequate for the production.

Myró.

Something Money Can't Buy

British domestic drama; mod-

Landon, July 9
GFD release of Vic British producti
Stars Patricia Mec. Anthony Steel for
Lister, A. E. Matthews. Directed by
Jackson; screenplay, Pat Jackson
James Londale Hodson; camera, C. P.
Mington Michardy; editor, Sidney Haye

Problem of rehabilitation after war, when a high-ranking military post has to be followed by a humdrum civilian job, provides background of this featherweight yarn, which is handled with an assured light touch by a competent cast of British performers. Film should chalk up steady grosses at home, but is only likely to attract modest husiness in American territory. Bringing up two small children on a major's pay in the army of occupation is substantially different from facing the same problem on the modest earnings of a town hall clerk. That's the situation confronting the Wildings as they return to civilian life.

The plot is slender enough, but the script resorts to an unnecessary degree of padding to keep the story moving. It's mainly played, however, in a light key, with a few chuckles and odd moments of pathos. Film has been smoothly directed, and Patricia Roc and Anthony Steel fill husband and wire loles in frothy style. Moira Lister, A. E. Matthews, David Hutcheson, Michael Trubshawe and Diane Hart play the other principal characters in a pleasing light way. C.

3 Sinners (MEURTRES)

(MEURTRES)
(French)
Arthur Sachason Enterprises release of
Jacques Bar-Cite-Fline-Fides production.
Stars Fernandel; features Raymond Souplex, Jácques Varennes, Jeanne Moreau.
Directed by Richard Pottler. Screenplay.
Charles Planier and Maurice Barry, from
Flindler and Meurice Barry, from
Flindler and Meurice Cermain
nuisic, Raymond Lawrend At Futb. Communication. Henri Jeanson, music, Raymond Legrand, At Lance gle Theatre, N. V., July 7, '52. Running gle Theatre, N. V., July 7, '52. Running time, 44 MiMS.
Noel Annequin Line Nore Insabels Line Nore Line Nore Basche, manequin Raymond outplex Blanches, Mirielle Perry Martine Jeanne Moreau Herve Annequin Jacques Varennes Lois Colette Marcuil Jose Philippe Nicaud Jose Philippe Nicaud Examining Judge. Georges Chamarrat

(In French; English Titles) (In French: English Titles)

"3 Sinners." French import which Arthur Sachson Enterprises is distributing, marks the debut of French comedian Fernandel as a dramatic actor and its draw in art houses will have to depend upon the star's name.

the star's name.

Based upon Charles Plisnier's novel, "Meurtres," the film originally ran 109 minutes but has been trimmed to 34 for U.S. release. Undoubtedly the editing has speeded the story to some extent but it still remains a leisurely affair replete with an abundance of dialog.

PEN FOR BUSINESS! **BOXOFFICE PARADISE**

Another BIG ONE thru · TAB HUNTER · DONALD GRAY · MICH LOWN - STAND CHOOK Produced by DAVID E. ROSE · Directed by STUART HEISLER COLOR BY ROMANCE DA DARNEI NOVENTURE SPECTACLE ..this is for you!!! and pays and pays) (the kind that pays tainment you're after old-fashioned enter-Hit's solid, good

(JAPANESE)
lei production and rolease. Directed cosaburo Yoshinura; sereenplay, Kashindo, Yoshinura; sereenplay, Kashindo, Yoshinura; Kohel Sugiyama; editori, Miztatali, At Pim Festival, es, April 27, '52. Running time, 124

(Reviewed May 14, 1952)

Glory Alley (SONGS)

Poorly done drama of prize-fighter with New Orleans background; for lowercasers.

nockground; for lowercasers.

Od Teleace of Nicholas Naufack protion. Stars Ralph Meeker, Bedie Crefeatures Kurt Kasznar, Gilbert Retouls Armstrong. Directed by
ul Walsh. Story and sexeenplay. Act
m; camera, William Danieles, edited
the Rugglerof musical design of Course
ils chorcograph. Charles of Curse
lis chorcograph. Start Running time, 78

18 weed May 14, 52, Running time, 78

(Reviewed May 21, 1952)

Gobs and Gals Comedy with fair prespects in secondary situations.

secondary situations.

Republic release of Siderey Picker-precion, Stars George E Sert Rernard,

three Bobert Hatton, Cathy Dons, Go
three Bobert Hatton, Cathy Dons, Go
crede by H. G. Springsteen. Serren
y, Arthur T. Hormsen; camera, John

ceBursie, muse, Stanley Wilson; editor,

thur Roberts, Tradeshown N. Y., April

, '52. Running time, & MiMS.

(Eeviewed April 36, 1952)

Gold Raiders

Lower case eater for juveniles.
United Artist release of Jack Schwarz
search (Glasses) production. Serior
server Clem Revans, Lyc Tablot, Sher
rese Clem Revans, Lyc Tablot, Sher
yan, Moste Blue, Fuzzy Knight, Directed
yan, Moste Blue, Fuzzy
Knight, Directed
yang German (Marketter)
have generally the Color
water Charles (Marketter)
have general

(Reviewed June 13, 1952)

The Great Adventure (BRITISH)

Yeak British meller for lower

half of duais.
Lippert Pictures release of Aubrey Bar(production. Stars Dennis Price. Jack
wkbns. Slobban McKenna; features
ter Hammond, Gragotre Azlan, Bernard
e. Directed by David MncDonald. Story
d screenplay. Bobert Westerby; camcommand of the Command o

Groenland

(Greenland)
(FEENCH-DOCUMENTARY)

RKG release of Marcel Ichae produc on, Written and directed by Ichae, J. Granuephi, camera, Ichae, J. Ertald distribution of the Miller Ton Aubin. A section of the Ichael Research of the MINS. (Reviewed May 14, 1952)

The Half-Breed

A MC HERLE Breed (SONGS-COLOR) Robert Young, Janis Carter, Jack Buetel in exploitable Technicolor western; moderate b.o.

b.o. RKO release of Herman Schlom producion. Slars Robert Young, Jan's Carter, and Batter. Herman Schlom producion. Slars Robert Young, Jan's Carter, and Batter. Herman Schlom Release Carter Release Schenglay, Harold Shunate, Richard Wormser, based on story by Robert Grary Andrews, additional dialog, Charles John Robert Release Rele (Reviewed April 16, 1952)

Has Anybody Seen My Gal (SONG—COLOR)

(SONG—COLOR)

Excellent comedy-drama of ffiapper" era; particularly good for family audiences.

Universal release of Ted Richmond production. Stars Piper Lauric Rock Ried and the star of the star of

Here Come the Marines Mildly diverting programmer; Bowery Boys series.

Bowery Boys Series,

bionogram telease of Jerry Thomas
production. Stars Leo Gorcey, Huntz
Hallen Directed by William Beaudine.
Hallen Directed By William Beaudine.
Hallen Directed By William Beaudine.
Compera, Marcel LePlend. At New York
Theatre, N. Y. May 21, '52, dual. Running time, 46 MINS.

(Reviewed May 28, 1952)'

High Noon

(SONG)
Gary Cooper in western drama a notch above usual outdoor actioner. Possibilities favorable

United Artists release of Signley Kra-er production. Stars Gary Cooper: fea-ires Thomas Mitchell, Lloyd Bridges,

Schoenberg: camera, Ichiro Hoshijima;
N.Y., May 14, 32. Ruming time. J Millians;
(Reviewed May 21, 1952)

Genii Monogaiori
(The Story of Genii)
(IAPANESE)
Diel prodetion and release. Directed by Kosaburo Yoshumuris screenplay, Kaneo Shindo, from novel by Murasaki Shishus camera, Kohel Sugiyama; editor.

Schoenberg: camera, Kohel Schoenberg: Kanton, Camera, Kohel Mooley, Henry Morgan, Ian MacDon, and Kanton, Lee Van Cleef, Robert Wilke, Sheb Wooley, Directed by Fred Zinne, Camera, Camera, Kohel Shindo, from novel by Murasaki Shishus camera, Kohel Sugiyama; editor, Wilke, Shindo, from novel by Murasaki Shishus camera, Kohel Sugiyama; editor, Wilke, Shindo, from novel by Murasaki Shishus camera, Kohel Sugiyama; editor, Wilke, Shindo, from novel by Murasaki Shishus camera, Kohel Sugiyama; editor, Wilke, Shindo, from novel by Murasaki Shishus camera, Kohel Sugiyama; editor, Wilke, Shindo, From novel by Murasaki Shishus Camera, Kohel Sugiyama; editor, Wilke, Shindo, From Novel Barbara, Markanda, M

Hold That Line

So-so entry in Bowery Boys series.

nies.

mogram release of Jerry Thomas uction. Stars Leo Gorcey, Huntz (features Gil Stratton, Jr., David ey, Bernard Gorcey, Directed by Willes Beaudine. Screenplay, Charles Mar-Tim Ryan; additional dialog, Bert ence; camera, Marcel Le Picard. At York Theatre, N. Y., week of 25, '26. Running time, 47 Mins. (Reviewed April 2, 1952)

Holiday for Sinners

Program melodrama with New Orleans Mardi Gras back-ground; for supporting book-

Ings.

Metro-release, of John Houseman prouction, Start Gig Young, Keepan Wynn,
anice, Buel; features William Campbell,
ichard Anderson, Michael Chekhov, Santer Gigite, Eddth Barrett, Porter Hallirected by Gerald Mayer, Screenijay,
t. Becaperides), based og novel by Hanton Bassor, camera, Faul Vogel; editor,
the control of the Control of the Control
22, Bananag time, 72 MiMS. June 11
23, Bananag time, 72 MiMS.

I Believe in You (BRITISH)

British-made documentary-type meller; looks like fair box-office in U.S. market.

office in U.S., market.

GFD release of Michael Balcos-Raling Studies preduction. Stars Cella Johnson Control of the Control o

I Dream of Jeanie (SONGS—COLOR)

and songs of Stepher r; dull biopic entertain

II Moscow Strikes

If Mescow Strikes
(DOCUMENTARY)
March of Time release of Richard
dochemont production. With 'Vanne
tith, Westbreek Van Voorhis, narrat
ased on Bush's book, 'Modern Ar
nd Free Men.' Directed by Jack Gle
duptation.' He Wenry camera, Nichi
duptation, Hed Wenry camera, Nichi
cuité. Thesiste, Jack Bush. Opened
uité. Thesiste, May J. '32. X
ling time, 49 MMS. (Reviewed May 7, 1952)

Il Cappotte

(The Overcoat)

(The Overcoat)

(TALLIAN).

Faro Film release of a Faro productor of the control elice Lattuada. At Film Fe s. Running time, 100 Mins. (Reviewed June 4, 1952)

Imbarco a Mezzanotte

(Encounter)
(Encounter)
(ITALIAN-AMERICAN)
neralcine release of a Riviera-TirfAdelic Balocchi) production. Stars
Muni: features Luisa Rossi. Vittorio
Muni: features Luisa Rossi.
Muni: features Luisa Rossi.
Muni: features Luisa Rossi. Genoa. Running time, 27 M. (Reviewed May 28, 1952)

Importance of Being Earnest

(BRITISH—COLOR)

Name British cast in Oscar Wilde comedy; big for U.S. art houses.

houses.

GFD release of Anthony Asquith British-Technicolor production. Stars Michael Carlo and Stars Miles Mileson Manguith. Adaptation on Octar Wilde's play by Anthon Squith; camera. Desmond Dickinson to the Wood; music, Benjamirankel. At Odeon. Jersey, June 2, '52 unning, time, 72 MiNS. (Reviewed June 18, 1952)

Ivanhoe (BRITISH—COLOR)

Sir Walter Scott's romantic adventure done lavishly and boasting four U.S. stars, a box-office natural.

Metro release of Pandro S. Berman-Metro Pitlish production. Stars Robert Taylor, Elizabeth Taylor, Joan Fontaine, George Sanders, and Embyn Williams. Directed by Richard Thorpe. Screenbay, Noel Langley; ad-ptailon, Abners Mac-kenzie; camera, G. W. Kelly; editor,

Frank Clarke; music, Miklos Rozsa. At Metro preview theatre, London, June 4, '52. Running time, 197 MINS. (Reviewed June 11, 1952)

Jack and the Beanstalk

ACK and the Heamstall (SONGS-COLOR)
Abbott and Costello in take-off on the old fairy tale, Slant-ed for kiddle appeal and generally oke b.o. where comics go well.

Wayner release of Alex Gottlleb (Exusive Productions) production, Stark
Productions) production, Stark
Abbott, Out Costellof features Stark
ogan, James Alexander, Buddy Baer,
orothy Ford, Directed by Jean Yarrough, Screenplay, Nat. Curtis; from
tory by Pat Costello; added comedy,
elix Adler: camera (Super-Cineconse)
core Robinson; editor, Greenplay,
organ Bob Russell Lester Lee, Preunits, 12, 23, Running time, 78
till St. 2011.

(Reviewed April 9, 1952)

"Jeux Interdits
(Ferbidden Gannes)
(FRENCH)

Corons release of Silver Fine production. Features Brigetic Fossey, George Poujouly. Directed by Rene Clement Screenplay, Francois Boyer, Jean Aurenche, Pierre Bost, Camera, Julilard editor, Roger Dwyre, Camera of the Committee of th m Festival Cannes. Running MINS. (Reviewed May 28, 1952)

Fantheon production and release. S Jean Desailly, Simone Valere. Dire by Jacquer de Casembroot. Screenp Dany Gerald, from the peem by Las tine; camera, Roger Dormoy; editor, dree Davis. At Marignan, Paris. Runtine, 79 Mills.

(Reylewed April 23, 1952)

Jumping Jacks (SONGS)

(SONGS)

Martin & Lewis in hilarious service councily. Surefire b.o.

Paramount release of Hal Wallis production. Stars Dean Margin. Jerry Lewis, Mona. Freeman; features Don DeFores, Robert Strause, Dick Erdman, Ray Teal, Marcy McGulire, Danny Arnold. Directed by Norman Taurous. Screenplay, Robert Lees, Fred Rinaldo, Herbert Exkert added dislog. James Alladica Servens and Control of the Contro

(Reviewed June 4, 1952)

Just Aeross the Street Ann Sheridan, John Lund in mild romantic comedy pro-

grammer.
Universal release of Leonard Goldstein production. Stars Ann Sheridan, John Lund; features Robert Keith, Cecli Keilaway, Harvey Lembeck. Directed by Joseph Pevacy. Written by Roswell Rogerb editor, Virili Vogel. Previewed May 19, 923. Running time. 78 MIMS.

(Reviewed May 28, 1952)

Kangaroo (COLOR)

(COLOR)

Fairly okay outdoor feature, both story-localed and filmed in Australia. Average returns. 20th-Fox release of Robert Basaler production. Stars Maureen O'Hara. Pete Lawford; features Finlay Currie, Richard Boone, Chips Rafferty, Letty Craydon Charles Tingwell. Directed by Lewi Milestone. Screenplay, Harry Kighner from story by Martin Berkeley: camer (Technicolor), Charles G. Clarke; editor, Nick De Margio; music, Sol Kaplan. Previewed May 14, 22, Running time, 8 MINS.

(Reviewed May 21, 1952)

Kansas Territory Wild Bill Elliott acquits him-self with his usual flourish as an avenger.

an avenger.

Monogram release of Vincent M. Fennelly production. Stars Wild Bill Elliotty features House Peters, Jr., Peggy Stewart, Lane Bradford, Stan Jolley, Fuzy Knight, Lyle Talbot, Directed by Lewis Collins. Story and screenplay, Dan Ullman; camera, Ernest Miller; editor, Richman; Collins. Soul, Some Miller; editor, and Heérmance; music, Raoul Krau Previewed May 14, '52, Running iewed May 14, '52. Running MNS. (Reviewed May 28, 1952)

Kid Monk Baroni

Program melodrama mixing street gangs, prizefighting with reforming religious influ-ence,

eReck,
Realart release of Jack Broder (Heran Cohen) production. Stars Richard
ober, Bruce Cabot, Alleine Roberts,
Kona Knox, Leonard Nimoy; features
ack Larson, Budd Jaxon, Archer Maconald, Katheen Freeman, Joseph Meil,
Arthur Martin Martin Martin Martin
Treenplay, Aben Kandel camera, Charles
an Enger; editor, Jason Bernie; music,
terschel Burke Gilbert. Previewed April
5, '52, Running time, 79 MiMS,

"Baviawa-d Anvil 23, 1952) (Reviewed April 23, 1952)

L'Amour, Madame (Love, Madame) (FRENCH)

FRENCH:
Sirius release of Sirius-Raoul Ploqui production. Stars, Arletty, Francois Peter. Directed by Gilles Grangier. Scree play, Francois Giraud; camers, Jean I nard; editor, Madeleine Gig. At Mari nan and Mariyaux, Paris, Running tim A7 MINS.
(Reviewed April 2, 1952)

Lady in the Iron Mask

Lady in the Iron Masl (COLOR)

20th-Fox release of Walter Wanger-Jene Frenke production. Start Souls Haward, Fatrical Medina; features John Ston, Store Directed by Habb Murph Screenplay, Jack Policeen, Aubrey Berge; camera (Super-Cinecolor), Ern Lasz'o; editor, Merrill White; score, mitri Tiomkin. Tradeshown N. Y., Ju 4, '52. "unrint time, 13 Mins. (Reviewed June 11, 1952)

Laramie Mountains

Durango Kid sagebrush saga for program western market.

Gotumbia release of Colbert Clark pro-duction. Stars Charles Starrett; features Smiley Burnette. Jack Stabourgaline Sears, Marko Directed by Ray Nazarro, Carenplay, Barry Shipman; camiers, Fayte Brown; editor, Paul Borofsky. Tradeshown in N. Y. March 28, '52, Rua-ning time, 54 MiNS... (Reviewed April 9, 1952)

La Table Aux-Creves (The Hunting Ground) (FRENCH)

(FRENCH)
Marceau production and release,
ernandel, Directed by Henri Ve
creenplay, Verneull, Andre Tabel
a, Andre Germani, editor, J. R
t. Normandie, Paris. Running ti

(Reviewed April 2, 1952)

L'Homme De Ma Vie

L'Hommic De Ma Vie (Mair et My Life) (FRANCO-ITALIAN) Victory Films Seese of Cite-Paris Filmioni, Jealures Henri Vilbert, Jeanne' Mo-reau. Jeanne Marken, Jean Glori. Direct-ed by Guy Lefranc; sercepilsy. Henri Jeanson, adapted by Michel Audiard: camara, Robert Calci petit Michel Olympia, Paris, amount of the Color (Reviewed May 28, 1982)

The Life of Donizetti (La Vita di Donizciti) (ITALIAN)

Sub-standard biographical film

Sub-standard biographical film of composer.

Lupa Film release of Seyta-Radici production. Starz Amedeo Nazzari, Mariel Lotti and Mario Ferrari. Directed by Cmillo Mastrocines of the Composition of the C

Loan Shark

George Raft in okay mele-drama for regular dual situa-

tions.
Lippert Pictures release of Bernie Liber (Bascore) production. Stars George Raft, Hescotte Production. Stars George Raft, Hescotte Production and Stew Raft, Hescotte Production of Production

Lovely to Look At

Lovely to Look At

(MUSICAL—COLOR)

Entertaining remake of "Roberta" with Grayson, Skelton,
Keel. Excellent b.e.

Metro release of Jack Cummings production. Stars Kathryn. Grayson, Red
Skelten, Howard Keel, Marge and Gower
Champion, Ann Miller; features Zes Zas
Gabor, Kurt Kaznar. Directed by MerVin LeRoy. Sceenplay. George Wells,
Trom novel by Alice Duer Miller; book
based on musical comedy. "Roberta,"
from novel by Alice Duer Miller; book
and lyrics, Otto A. Harbach; music by
Jerome Kern; camera (Technicolor),
George J. Folsey; editor, John McSweeney,
Jr.; musical direction, Carmen Dragon, Saul Chapilia; choreography, Hermes
Jeroms, May 21, '52. Running
lime, 191 Mins.

73 Mins. (Reviewed April 16, 1952)

Lydia Bailey Good adventure drama; stout

b.6.

20th-Fox release of Jules Schermer projuction. Stare Daie Robertson. Anne
rancis: features Charles Kovyin, William
farnhall, Lulis Van Rooten, Aciline de
valt Revnoids, Anjoos Peon. Aciline de
valt Revnoids, Anjoos Peon.

Politected by Jean Negulesco. Society, and
jurected by Jean Negulesco. Society, and
jurected by Jean Negulesco. Society, and
jurected by Kenneth Roberts; camera (Technologic). Haway Jeakson, addice, Dorochlystaland. Kenneth Roberts; camera (Te Harry Jackson; editor, Dorod music, Hugo Friedhofer. Tra Y., May 23, '52. Running tir

(Reviewed May 28, 1952)

The Man from Black Hills

Okay western in Monogram's

Johnny Mack Brown series,

Monogram release of Silvermine (Vinent M., Fennelly) production. Stars
offining Mack Brown; features James
officers of Brown; features James
officers of Brown; features James
interested Drooks, Lane Bradford,
interested Ordonnelli camera, Ernest Millor,
oseph O'Donnelli camera, Ernest Millor,
oseph O'Donnelli

Maru Maru

Errol Flynn top-lining to give lift and some b.o. possibilities to formula action - adventure

melodrama,
Warner Bros. release of David Weisbart production. Stars Errol Fran, Edit Roman, features Raymond Burn. Faul Picerni, Richard Webb. Dan Seymour, George Inavent, Robert Cabal, Henry Marco. Directed by Gordon Douglas. Screenlay, N. Richard Nash; from story companies, N. Richard Nash; from story lister Noble; cames Sidney Harmon, Hollister Noble; cames March 25, '52. Running time, 78 Mins. (Reviewed April 2, 1952)

Massacre En Dentelles

Massacre En Dentelles
(Massacre In Lace)
(FRENCH)
(FRENCH)

Pathe Consortium release of PACPathe Production. Straymond Rouleau, Anne Vernon, Thild Thaman. Divected by Andre Hunchell. Screenplay,
Michel Audiard; camera, Marcel Grignon,
editor, Jean Feyte.
Running time, 105 Mins.
(Reviewed April 23, 1952)

Poorty done melodrama on medeling racketeers for programmer bookings.

Mittalk, release of Hal E. Chester production. Stars Howard Duff, Colera Gray, features John Howard, Marjorie Received the Exception of the Colera for the Colera feet of the Colera feet of

Montana Territory (COLOR) Strictly lowercase western.

Seizetij Juwerense Western.
Celumbla release of Colbert Claridatellen. Features Lon McCallister, Valendrie, Fredon Fosfer, Directeb Nazarra. Scraensjay, Enry Shi Nazarra. Scraensjay, Shi Nazarra. Scraensy Shi Nazarra. Shi

Murder in the Cathedral (BRITISH)

Classic Pictures release of George Hoellering prediction. Stars Father John Gresser; Seatures Mark Dignam, Michael Aldridge, Lee McKern, Paul Rogers, Draceted by Hoellering. Screenplay, T. S. Eliot. based on his play; camera, David Rosky, editor, Annas Almatt; music, Las-thermore, Picture and Company, Company, Com-pany, Company, Company, Company, Com-Singers, At Trans-Lux 50th Sain N.; starting, March 25, 522, Running time 140 MeMex.

(Reviewed April 2, 1952)

Nachts Auf Ben Strassen (Detour) (GERMAN) atinental_release

r; enmers, Vaclav Vich; editor nharst. At Cannes Film Fest (ay 10, 33, Runwing time, 112 (Reviewed May 28, 1952)

The Narrow Margin

Cops. and rebbers melodrama for programmer dates. Some excitement but implausible.

RKO release of Stanley Rubin production. Start Charles McGraw, Marie Windson, Jasquellan White; features Gordon Gebert, Gusenie Leonard, David Maxey, Harry Harvey, Directed by Maxey, Harry Harvey, Directed by Michard Elseicher. Screenplay, Earl Feton: stary, Martin Goldsmith. Jack Leonard; Camara, George E. Diskatteditor, Robert Swink, Previewed March 24, '52, Running time, '1 MiNS. (Reviewed April 2, 1952)

(DOCUMENTARY)

JOUCUMENTARY)
Jewish Films Distributors release
Carmel Films of Tel Aviv product
Directed by Nathan Axcirod. Ed
Eins Marke; English titles, Nicholas
ters; American version prepared by D
Fine. Opened at Stanley Theatre, N.
May 16, 92. Running time, 99 Mills. 10, 32. Running time, 90 Min: (Reviewed May 14, 1952)

Nez de Cuir

(Leathernose) (FRANCO-ITALIAN)

Night Raiders Okay Whip Wilson action western.

MONOGRAM release of Silvermine prouction (Vincent M. Fennelly) Stars
(hip Wilson; features Tem Farrell, Fuzy
night. Directed by Howard Bretherton.
creenplay, Maurice Tombraget: cumers,
rest Miller; editor, Sam Fields At
ew York Theatre, N. X., May 21, '32,
ual. Running time, 32 MiNs(Reviewed May 28, 1952)

No Room for the Groom Lightweight romantic comedy, with Tony Curtis, Piper Laurie to help in general situation.

to help im general situation.

Universal release of Tcd Richmond production. Stars Teny Curtls. Piper Laurie features Don DeFore, Spring Byingfor Lillian Broason, Paul McVey. Directed by Douglas Sirk, Screenplay, Jerfell Hoffman; based on story, McTPL Love," by Darwin L. Teilhet; concelliford Sitne; editor, Russel Production of the Company of the Co

Nous Sommes Tous Les Assassins

ASPANSAINS

'(We Are All Murderers)

(FRENCH)

AGDC release of UGC production. Features Mouloudi, Balpeter, Laymond Features Mouloudi, Balpeter, Balleyrin, Faul Frankeur, Direct Capacities, Capaciti

Oklahoma Annie

(SONGS-COLOR)
Judy Canova in broadly-played comedy for combelt trade. Republic release of Sidney Picker production. Stars Judy Canova; ratures (Continued on page 24)

Has everybody seen these figures!

Biggest opening in 33 weeks, Rialto Theatre, Atlanta

Set new opening day record at Five Points Theatre, Jacksonville, beating previous record-holder, "Bend of the River"



Set new opening day record for U-I film at Empire Theatre, Montgomery, Alabama

Huge first week at United Artists, Four Star, Paramount and Hollywood Theatres, Los Angeles and holding a second week. Also huge and holding a second week at Missouri Theatre, St. Louis



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the perfect picture for kids, adolescents, young couples, older folks and grandpappies—in short the midsummer night's dream of every exhibitor



Film Reviews Index

Continued from page 22 :

Old Mother Riley (Songs) (BRITISH)

Weak Irish comedy; for very special situations.

special situations.

Sell Pictures release of Renown Pices (Harry Reynoids) production. Stars
thur Lucan; features Ritty McShane.
ected by John Harlow.

Screenplay,
the first of the fir

Othello

Marceau release of Orson Welles-Moga-dor production. Directed by Welles-dappation with the production of the con-traction of the control of the con-straines Cloutler, Michael McLeanox, Fay Compton, 'Doris Dawling, Robert Coot, Michael Lawrence; camera, Brizzi, Fanto, At Cannes, Film Fesigival, Cannes, May 10, nnes Film Festival, Cames, M unning time, 70 MINS. (Reviewed May 21, 1952)

Outensts of Poker Flat

Heavy melodrama based on the Bret Harte story; modest pros-

cots.

In the four release of Julian Blaustein uction. Stark Anne Baxter, Dale Robin; features Miriam Hopkins, Cammitchell, Crair Hill, Barbara Bates, Lynn. Directed by Joseph M. New-Screenplay, Edmund H. North; Streenplay, Edmund H. North; January, J. Streenplay, Edmund, Edmund, J. Streenplay, Edmund, Edmund, J. Streenplay, Edward, J. Streenplay, Edward, J. Streenplay, Edward, J. Streenplay, Edward, J. Streenplay, J. Streenpl

Outlaw Women (Songs-Color)

Reverse twist western just mildly effective but with ex-ploitation possibilities in some bookings.

bookings.
Lippert Pictures release of Ron Ormond oduction, Stars Marie Windson, Richard Goulden, Stars Marie Windson, Richard Coulline Fonthine, Jackle Coogan; fees Billy House. Richard Avonde, Leyle lhot, Maria Hart, Leonard Fenn, Dicted by Ormond and Samuel Newfield, reenplay, Orville Hampton; camera inceolor), Ellis W. Carter; editor, Hugh Inn; songs, June Carr. Ben Young, Fren. M. April 77, '02. Huming time, 18

(Reviewed April 16, 1952)

Palace Hotel

(SWISS-GERMAN)
(SONG)

Rex-Film release of Gloriafim (Oscar
ueby) production. Directed by Leonard
sched. Entil Bernar. Story and screen
used the Bernar Story and screen
used. Walter Baumgariner; editor, Her
nann Haller. At Rex. Zurich. Running
ine, 100 MilNS.
(Reviewed May 14, 1952)

Pat and Mike

Adult comedy with sports background, sparked by Spencer Tracy, Katharine Hephurn and Aldo Ray. Average chances.

Metro release of Lawrence Weingarter roduction. Stars Spencer Tracy, Kathine Hephurn, Aldo Ray; features William Ching, Sammy White, George athews. Directed by George Cukor, and Garson Kathine Hephurn, Milliam and Garson Kathine Hephurn, Milliam and Garson Kathine Hephurn, Sammy Service, Cukor, Sammy White, George Boemler; music, David Raksin, reviewed May 7, '52. Rusning time, Mins. (Reviewed May 14, 1952)

(Reviewed May 14, 1952)

l'aula

Loretta Young topping distaff-slanted melodrama; well-made but b.o. chances modest.

Columbia release of Buddy Adler tetion. Stars Lovetta Young; fee ent Smith. Alexander Knox. To titig, Otto Hulett, Will Wright, ond Greenleaf. Directed by Ru ate. Screenplay, James Poe, W ckhelimi based on story by Larry is; camera, Charles Latwon, Jr.: & ola Lawrence; music score. G Lawrence; music score, Geng. Previewed April 28, 52; et clime, 80 MiNS. (Reviewed May 14, 1952)

The Perfectionist (UN Grand Patron) (French)

French prize-winner; mild art

French prize-winner; mild art house entry,
Discina International release of Andre aulve production. Features Pierre Fresaly, Rence Devillers. Marcel Andre, laire Duhamel and Roland Alexandre, irected by Yves Clampl. Screenplay, ves Clampi and Pierre Very; camera, arcel Grignon; music, Joseph Kosma. reviewed in New York April 25, '52, unning time, '1 MiNS.

(Reviewed April 30, 1952)

Pictura

Feature-length film showing art works of six masters. Nar-ration by names. Topnetch for sureseaters.

SUrcecaters.

Pictura Films release of Leonid Kipnis erman Starr production. Features Vin in Frice. Comprises six connecting epides: The Lost Paradise. Hieronymousch, directed by Luciano Emmer and rico Gras, commentary from the Kingmos version of the Bible, narrated by neent Price, music by Ronan Vlade is Lesend of 5t, Ursula, Vittore Carcio, directed by Luciano Emmer, co-

John Russell, Grant Withers, Roy Barreoft. Emmet "Pappy" Lynn, Frank Ferguson, Minerva Urecal, Houseley Stevenson, Almera Sessions. Directed by R. G. Springsteen. Screenplay, Jack Townley Stevy, Townley and Charles E. Roberts, Story, Townley, Story, Townley, Story, Townley, Story, Townley, Story, Townley, Story, Townley, Story, Story, Townley, Story, Story, Townley, Stor lesnais, produced by Pierre Braunresnais, produced by Pierre Braunresnais, produced by Pierre Braunresnais, produced by Pierre Braunlais of Gauguin, research by Gaston,
narrated by Martin Gabal, music
rules Milhaud: Grant Wood, directed
dark Sorkin, produced by Leonid
s photographed by John Lewis, reh by Jules Schwerin, narated by
Fronds, music by Lan Adomian
ductory sequence to Land Adomian
ductory sequence to Errest Haller,
awed in N. Yed March 28, '52. Runtime, 82 MiMS.
(Reviewed April 2, 1952)

Poil de Carotte (Carrot Top)

se of Merry Cri-Cri Sin ine Dermoz sine Artus. At Aubert Palace, ing time, 160 MINS. (Reviewed June 18, 1952)

The Prize
(FRENCH)
Classic Pictures release of Marcel Pagnol production. Stars Bourvil. Directed
by Jean Boyer. Screenplay and dialog,
Fagmol, based on story by Guy, de Maupassanic campra. Ohnrier Stills missio. Faul
25. Ruming time. 12 MiNE,
26. Ruming time. 12 MiNE,
27. Ruming time. 12 MiNE,
28. Ruming time. 12 MiNE,
29. Reviewed April 36, 1952)

The Quiet Man (SONGS—COLOR)

(SONGS—COLOR)

Romantic drama, with humor and action highlights, filmed in Ireland. Good entertainment.

Republic release of John Ford, Merian Cooper (Arrow) production Stars voin layer, Saurean O Haza, Burry Fitzers, Saurean O Haza, Burry Fitzers, March Cooper, Arrow (Arrow) Policy Francis, Ford, Screenpilay, Francis, Middred Natwick, Francis, Ford, Walsh, Nagent, from gtory by Maurice Walsh, amera (Technicolor), Winton C. Hochicolor, Wunton, C. Hochicolor, Walsh, Murray, music score, Victor oung: Previewed May 7, 792. Running in 129. MidMs.

(Reviewed May 14, 1952)

Ragazze di Piazza di

Girls of Piazza di Spagna (Girls of Piazza di Spagna) (ITALEAN)

A.D.C.N. release of Astoria Film (Rudy Solsen) production. Directed by Luclans Emmer. Original story and screenplay Sergio Amidei; camera, Rudolfo Lombardi; editor, Vittorio Trentino; music Mario Ruccione; Tradeshown in Rome. Running time. 94 MMSS. (Reviewed April 2, 1952)

Red Ball Express Formula action-drama of tank action and supply trucks in World War II. Okay for gen-eral release.

Frai reiense.

Juliversal release of Aaron Rosenberg duction. Stars Jeff Chandler, Alex old Chandler, Alex Drake, Judith Braun; feaold Charles Drake, Judith Braun; feahand Drain Jacqueline Duval, and the Chandle Chandler of the Chandl

Red Planet Mars Confused futuristic story; mild dualer chances.

Inited Artists release of Donald Hyde-thony Veiller production. Features et ex Graves, Andrea King and Herbert region. Directed by Harry Horner. John E. Balderston and An-econolists of the Company by Balderston of the Form play by Balderston of Donald Form play by Balderston I John Brown. Previewed in w York May 9, "52. Huming time, 17 NS.

(Reviewed May 14, 1952)

Red Snow

Old Eskimo footage up-dated with modern plot dealing with U.S. vigilance in Bering Strait; exploitable in some bookings.

exploitable in some bookings.

Columbia release of Boris L. Petrofi production Stars Guy Madison. Ray Malia.

Carola Mine Mentwes Gloric Saunders, Malia.

Robert Peyton: featwest Gloric Saunders, Robert Peyton. Featwest Gloric Harmond Factors, Gloric Saunders, Robert Peyton. Start Gloric Harmond Gloric Robert Saunders, Muriel Maddox, Bort Arnold, John Blates, Miller Maddox, Bort Arnold, John Blates, Miller Maddox, Bort Arnold, John Blates, Miller Maddox, Bort Arnold, John Blates, Mary S. Franklin, Screenplay, Tom Hubbard, Orville H. Hampton; based on story by Robert Peters; camera, Paul Ivano, Laskan unit director, Ewing Scott; editors, Merrill White, Albert Shaff; music store, Alex Alexander, June Starr. Previewed June 19, '52. Running time, 74 Milns.

(Reviewed June 25, 1952)

Roma, Ore 11 (t Happened in Rome) (FRENCH-ITALIAN)

De Santis. Story and screet antis. Cesare Zavattini, B. Fran-nits, Cesare Zavattini, B. Fran-ili; music, Nascimbene, At Da. Running time. 101 MINS. (Reviewed May 28, 1952)

The Rough, Tough West

Minor western programmer in the Charles Starrett series.

Smiley Burnette, Pee Wee King and band. rected by Ray Nazarro, Written by Shipman; camera, Fayte Browne; ed Paul Borofsky; song, Stan Jones. viewed June 18, '52. Running time

(Reviewed June 25, 1952)

Sala de Gaardia

Sain de Gunrdia

(Emergency Ward)

(ARGENTINE)

ADOCA release of Horizonte Films Genique *Kaustin' production. Directed by Tulio Deminchell. Severentiay, Toberto directly a saures Carlon Thompson Saint Sa

Sally and Saint Anne

Beguiling, heart-warming com-edy, slickly played and with good word-of-mouth to help playdate chances.

punyGaie chances.

Universal velease of Leonard Goldstein roduction. Stars Ann Blyth, Edmund wenn; features John Mchitre, Palmer ce, Hugh O'Brian, Jack Kelly. Directed y Rudolph Mate. Screenplay, James Hanlen, Herb Meadow; story, O'Hannon Cancra, Joylas Gasberg; Goldstein Chance, Joyn Gasberg; Goldstein Chance, Joyn Gasberg; Chancor Carley Company of the Company o

(Reviewed June 25, 1952)

The San Francisco Story

Strong entry for action market, with names of Joel McCrea, Yvonne de Carlo giving it lift.

Warner Bros. release of Howard Welsch (Fidelity-Vogue) production. Stars Joel McCrea, Yvonne de Carlo; features Sidney Blackmery. Richard Erdman, Florence Blacks, Onlow Stevens. Directed by Rob-ert Parrish. Screenplay. D. D. Beau-champ; story, Richard Summers; camera, John Seltz, editor, Otto Ludwig. Fre-

(Reviewed April 9, 1952)

Sept Peches Capitaux (Seven Capital Sins) (FRANCO-ITALIAN) ont release of Franco-Lon

an Dreville; screenplay, Jean b, Plerre Bost, Rim, Rosselli o, Noel Noel. At Colisee, ng time, 150 MINS. (Reviewed June 4, 1952)

Scaramouche (COLOR)

(COLOR)

Name-studded costumer. Disappointing h.o.
Metro release of Carey Wilson producion. Stars Stewart Granger, Eleanor arker, Janet Leigh and Mei Ferrer; fearses Henry Wilcoxon, Nina Foch, Levisone. Directed by George Staney. The star of the star and George resulty. Roman on main and George control of the star of

Scarlet Angel (COLOR)

Stock period melodrama about a 19th century dance-hall hos-tess, with Yvonne de Carlo, Rock Hudson; so-so prospects.

ROCE HIGSON; SO-SO PROSPECTS.
Universal release of Leonard Goldstand Conduction. Stare Yvonne de Carlo, Roch Gudson; features Richard Denning, Welt eld Connor, Bodil Miller, Amanda Blake enry O'Neill, Maude Wallace, Dan Ries fenry Brandon, Tol Avery, Directed hienry Green and Streen Stare of Conduction of the Conduct (Reviewed May 28, 1952)

She's Working Her Way Through College (MUSICAL—COLOR)

MUSICAL—COLOR)

Collegiate musical loosely adapted from "The Male Animal." Average b.o.

Warners release of William Jacobs procucion. Stars Virginia Mayo, Ronale agan, dene Nelson, Don DeFore, Phyloland Warner feature of the Color of the C

Skirts Ahoy! (Musical-Color)

Esther Williams topping fair-ly satisfactory musical comedy in color.

in color.

MGM release of Joseph Pasternak production. Stars Esther Williams, Joan Evans, Vivian Balane, Barry, Sullivan Keefe Brasselle, Billy Eckstine; feature Dean Miller, De Marco Sisters, Margala Gillmore. Directed by Sidney Lanfield Written by Isobel Lennart; camera (Technicolor), William Mellor; editor, Cottor Warburton; songs, Harry Warren, Ralph Blanc; musical direction, Georgic Stoll Blanc; musical direction, Georgic Stoll Previous March 16, 252. Running time 10; MINS.

(Reviewed April 16, 1952)

Sky Nigh

Weak comedy entry for program market. the Charles Starrett series.

Columbla release of Colbert Clark production. Stars Charles Starrett, features Mara Lynn, Directed by Samuel New John Columbia Columbia

Original screenplay, Orville Hamp-camera, Jack Greenhalgh; editor, Pierson. Reviewed April 12, '52. ing time, 46 MiNS.

(Reviewed April 16, 1952)

So Little Time (BRITISH)

Romance between Belgian girl and Nazi officer fails to con-vince; slight chance for U.S. market.

market.

An-Pathe release of a Mayflower production. Stare Marius Goring and Maria Schell. Directed by Compton Rennett. Screenplay, John Cresswell; camera. On wald Morris editor, V. Sagavesty, music, Robert Gill. At Righto, London. Running time, 84. MINS. (Reviewed April 30, 1952).

Sound Off (Color-Music)

(Color-Music)

Mickey Rooney topkned in enjoyable musicentedy; word-ofneuth appeal will help b.o.
considerably.

Columbia release of Jonie Taps produc
on. Stars Mickey Rooney; features Ann
mes, Sammy White. Directed by Richar
ulne. Screenplay, Blake Edwards an
lichard Guine; camera, Ellis W. Carler
lifor, Charles Nelson; music, Morris Ste
fisher Guine, weed April 1, '52. Runnin
me: I MINS.

(Reviewed April 9, 1952)

Stage to Blue River Routine western in Whip Wilson series,

son series,
Monogram release of Vincent M. Fennelly production. Stars Whip Wilson; features Fuzzy Knight. Directed by Lewis Collins. Screenplay, Joseph F. Poland; camera Ennest Miller; editor, San Fields; mental and the series of the series

Stolen Face

Program drams, filmed in England, with only mild chances despite names of Paul Henreid, Lizabeth Scott.

Lippert Pictures release of Anthony inds production. Stars Pau Henreid izabeth Scott features Andre Morell ary MacKenzie. John Wood, Susan Paul and Stars MacKenzie. John Wood, Susan Starbenzie, Richard James and Starbenzie, Richard James Martine Robers. Previewed May 22 20, Maurice Robers. Mary Macronian Stephen Directed by Perene Screenplay, Richard Landau, Martin Berkeley; camera, Walter Harvey; edi-tor, Maurice Rootes, Previewed May 22, '52. Running time, 71 MINS. (Reviewed May 28, 1952)

Strange World

Moderately entertaining semi-documentary. Okay for the art house in search of product.

Art house in search of product.
United Artists release of Al O'Camp
(O. A. Bayer) productions. Features
Angelica Hauff and Alexander Carlos, Directed by Franz Elchhorn. Story and
screenplay, Al O'Camp, F. E. Elchhorn
and O. A. Bayer; camera, Edgar Elchand O. A. Bayer; camera, Edgar Elchcamera, E

Tall Headlines

Gentrish (British meller; mild U. S. entry, Grand National release of a Raymond tross production. Stars Mai Zetterling lichael Denison, Flora Robson, Dennifica, Andre Morell. Directed by Terence foung. Screenplay, Audrey Erskine Lin op and Dudley Leslie; camera, Penning on Richards; editor, Vera Campbell; mu is, Hans May. At Gaumont, London unning time, 55 MNS. (Reviewed April 23, 1952)

Tanz ins Gluck

Tanz ins tinck
(Dance into Happiness)
(AUSTRIAN)
(Color-Songs)
Sachafilm release of Weiner Mundus
production. Stars Johannes Heesters, Directed by Aifred Stoeger. Screenplay,
Fritz Roselka and Lilian Belmont; camera. Herbert Geler and Kurt Schultz;
mus Ryckers and Ryckers and Ryckers and Ryckers and R

3 for Bedroom C (COLOR)

Trite romantic comedy, poorly done. Stars, Gloria Swanson. Warner release of Brenco (Edward Alperson, Jr.) production. #iars Glo Swanson; features James Warnen, F. Clark, Hans Conried. Written and rected by Milton H. Bren; based on noby Goddard Lieberson; camera (Natur Color), Ernest Laszlo; editor, Arthur lon; music, Heinz Roemheld. Preview May 20. '52. Running time, 74 MiNS. (Reviewed June 4, 1952)

Toto a Colori (Toto in Color) (ITALIAN—SONGS)

(ITALIAN—SONGS)

"(COLOR)

x Film release of Goldon-Huma uction. Stars Toto. Directed Camera (color), Tonino delli (Pero Filippone; music, Colteil Astor, Gessoa. Running time,

(Reviewed May 28, 1952)

Trois Femmes (Three Women) (FRENCH) May 7

(FRENCH)

Cannes, May

Corona release of Silver Films pr

tion. Directed by Andre Michel: se

play by Jean Ferry, Claude Accurs,
three stories by Guy de Maupasant;
era, Maurice Barry; editor, Victoria
canton. Features Jacques Duby,
Mc Revel, Agnes Delahaye, Michel
quet, Rene Lefevre, Catherline E

Mouloudji. Jacques Francois, At
Festival, Cannes, Running time, 99 A

Festival, Cannes, Running time, 99 A

(Reviewed May 14, 1952)

Umberto D.

Dear Film release of an Amato-Riz production. The comparation of the calling of t (ITALIAN)

(Reviewed June 4, 1952)

Wagons West (COLOR)

Routine wagon-train western with Rod Cameron; average returns.

eurms.

Medicariam refease of Vincent M. Fennelly production. Stars Rod Cameron features Noah Beery, Jr., Peggie Castle, Mehaek Chapin, Henry Brandon, Sara Hayden, Errank Ferguson. Directed by Fank Ferguson, Directed by Camera City. See Society Palay Dan Uliman, Junior Chapter Hannemann; Allemann; editor, Waiter Hannemann; Miss. Marlin Skiles. Freviewed June 13, 52. Running time, 70 Mins. camers
tor, Walter Hanntor, Walter HannSkiles, Freviewed June 13,
time, 70 MiNS.
(Reviewed June 18, 1952)

Wait 'Til the Sun Shines. Vellie (COLOR)

Sentimental drama spanning 50 years in a small town; well done but b.o. indications spotty.

done but b.o. indications spotty.

20th-Fox release of George Jessel priduction. Stars David Wayne, Jean Peter
Hugh Marlower features Albert Dekke
Helene Stanley, Tommy Morton, Joya
MacKenzie, Alan Hale, Jr., Richard Ka
Jan. Directed by Henry King. Screet
Jan. Stanley Screen
Jan. S

Walk East On Beacon Spy thriller based on FBI case; average chances for dual

market.

Columbia Yelease of Louis de Tont, production. Stare George Minlay Currie, Virginia Gilmore, epenak, Louisa Horton; features peel, Bruno Wick, Rev. Robert at Weber, Jack Manning, Vilma 1 chasal Garrett, Robert Carroll, chasal Garrett, Robert Carroll, et al. Columbia Carroll, production of Werber. Screenplay, Lee R ded writing, Virginia Shaler, Le ildeman, Emmett Murphy; suggest the Crime of the Cortury," by T Hower from Reader's Digest; Ack with the Columbia Carroll Carroll Reader's Digest; and with the cooperation of the viewed April 24, '52, Running Mins.

market.

ns. (Reviewed April 30, 1952)

Water Birds
(COLOR)

Fifth in Disney's True-Life
Adventure series; interesting
camera report on life among
America's water fewl.

America's water fowl.

RKO release of Walt Disney True-Life
dventure production. Directed by Ben
harpsteen. Script, Winston Hibler, Ted
cars; narration, Hibler; camera (Techni
olor), Alfred M. Bailey, Alfred G. Mi
tte, Ed. R. Harrison, James R. Simon
ovey, Norman Wakenan, Olin Sevel
ettingill, Jr., John H. Storer, France.
Roberts, Bert Harwell, Arthur A.
Ilen, Stephen F. Briggs, Murl Deusing,
'Paul Lindau; music, Paul Smith; an and the Denver Museum of Natura tory. Previewed June 6, '52. Ru time, 31 MINS. (Reviewed June 18, 1952)

We're Not Married Amusing episodic comedy, heavy with star names; aver-

age D. O.
Twentieth-Fox release of Nunnally
Johnson production. Stars Ginger Rosers, Fred Allen, Victor Moore, Marilyn
Monroe, David Wayne, Eve Arden, Paul
Douglas, Eddie Bracken, Mitzl Gaynori
features Louis Calhern, Zsz Zsa Gabor,
James Gleason, Paul Stewart, Jane Darwell. Directed by Edmund Goulding.
Screenplay, Johnson, adaptation, Dwight
Taylor; from story by Gina Russ,
Jaylor; from story by Gina Russ,
Louis Conference, Lord Mockridge, Previewed June 20, 52. Running time, 35
MINS.

(Reviewed June 25, 1952)

Who Goes There! (BRITISH)

Minor legit success looms as British screen hit; strong for U. S. arty spots.

Pitish Loo Reass of Anthony Kimmins that the production. Stars production. Stars Production. Stars Cummins. Directed by Anthony Kimmins. Screenplay, John Dighton; camera John Wilcox, Ted Scaffer decor, Wilfred Singleton; nusic, Muir Mathleson. At Canton, London, June 10, '22, Running time, 3 Milkey Lawrange Manager 1988.

(Reviewed June 25, 1952)

Wild Horse Ambush

Last in Republic's junior sad-dle hero series; routine pro-

REPUBLIC Telease of Rudy Raiston production. Stars Michael Chapin, Eleas Jansen; Real Raiston Brace Bell, Richard Robert Republic Real Research, State Real Research, Julian Rivero. Mortan Drected by Fael C. Brannon. Written by William Lively; camera, John MacBurnier editor, Harold Minter. Previewed April 23, '52. Running time, 54 MINS.

(Reviewed April 30, 1952)

Wild Stallion (COLOR)

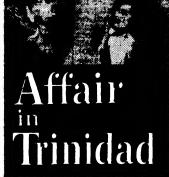
(COLUM)

Okay outdoor program actioner dealing with wild horses, the cavalry and Indians.

Monogram release of Walter Mirisch Goduction. Stars Ben Johnson, Edgar outhanan, Martha Hyer; features from the Hugh Beaumont, Orley Lindgren, orke, Hugh Beaumont, Orley Lindgren, (Continued on page 26)



RITA
HAYWORTH
GLENN
FORD



ms. Alexander: SCOURBY - Valerie BETTIS - Torin TRATCHER
Revers Pay by OSCAR SAUL, and MARKS GURRY - Produced and Directed by
VINCENT, SHERMAN - A BECKWORTH CORPORATION PRODUCTION



Clips From Film Row Showing of "Strange World" at Loew's Orpheum. Larry Williams, assistant cashler at MG's St. Louis exchange, for at MG's St. Louis exchange, the donned khaki last Feb. 13.

Betti Doyle, independent short, subject distributor, sails for England tomorrow (Thurs.) on the Britannic to set up release deals for four shorts currently playing New York theatres.

New York theatres.

Carroll I. Puclato, Veepee of Realart Pictures and Jack Broder Production, huddling in London with reps of various production and distribution outfits regarding recently completed Broder pictures, and with a view to acquire British pix for U.S. release.

British pix for U.S. release.

Symphony Theatre, New York, has played the most uncommon redating of a picture within a short space of time. House played Paramount's "Trio" originally as a second feature with "Rhubarb" for nine days "last November. "Trio" again played with "Rhubarb" at the Symphony for two days in December. "Trio" this past month played the same theatre for four days as second feature with. "Detective Story."

Paramount branch manager Al-

Paramount branch manager Albert H. Duren will have a key role in Paramount's next sales push, which opens Aug. 31 and runs for 13 weeks. However, instead of conferring, the title of "drive captain" upon Duren as is customary, Par has him billed as colonel. He's from Charlotte.

Jamès R. Grainger, Republic's sales chief, back at the ho. after a short trip to Toronto and Montreal.

treal.

Norman Jackter, formerly a salesman in Columbia's Washington exchange, named branch manager of the company's Albany exchange. He replaces Charles Dortic, who was transferred to Pittsburgh at his own request.

LOS ANGELES

Organized to buy indie pictures for foreign territories, Foreign-Service Film Corp. opened offices on Sunset Blvd. Company headed by J. Carner-Ribalta, Eugene B. Gould and Joseph Guerrero, Jr. Bundy Smith, with National Theatre Supply since 1926, upped to manager of Los Angeles branch office by Lloyd Ownbey, vecpee.

ALBANY

ALBANY

Acquisition of Modern Theatre in Manchester, Vt., by Mrs. Helen Hadley and her father, Charles Orr, vet Fairhaven, Vt., exhibitor, from Mr. and Mrs. Rogers Burnam gives Mrs. Hadley undisputed possession of exhibition field in Manchester and Manchester Depot. Mrs. Hadley has been operating the Playhouse for two years.

Another capital district theatre, the Benton-Schine Corp.'s Capitol in Ballston Spa (near Saratoga), has been closed indefinitely due to poor business. It operated for 30 years, during 27 of which Jim Finnemore was manager. Ballton, a prosperous village of 5,000, is now without a motion picture house.

LOUISVILLE

Ralph E. McClanahan, owner of the Mack and New Irvine Theatres at Irvine, Ky., elected prez of the Kentucky Assn. of Theatre Owners, at its annual meeting, McClanahan succeeds Cuthrie Crowe, who recently resigned as State police commissioner to accept an appointment as United States district judge in the Panama Canal Zone.

Other officers elected were first veepee, Gene Lutes, Frankfort, Ky.; and treasurer, Cliff R. Buechel, Neil G. Borden, Louisville, reelected sccretary and assistant treasurer. Henry J. Stites remains general counsel, J. E. Isaac, Cumberland, is chairman of the board. Theatremen's groups will give a farewell dinner July 24 for Crowe in Frankfort, Ky.

Bob Weiner took over post of publicist at Columbla, replacing Dick Stephens, who resigned about a month ago. Weiner formerly was fieldman in Philly area.

Ray Canavan, George Roberts and Ray Feeley have been named to Drive-in Committee of forthcoming "Jimmy" Fund campaign.

Co-chairmanned by Michael Redstone and James F. Mahoney, group will coordinate plans for showing of "Jimmy" trailer and handling collections in ozoners.

Classic Pictures, Inc., opened an office here, with Nate Beler as branch manager.

John Diefenbacher, formerly of Trans-Lux 80th St. in N. Y., took

over as manager of downtown Translux here.

WB closed the Capitol in Everett.

Stanley Eilenberg has taken over the Lexington.

The recent exploitation contest between Interstate's managers produced so many biz-hypoing gimmicks that circuit toppers have slated a repeat for July and August.

Graves, Plymouth, N. H., won first contest by unanimous vote.

RKO's "King Kong" subjected to all out bally via radio, TV trailers and heralds opens in New England territory today (Wed.) to more than 100 playdates.

Frank K. Perkins, Jr., formerly assistant manager at E. M. Loew's Centre, upped to manager of circuit's Publix, in downtown Hub.

Eddle Redstone, recently awarded his Master's degree at Harvard Business Administration Graduate School, joined his father's (Michael) company in charge of daily operations of six ozoners of Redstone Drive-in Theatres Inc.

Jackie Gleason and his TV crew set for week of Aug. 1 at RKO Boston. Mawks first time house has booked a "live" show since Spike Jones appeared here last September.

MEMPHIS .

Jim McCarthy, Warner house chief, vacationing in Wisconsin with his wife and family. Lincoln Drive-In just opened here for Negroes, and doing boff biz.

Bob Leslie, former Strand as-sistant, now managing new Plaza Theatre, nabe house.

Theatre, nabe house.

Several major changes in theatre managers announced by M. A. Lightman, Sr., head of Malco circuit. Clayton Tunstill, former district manager, named skipper of the Malco house here. Elliott Johnson, former flack, sent to the Crosstown, a nabe, and Joe Keifer named manager of Princess, another nabe.

Jack Tunstill, former Crosstown

named manager of Princess, another nabe.

Jack Tunstill, former Crosstown house manager, leaves the Malco chain to enter his own biz. William Forbes, former Princess manager, will work as relief manager for all Malco houses.

A major change announced by Malco chain finds the five executive members of circuit, Ed Sapinsely, Herbert Kohn, Richard Lightman, Herbert Levy and Mi. A. Lightman, Jr., being assigned to theatres in several towns in chain. Duties of the five execs will abolish the present post of district manager. The new assignments will not affect the duties of Arkansas district theatre chief William Sockwell. Sockwell.

Sockwell.

M. A. Lightman, Sr., prexy of Malco chain, and M. S. McCord, of North Little Rock, Ark, will continue their joint association in theatre operations. Lightman, who directs the Malco chain in this area, announced that after several confabs on possible separation of company assets, that he and McCord nixed the proposals. McCord stays as secretary of Malco chain.

chain.

Execs of Allied Indie Theatre
Owners of the mid-south have invited the Tennessee Press Assn. to
hold a joint convention here Dec.
9-11. Allied pointed out that a
joint confab with editors and exhibitors of this area would be mutually beneficial.

ST. LOUIS

Joe Sarfaty, Illinois and Kentucky salesman for Universal, soon to be released from a St. Louis hospice following injuries suffered in an auto accident last Feb. 20.

Feb. 20.

Fanchon & Marco-St. Louis
Amus. Co., currently bankrolling
radio quiz show, "Know Your
Movies," over KWK, St. Louis.
Cuffo ducats and coin awarded for correct answers

CHICAGO

CHICAGO

Chicagoland area theatres continue to close, in town the White Palace and Public shuttered. Collins, Jollet, also dimmed, but may reopen this fall with art policy. Hebron, Hebron, Ill., also closed as did the La Rosa, Rossville, Ill. On the brighter side Time Theatre, Morris, Ill., relighted after being dark for several months.

The Holiday, Round Lake, Ill., taken over by Ted Tokarz, who formerly managed the Liberty, Chicago Heights, Ill.

Alliance Circuit' shuttered the Emboys, Ft. Wayne, Ind., for a \$50,000 remodeling program 3,000 seater will reopen in fall and will be called the Embassy.

City admissions tax report for

city admissions tax report for June showed \$82,973 as against \$83,491 last year. For the first stx months collector got \$509,684 against \$548,671.

Paramount asking that Towne Theatre, Milwaukee, be forced to bid for product. Hearings are going on before federal master-inchancery here.

chancery here.

Variety Club directors convene
this week for change of headquarters. Blackstone Hotel looks
nost likely.

Auction will be held on Fine
Arts Building, which houses the
art World Theatre and the Studebaker, legit house, July 21 in
Chicago.

art World Theatre and the Stude-baker, legit house, July 21 in Chicago. Jack Shumow, formerly with Warners and Lopert, named dis-trict manager of Classic Pictures.

Film Reviews Index

= Continued from page 24

Don Haggerty, Directed by Lewis D. Col-ling, Screenplay, Dan, Ullman; camera (Cinccolor), Harry Neumann; editor, Wil-liam Austin; music, Marlin Skiles, Pre-viewed May 13, '52, Running time, 72

(Reviewed May 21, 1952)

The Winning Team

Biopic of pitching immortal Grover Alexander, with Doris Day, Ronald Reagan. Fairly Day, Ronald Restisfactory b.o.

satisfactory b.o.

satisfactory b.o.

twiners release of Bryan Foy production. Stare Doris Day, Roundd Reagan,
Frank Doris Day, Roundd Reagan,
Frank Millican, Rusty Tamblyn, Gordon,
Jone, Hugh Sanders, Frank Ferguson,
Walter Baldwin, Dorothy Adams, Directed by Lewis Seiler. Screenpisy, Ted
Sherdeman, Seeleg Lesier Merch Gerard,
Seeleg Lesier Merch Grand
Stare Stare Start Ballow, Calloy, Alan Crosland; music, David Buttolph, Previewed
May 15, '52, Running time, '17 Milys.

(Reviewed May 28, 1952)

Without Warning

Case history of sex-killer; okay for exploitation, otherwise grim supporting pic.
United Artists release of Arthur Gardner-Fules Levy production, presented by Sol Lesser, Features Adam Williams, Mog Randall, Directed by Arnold Laven. Storage and screenplay, Bill Raynor; camera, Joseph F. Biroci editor, Arthur H. Nadel; music, Herschel Burke Gilbert. Freviewed March 26, 722. Running time, 76 MIRE. isle, Hersener ived March 26, '52. Running MINS. (Reviewed April 2, 1952)

The World In His Arms (COLOR)

Topnotch sea-action adventure film based on Rex Beach novel. Hearty b.o.

Hearty b.o. Universal release of Aaron Rosenberg production. Stars Gregory Peck, Ann Blyth; features Anthony Quinn, John Melntire, Carl Esmond, Andrea King, Eugene Leontovich, Hans Couried, Directed by Raoul Walsh. Screenplay, Borden Chase; Added. dialog, Horace McCoy, based on novel by Rex Beach; camera Grechnicolory, Russell Motty; editor, Freenberg, March McCoy, Barthand Cross make, Fundamental Court of Cooks, March 1986, Park March 1986, Pa

(Reviewed June 18, 1952)

A Yank in Indo-China

Formula war-action medrama for program houses. melo-

drama for program houses.
Columbia release of Sam Katzman production. Stars John Archer. Douglas Dick; features Jean Willes. Maura Murphy, Hayward Soo Hoo, Don Harvey, Harold Fong, Rory Maillason. Leonard Fenn. Directed by Wallace A. Grissell. William Whitely; editor. Aaron, Stell Freviewed March 27, '52. Running time, 47 MiMs.

(Reviewed April 2, 1952)

You Can't Beat the Irish (BRITISH)

Talky but mildly amusing yarn about Irish family; fair art house prespects.

Stratford Pictures release of Alex T. Boyd production. Stars Jack Warner, Barbara Mulien. Michael Dolani features Joan Kenny, Elizabeth Erskine, Ronan O'Casey. Vincent Ball, Noel Purcell. Directed by Paddy Carstairs. Screenplay, Frederic Goffurth based of Talky Dollon: Goffurth based of Talky Dollon: Camera, Jack Hildyard; editor, E. H. Jarvis: score, Leighton Lucas. At Park Avenue Theatre. N. Y., week of May 1. '32. Running time. 73 Mins. (Reviewed May 7, 1952)

Amusement Stock Quotations

For the Week Ending Tuesday (15)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
N. Y. Stock Exchange	109 *	4011		4013	
ABC	. 192	101/4	91/8	101/8	+1
CBS, "A"	36	34%	34	341/2	- 14
CBS, "B"	23	343%	-33%	34	+ 58
Col. Pic		12	113/2	117/8	+ 14
Decca	. 53 .	83/4	81/2	85%	
Eastman Kodak	214	451/4	437/2	443/8	3g
Loew's	134	12%	12%	123/4	+ 18
	TTO '	231/4	223/8	223/8	?s
Paramount	90	325/8	317/8	321/2	+ 1/8
Phileo	202 .	27	26	27	+ 3/4
RCA	404	41/4	4	41/4	+ !s
RKO Pictures		33/8 ⋅	31/8	33/8	
RKO Theatres		31/8	33/4	31/8	+ 1 á
Republic		97/2	93/4	93/4	1 g
Rep., pfd	60	157/8	1538	151/2	— 3 g
20th-Fox	. 212	143/8	131/2	14	+ 58
Un. Par. Th	. 108	131/4	121/2	13	+ 12
Univ	6		61	62	+2
Warner Bros		121/2	121/4	123%	1 <u>é</u>
Zenith		791/2	763/4	771/2	14
N. Y. Curb Exchange					
Du Mont	55	155%	151/8	155%	+ 3%
Monogram	120	31/8	27/a	3	
Monogram	25	2134	211/8	213/4	14
Technicolor	20	2175	#175	21.74	:2
Over-the-Counter Securi	ties		Bid	Ask	
Cinecolor			11/8	198	
Chesapeake Industries	Pathe)		33/4	41/4	
U. A. Theatres				55/8	
Walt Disney				81/8	
Wait Disites		ad BaseDa			
(Quotation:	s jurnisii	ea oyen	eyjus or	CU.,	

Zukor Looks Ahead

office than with a number of films which do not bring in any money over the same period."

The idea of lensing a certain large number of films as a means of cutting studio overhead is now established as false economy, said the vet filmite. As an example, he added: "Metro isn't planning the production of 38 pictures because that's the number required to keep the overhead at a minimum. They're making 38 pictures this year because they have that many properties which look good."

On the exhibition front, Zukor is in sharp conflict with some industryites and observers who insist a large number of theatres, upward of 5,000, should be closed indefinitely. This would be "unsound," be believes.

However, he said, a circuit operator who has seven theatres, perhaps, in a certain area could profit by closing one or two of them in such a way that the remaining houses would better support the entire chain. He cautions the same productions and the cautions of the same productions of the substantial that this type of shultering the production of the same productions of the same produc

year because they have that many properties which look good."

On the exhibition front, Zukor is in sharp conflict with some industryites. and observers who insist a large number of theatres, upward of 5,000, should be closed indefinitely. This would be "unsound." be believes.

However, he said, a circuit operator who has seven theatres, perhaps, in a certain area could profit by closing one or two of them in such a way that the remaining houses would better support the entire chain. He cautioned that this type of shuttering must be done on a judicious basis. Offering himself in a hypothetical case, Zukor said: "I would study the film releases due for the next six months. I would consider these in terms of which pictures would be best suited for my houses. If I find that there's not the appropriate product for, say, two, theatres, I would close those two and let the remaining five do the work of all seven."

Zukor would not necessarily keep

let the remaining five do the work of all seven."

Zukor would not necessarily keep the lock on the door of the shuttered situations for all time, but only in accordance with new circumstances as they arise. As an illustration, he continued, the Palace Theatre, Chicago first-run, was closed a few months ago and it appeared set to stay shut for the balance of the summer at least. However, the Palace reached out for a pic which it figured could sustain it. Film was "The Greatest Show on Earth," now in its 10th week with a gross of over \$200,000. In addition to his recommenda-

week with a gross of over \$200,000. In addition to his recommendation on theatre closings, Zukor further counselled exhibs that "the days of automatic booking of pictures and letting these pictures speak for themselves are gone, and gone forever." He advised that showmen must be astutely selective about the product they book for each situation, and then support this product with full promotion effort.

speak for themselves are gone, and gone forever." He advised that showmen must be astutely selective about the product they book for each situation, and then support this product with full promotion effort.

Zukor was upbeat on two new developments in show biz. On the first, Telemeter, which is the subscription TV system in which Parlas a 50% interest, he believes there's a good chance for exhibs showmen to share in the profits (Telemeter likely will be licensed territorily to franchise operators).

"Telemeter must be operated by showmen, and theatremen are showmen," said Zukor. He added: "They (the exhibs) could play pletures in their own theatres and then send them out over Telemeter to 4:30 p.m.

Hughes-Simmons

= Continued from page 4 :

contract be drawn to show \$150.-000 for the house, \$75,000 for the book, an advance of \$135,000, and yearly salary of \$150,000 for each

yearly salary or \$100,000 for carroft three years.

Kane was the first witness after a four-day recess during which both parties attempted to negotiate an out-of-court settlement. Negotiations continued until midnight Monday and then were broken off. broken off.
An out-of-court settlement was

An out-of-court settlement was indicated at last Thursday's session when Hughes' counsel asked for a continuance until today (Tues.) with the approval of Martin Gang, attorney for the plaintiffs.

The final session of a dull week lasted only an hour and a half. White Gang was cross-examining R. Ross Hastings, RKO exec, Federal Judge Tolin told both sides: "We're spending a great deal of time on repetitive testimony and arguing over an interpretation of phrases. All this is hardly helpful."

During this session Gang man-

Picture Grosses

PITTSBURGH

(Continued from page 9)

(Continued from page 9)
Blue" (Magic Garden) (Indie) and
"The Big Day" (Indie) got, about
\$1,500 in second week.
Stanley (WB) (3,300;
Working Way Through College".
WBI. Okay warm weather, entry
doing better that house's recent
average and should click off close
to \$9,500. Last week, "Winning
Team" (WB) only did \$7,000 deports boliday.

Team" (WB) only and \$7,000 despite holiday.
Warner (WB) (2,000; 50-85)
"Outcast of the Islands" (UA) (2d wk). H.o. of highly-regarded picture flopping and out after 5 days of \$2,500, on top of \$6,000 last

TORONTO

(Continued from page 9) Canteen" (Indie) (reissue), so-so

Eglinton (FP) (1,080; 40-80) —
Eglinton (FP) (1,080; 40-80) —
Narrow Margin" (RKO). Fine
\$7,500. Last week, "Outcast of Islands" (London) (3d wk), \$4,500.
Imperial (FP) (3,373: 50-80) —
"Outcasts of Poker Flat" (20th).
Weak \$9,000. Last week, "Robin
Hood" (RKO-Disney) (2d wk), \$10,-

Weah (RKC-Disney) (2d wk), \$10,-500.

Loew's (Loew) (2.748; 50-80) —
"Scaramouche" (M-G), S m a sh \$15,000 Last week, "Pat and Mike" (M-G) (3d wk), \$8,000.

Odeon (Rank) (2,390; 50-90) —
"Leave Her to Heaven" (20th) Light \$10,000. Last week, "Lydia Bailey" (20th), \$11,000.

Shea's (FP) (2,396; 40-80) —
"Winning Team" (WB) (2d wk).
Poor \$8,000. Last week, \$11,000.
Tivoli, University (FP), (1,436; 1,558; 40-80) — "if This Be Sin" (20th) and "This Above All", (20th) (reissue) (2d wk). Light \$10,000.
Last week, \$12,500.

Uptown (Loew) (2,743; 40-80)—
"Francis Goes to West Point" (U. Good \$8,000. Last week, "Carbine Williams" (M-G), \$5,500.

Indpls, Off: 'Lovely' Hot 14G, 'Nellie' \$9,000

14G, 'Nellie' \$9,000

Indianapolis, July 15.

Biz is generally moderate at first-run situations here this stanza, early openers getting, clipped by Republic convention telecasts
Thursday night, and Friday, But 'Lovely To Look At,' which Loew's held off till Saturday, looks good for summer's top gross to date here. "Wait Till Sun Shines Nellie", at Circle, is fair, "Carson City," at Indiana, offish.

Estimates for This Week.

Circle (Cockrill-Dolle) (2,800; 50-76)—"Wait Till Sun Shines, Nellie" (20th) and "Outcasts of Poker Flat" (20th). Oke \$9,000. Last week, "Has Anybody Seen My Gal" (U), good \$10,000.

Indiana (Cockrill-Dolle) (3,200; 50-76)—"Carson City" (WB) and "Red Planet Mars" (UA). Tepid \$3,000. Last week, "Francis Goes to Races" (U) and "Broncho Buster" (U), modest \$9,500.

Loew's (Loew's) (2,427; 50-76)—"Lovely to Look At" (M-G). Smash \$14,000. Last week, "Scaramoutche" (2d wk), so-so \$9,000 in 9 days after big \$12,600 opener.

Lyric (Cockrill-Dolle) (1,600; 50-76)—"Half Breed" (RKO) and "If's Great Feeling" (Indie). Sluggish \$4,500. Last week, "Mutiny" (UA) and "Without Warning" (UA), tepid \$5,000.

New York Theatres

BYDIO CILA MARIC HAFF. RAY BOLGER "WHERE'S CHARLEY?" A WARNIER RACH, PROTUBER NO SPECTACULAR STAGE PRESENTATION





MARTIN-LEWIS' 'JACKS' **WOW 20G IN BUFFALO**

Buffalo, July 15.

"Jumping Jacks," the Martin & Lewis starrer, is pacing the town by a wide margin this week, doing a sensational \$20,000.

Estimates for This Week Buffalo (Loew's) (3,000; 40-70)— "Lovely to Look At" (M-G) (h.o.). Brutal \$6,500. Last week, "Lovely to Look At" (M-G), \$12,000.

Paramount (Par), \$12,000.

Paramount (Par), (3,000; 40-70)—

"Jumping Jacks" (Par). Powerhouse \$20,000. Last week, "Workling Her Way Through College"

(WB) and "Kid Monk Baroni" "Jui... house \$_ " Her a

ing Her Way Through College"
(WB) and "Kid Monk Baroni"
(Indie), \$14,000.

Center (Par) (2,100, 40-70)—
"Winning Team" (WB) and
"Naughty Arlette" (UI), Gloomy
\$5,000. Last week, "Winning Team"
(WB) and "Naughty Arlette" (UI),

Lafayette (Basil) (3,000; 40-70)—
"Sally and St. Anne" (U) and
"Pirate Submarine" (Lip.) Satisfactory \$7,500. Last week, "California
Conquest" (Col) and "Mine With
The Iron Door" (Mono.), ditto.

The Iron Door (Mono), ditto, Century (20th Century) (3,000; 40-70)—"Lady in The Iron Mask" (20th Century-Fox) and "Kansas Territory" (Col.). Under nice \$9,000. Last week, "Wait Till Sun Shines, Nellie" (20th) "Gold Fever" (Mono), same.

Heat Wilts Montreal, But 'Clash' Fine 16G

Montreal, July 15. Newcomers in all but one de-luxer are doing only fair biz with exception of RKO's "Clash By Night" at the Palace, which is topping all others. Metro's "Skirts Ahoy" at Loew's is going into sec-

canoy at Loew's is going into second week and still big after a smash first of \$25,000. Hottest spell of the summer is murdering returns.

Estimates for This Week

Estimates for This Week

Palace (C.T.) (2,626; 34-60)—
(Clash By Night" (RKO). Neat \$16,-000.' Last week, "Robin Hood"
(RKO) (2d wk), fine \$13,000.

Capitol (C.T.) (2,412; 34-60)—
(Mara Maru" (WB). Okay \$12,000.

Last week, "Wait 'Til Sun Shines'
(20th), fair \$10,000.

Princess (C.T.) (2,131; 34-60)—
(San Francisco Story" (WB). So-so
\$9,000. Last week, "Red Mountain"
(Par), okay \$12,000.

Loew's (C.T.) (2,855; 40-65)—

Loew's (C.T.) (2,855; 40-65)—
"Skirts Ahoy" (M-G) (2d wk): Down to \$14,000 following a socko first of \$25,000.

of \$25,000.

Imperial (C.T.) (1,839; 34-60)—
"The Fighter" (UA) and "Honeychile" (UA). Poor \$6,000. Last
week, "Rose" of Cimarron" (20th),
so-so \$7,000.

Orpheum (C.T.) (1,048; 34-60)—
"Captive City" (UA) and "Red
Planet Mars" (UA). Dull \$6,000.

Last week, "Young Man With
Ideas" (M-G) and "Talk About a
Stranger" (UA), dull \$6,000.

'Working' Solid 8G In Prov. Surprise Providence, July 15.

Soaring temperatures over the weekend, sent grosses toppling. The big surprise of the week here-abouts is Majestic's "She's Workbig opening helped. Loew's State is fairly steady with "Pat and Mike"

Estimates for This Week

Estimates for This Week
Albee (RKO) (2,206; 44-65)—
"Wild Heart" (RKO) and "Narrow
Margin" (RKO). Fair \$6,000. Last
week "Clash By Nigh" (RKO) and
"Road Agent" (RKO), so-so \$6,500.
Majestic (Fay) (2,200; 44-65)—
"She's Working Way Through
College" (20th) and "House of
1,000 Women" (20th). Sock opening, and though hot weekend hurt
it will still be good \$8,000. Last
week "Watt Till Sun Shines,
Nellie" (20th) and "Wings of Danger" (20th), fair \$6,500.

State (Loew) (3,200: 44-65)—"Pat

er" (20th), fair \$6,500.

State (Loew) (3,200; 44-65)—"Pat
nd Mike" (M-G) and "Holiday for
inners" (M-G). Fairly steady
10,000. Last week "Scaramouche"
M-G) (2d wk), so-so \$6,500.

Strand (Silverman) (2,200; 44-65)
—"California Conquest" (Col) and
"Red Snow" (Col). Opened Monday (14). Last week, "Denver Rio
Grande" (Par) and "Girls School"
(Col) (reissue), average \$6,000.

'Jumping Jacks' Jumps Plenty, 161/2G, Denver

"Jumping Jacks" is packing 'em in currently for a holdoyer, while "Cripple Creek" is fine at the Paramount in its preem though not holding, Others are poor to good.

Estimates for This Week

Aladdin (Fox) (1,400; 40-85)—
"Valley of the Eagles" (Lip) and
"Stolen Face" (Lip), day-date with
Tabor, Webber. Good \$8,000, Last
week "Red Ball Express" (U) and
"Fabulous Senorita" (Rep), good
\$9,000.

Broadway (Wolfberg) (1,200; 40-85)—"Pat and Mike" (M-G), 4th wk. Fair \$8,000. Last week good

Denham (Cockrill) (1,750; 40-85)

"Jumping Jacks" (Par). Big \$16,500 and holding. Last week
"Atomic City" (Par) poor \$6,000,

"Atomic City" (Par) poor \$6,000.

Denver (Fox) (2,525; 40-85)—
"Winning Team" (WB) and "Outlaw Women" (Lip), day-date with
Esquire. Good \$16,000. Last week
"California Conquest" (Col) and
"Okinawa" (Col), good \$15,000.

"California Conquesi" (Col) and "Okinawa" (Col), good \$15,000.

Esquire (Fox) (742; 40-85)—
"Winning Team" (WB) and "Outlaw Women" (Lip), as Denver.
Good \$3,000. Last week "California Conquest" (Col) and "Okinawa" (Col), good \$3,500.

Orpheum (RKCO) (2,600; 40-85)—
"Skirts Ahoy" (M-G) and "Breakdown" (Indie) (2d wk). Fair \$1,000.

Last week big \$20,000.

Paramount (Fox) (2,200; 40-85)—
"Cripple Creek" (Col) and "Red
Snow" (Col). Fine \$16,000. Last
week "Scarlet Angel" (U) and
"Rodeo" (Mono), good \$12,000.

Tabor (Fox) (1,967; 40-85)—
"Valley of the Eagles" (Lip) and
"Stolen Face" (Lip), at Aladdin,
Webber. Okay \$7,500. Last week
"Red Ball Express" (U) and "Fabulous Senorita" (Rep), good \$9,500.

Webber (Fox) (1750; 40-85)—
"Valley of the Eagles" (Lip) and
"Stolen Face" (Lip), at Aladdin,
Tabor. Good \$4,000. Last week
"Red Ball Express" (U) and "Fabulous Senorita" (Rep), good \$9,500.

SEATTLE

(Continued from page 8)

(Continued from page 8)
an" (Lip) and "Loan Shark" (Lip), good \$8,700.
Fifth Ave. (Evergreen) (2,366; 65-90)—"Wait Till Sun Shines." (20th) and "One Big Affair" (UA) (2d wk).
Anticipated poor \$4,500. Last week, fair \$7,400.
Liberty (Hamrick) (1,650; 65-90)—"Sally and St. Anne" (U) and "Wall of Death" (Indie). Paced for moderate \$5,500. Last week, "Ivory Hunter" (U), mild \$5,00.
Music Box (Hamrick) (850; 65-90)—"The River" (UA). Headed for okay \$4,500. Last week, "Winning Team" (WB), fair \$3,100.
Music Hall (Hamrick) (2,282; 65-90)—"Tat and Mike" (M-G) and "Glory Alley" (M-G) (3d wk). Expect swell \$6,000. Last week, \$9,200.
Othleym (Hamrick) (2,500. 25 pect \$9.200.

pect swell \$6,000. Last week, \$9,200.

Orpheum (Hamrick) (2,599; 65-90)—"World in His Arms" (U). (2d wk). Looking for good \$7,000. After great \$11,300 last week. Palomar (Sterling) (1,350; 45-70)—"Six Convicts" (Col) and "Half Breed" (RKO) (2d runs). Expect slow \$3,000. Last week, "Have and Hold? (WB) and "High Sterras" (WB) (2d runs). Moderate \$3,200.

Faramount (Evergreen) (3,039; 65-90)—"Wagons West" (Mono). Reset slow \$4,500. Last week, "Brigand" (Col) and "Relentless Widow" (Cin), slow \$4,400.

PORTLAND, ORE.

(Continued from page 8)

Continued from page 8)

"Confidence Girl" (UA). Okay \$9,500. Last week, "Skirts Ahoy"
(M-G) and "Anything Can Happen" (Par) (3d wk), \$6,500.

Mayfair (Parker) (1,500; 65-90—"She is Working Her Way Through College" (WB) and "Stolen Face" (Lip) (m.o.). Good \$4,500. Last week, "Clash By Night" (RKO) and "Jet Job" (Mono) (m.o.) \$3,500.

Oriental (Evergreen) (2,000; 65-90)—"Walk East On Beacon St." (Col) and "Montana Territory" (Col), day-date with Paramount. Fair \$3,500. Last week, "Working Her Way Through College" (WB) and "Stolen Face" (Lip), day-date with Orpheum, \$4,400.
Orpheum (Evergreen) (1,750; 65-90)—"Lydia Bailey" (20th) and "Purple, Heart Diary" (Col). So-so \$6,000. Last week, "She's Working Her Way Through College" (WB) and "Stolen Face" (Lip), also at Oriental, \$8,100.

Paramount (Evergreen) (3,400; 65-90)—"Walk East On Beacon St." (Col) and "Montana Territory" (Col), also Oriental, Fair \$6,000. Last week, "California Conquest" (Col) and "Sound Off" (Col), \$6,700.

United Artists (Parker) (890; 65-

United Artists (Parker) (890; 65-90)—"Scaramouche" (M-G) (3d wk), Holding at \$4,600. Last week, \$7,000.

Test Ohio Censorship

eluding shots of Taff and Eisenhower new dirigible, Greek troops in Korea and a sports story.

Would Kill Censor Law?
Hissong feels a court decision knocking out newsreel censorship law which applies to all films. Clagett contends this is not necessarily true, much as he would like it to be. The MPAA attorneys, he said, believe they may only succeed in knocking out newsreel scissoring. The rest would be gravy.

A peculiar sidelight on the campaign against hie censors is the revelation that Ohlo exhibitors asked for the state-wide law in the first place. This statement was made here last week by James A. Maddox, the first chairman of the censor board and former manager of the Majestic, the first theatre in Ohlo built specifically for showing films (in 1914). Maddox claims that in 1912 and 1913 various Ohlo cities were setting up their own censor groups, all with different standards. The situation became so intolerable, he said, that the exhibitors requested a uniform statewide law.

The law setting up the censor board was signed by Gov. James Continued from page 3

following year. He became V.D. and director of world sales in 1951.

Daff's new title will extend his responsibilities beyond sales in 1951.

Baff who dit will extend his responsibilities beyond sales in 1951.

Rackmil is understood planning the studio operation, although his function primarily will be as chief of the concentrate much of his time on the studio operation, although his function primarily will be as chief of the concentrate much of his time on the studio operation, although his function primarily will be as chief of the concentrate much of his time on the studio operation, although his function primarily will be as chief of the concentrate much of his time on the studio operation, although his function primarily will be as chief of the concentrate much of his time of the studio operation, although his function primarily will be as chief of the concentrate much of his time of the studio operation. He's also very much interest in product. hower new dirigible, Greek troops in Korea and a sports story.

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The law setting up the censor

get a definite decision on the newsreel issue for the stafe.

There is a possibility that this decision may be broad enough to include feature pix. In any case, Classic Films in New York is now prepping another suit on the banning of "Native Son" in Ohio, and that may settle the feature issue. Ephraim London, who was Joseph Burstyn's counsel in the recent "Miracle" case before the Supreme Court, is repping Classic.

Each of the five newsreel companies has prepared footage for the test showing. Paramount will show at the Palace, Youngstown, operated by Ed Prinsen; Universal at the Lower Mall, Cleveland, operated by Bert Lefkowlich; Fox-Movietone at the Westwood, Toledo, operated by Martin G. Smith, Metro's News of the Day at the Park, Cincinnati, and Warner Pathe at the Little, Columbus.

A trailer will precede showing of the newsreed picture. The clips in the reel to be presented here including shots of Taff and Elsenhower, new dirigible, Greek troops in Korea and a sports story.

Would Kill Censor Law?
Hissong feels a court decision in the receival of the context and director of world sales in 1951.

GREAT MOTION PICTURES ARE PROCESSED BY PATHE

Producer Edmund Grainger says:

"My pictures must be perfect. I insist upon laboratory work by Pathé."



Producer Edmund Grainger protects his investments and reputation by making certain that the quality of the laboratory work on his films matches the high quality of their creative ingredients.

Edmund Grainger's latest picture is "One Minute to Zero," released through RKO. It was processed by Pathé Labs. Can we be of service to you?



Both New York and Hollywood Have Complete Pathé Laboratory Facilities: COLOR # BLACK AND WHITE 1 6 M M Pathé Laboratories, Inc. is a subsidiary of Chesapeake Industries, Inc.

Vidpix Chatter

New York

D. Corbit Curtis, formerly unit manager and director for the March of Time, joined Telamerica, vidfilm and commercial film pro ducers, as a producer-director and account consultant . . . David R. Williams, formerly assistant sales chief of Standard Radio-United TV Programs, joined the International News Service TV and radio staff as a specialist in sales, station re-lations, research and development of new products . . . Phillips H. Ford, producer of the "Gangbust-

Hollywood

Hollywood

Screen Actors Guild is nearing agreement with Jack Chertok Productions and McA, which has a telepix subsid, Revue Productions, on a vidpix contract which is expected to be identical to that inked last week by SAG and several other producers, including Alliance of Television Film Producers. Screen Gems bought Alice Duer Miller's "Birth of a Hero" for its "Ford Theatre" series, and Lillie Hayward is screenplaying... "Dream It Up," Boris Fetrofi's upcoming series starring Chick Chandler, and Rene Williams "Invitation Playhouse" series will be distributed by Guild Films. GF prexy Reub Kaufman named Robert DeVinny sales manager in Chicago, and Robert F. Blair as Cleveland sales manager... Charles Waits set for role in "This Is the Life," Lutheran telefilm starring Gar Moore, being shot at KTTV. .. The Ozie Nelsons re-

REBUILD FILM HOUSE AS VIDPIX CENTER

gets under way this week under a 12-year leasing deal signed by Filmcraft Productions which plans to convert the house into the nation's most advanced telefilm plant. Stage will be rebuilt into a heavy duty platform and enlarged by the removal of more than a dozen rows of seats.

Groucho Marx "You Bet Your Life" show and is readying lensing of the Walter O'Keefe program, calls the new setup the first stage specially designed for video filming an audience. Audience will be seated in projection room loges, able to see all sets at all times with seats so placed that the cameras will be

SALES and DISTRIBUTION

Contact
McCONKEY ARTISTS
7000 Hollywood Blyd. Hollywo
6 offices plus South Americ

turned from a Laguna Beach vacash to prep telepix series, "Adventures of Ozzie and Harriet."

Fullerton-Morse Productions canned first in series of 52 15-minute vidpix with art theme, Flovia Draxy marrating. ... Gale Gordon and wife, Vitginia, set for roles in "Our Miss Brooks," being shot by Desilu "for CBS-TV at General Service studios. ... Philip Morris optioned 26 more "Racket Squad" telepix, which producers Hal Roach Jr. and Carrell Case will roll in August. ... Eve McVeagh, Lon Chaney Jr. and Robert Lowery planed to Mexico City to star in Edward Lewis Productions' telepic, "The Trial." ... Ziv TV writers Jerry Lawrence and Robert E. Lee are vacationing, Lawrence heading for South America, July 21, and Lee to Banfi, in Canada; Aug. 1. .. "It's the Bickersons" started shooting last week at General Service studios under aegis of Jan Productions, with Lew Parker and Virginia Grey in top roles, Jack Denove as producer and Phil Rapp director, writer. Lew Kerner, coast rep for Motion Pictures for Television, returned from Gotham where he confabbed with MPET topper Matty Fex on upcoming production and distribution plans. ... Gayle Gitterman to be producer and Lesile Charteris director-writer of newly-formed Saint Pictures; Inc., which will tee off series of 13 vidpix within 69 days.

ARROW PRODUCTIONS
KTTV Studios, Hollywood

ARROW FROM HOLYWOOD ARROWS THE STATE Studies, Hollywood to half-hour Jungle advanture telepix series resume in August. Producers; Harry St. Film Producer; Rudolph Flothow Director; Wally Fox

BREAKSTON-STAHL PRODS.
General Service Studios: Hollywood
"SAFARI BILL" series of 28 half hour
leplx to begin shooting August 1, Locan, shots to be filmed in British East

telepix to begin shooting August 1. Los about to be filmed in British E to be filmed in British E to the filmed in Broducer tree Breakston Technical executive; John R. Carter

King Director: Frank McDonald JACK CHERTOK PRODS

General Service Studios. Hollywood CONE RANGER" half hour series of 52 idecaters now shooting. John Hart, Jay sliverheels set leads, Troducer: Jack Chertok Associate Producer: Harry Popps.

BING CROSBY ENTERPRISES

Producer: Bernard Girard
Director: B. Girard
Half-hour series of comedy-drams for
"A CHAIR ON THE BOULEVARD."
Producer: John Nasht
Half hour series of adult drama films
for "CROWN THEATRE" shooting.
"THOSE WERE THE DAYS" half-hour
telopix series now shooting.

"THOSE WERE THE BOLL' telepix series now shooting. Producers: Bernard Girard, Richard Dorso "CORNY JOHNSOM" series of half-hour comedy pix now shooting. Producer-director: Bernard Girard-Richard Dorso.

DESILU PRODUCTIONS

DESILU PRODUCTIONS
General Service Studios, Hollywood
"OUR MIS3' BROOKS" fisht-hour comedy drams series now shooting for CBSTV. General Foods sponsor.
Cast: Eve Arden. Gale Gordon, Jane Morgan, Dick Crema, Gloria McMillian, Bob
Protuckel Virginis Gordon,
Protuckel Virginis Gordon,
Protuckel Arden Gale Gordon,
Writers: Al Lewis, Joe Quillan
"I LOVE LUCY" half hour comedy series sponsored by Philip Morris shooting
for fall Season.

Loyeton Readies First Stanza of 'North' Series

VARIETY

John W. Loveton, producer of the "Mr. and Mrs. North" radio and TV series, left N. Y. for the Coast last week to launch film production on the video version. First TV stanza, titled "The Good Buy," was scripted by Reginald Denham and Mary Orr. They also wrote the second, "Nosed Out," with the third written by De Witt Bodeen and titled "Masquerade for Murder."

and titled "Masquerade for Murder."
Loveton plans to lens two stanzas a week and then take a week off to allow the cast to rest.

Petrillo Switch May Ease Vidpix

Hollywood, July 15.

First change in James C.

Petrillo's stand for maintenance of the 5% pix-to-video formula is under serious consideration, it was learned yesterday (Mon.). Tune union may repeal formula on telecommercials, replacing it with a flat established fee.

Expected switch could presage a change in overall telepix format, which is regarded as chief stumbling block to vidpix production by at least two majors, Republic and RKO.

by at lead and RKO.

Telepix Reviews

CHEVRON THEATRE
(The Frightened Baronet)
With John Hoyt, Robert Warwick,
Gavin Muir, others
Distributor: MCA Ltd. Distributor: MCA Ltd.
Producer: Revue Productions
Director: Rodney Amsteau
Writer: Charles K. Peck, Jr.
30 Mins.; Fri. 5 p.m.
CHEVRON DEALERS
KTLA, Hollywood
"The Frightened Baronet" is a

dated piece of merchandise featuring a pompous Sherlock Holmse type of private eye who knows all the answers before the questions are asked, and it all adds up to a boring half-hour of unbelieva-

to a boring har-hour of unbelievabillity.

That tired eld plot about the curse from the Orient on those who took the valuable jewel is resurrected with all the proper cliches, and a few more added, and it follows the same line precisely as it always has. Suspects are members of the family of the nobleman in the English mansion; his daughters b.f., and his Indian servant, a Sikh who just happens to come from the same tribe which swore vengeance on those who swiped the gem. Familiar?

Know-it-all private eye figures out the answer in one day, it taking the control of th

ribly exciting. A 10-yawn telepic.
John Hoyt is sufficiently stuffy as the detective, Gayin Muir the same as his yes-man, and Robert Warwick is a properly frightened title. The routine direction of Rodney Amateu doesn't relieve the telepic of any of its dated, dull moments.

moments.
Ellsworth Fredericks' photography was the sole saving grace here, as he delivered a topnotch job even though he didn't have much to shoot.

Daku.

SUNKIST PREMIERE PLAY.
HOUSE
(The Enchanted Well)
With James Griffith, Nick Dennis,
Jan Arvan, Adele Longmire. Lou
Krugman, others
Producer; Gil Ralston
Director: Victor Stoloff
Writer: Kurt Steinbart
20 Mins.; Frl., 9:30 p.m.,
SUNKIST
KTLA, Hollywood

KTLA, Hollywood

(Foote, Cone & Belding)

Washington Irving's classic tale of buried wealth in Spain generate only mild interest in this tele-

ate only mild interest in this tele-film version. Story values have been subordinated to sermonizing in the Kurt Steinbart teleplay and the result is frequently tedious. Irving's basic story is of the dis-covery of an ancient Moorish treas-ure by a pair of poor Spanlards and the greed that the wealth arouses in town officials. Their greed destroys them, leaving the original discoverers of the gold and diamonds to continue their plati-tudinous philosophizing of the yellow metal's affect on men's minds.

tudinous philosopnizing of the yellow metal's affect on men's minds.

Direction by Victor Stoloff doesn't lift the teleplay above the level of its sometimes annoying dialog and a cast numerically superior to those usually found in a vidfilm fills the roles with no particular distinction. James Griffith, Nick Dennis, Adele Longmire and Lou Krugman are among those with the most lines. Technical credits are average.

Now shooting "TROUBLE WITH FATHER" series of 30-minute situation

comedies.

Producer: Roland Reed
Director: Howard Bretherton
"MY LITTLE MARGIE" series of half
MY LITTLE MARGIE" series of half
Charles Farcil and the product of the product of the product of the producer.

Producer: Hal Roland States

Producer: Hal Roland States

REVUE PRODUCTIONS Half-hour series of adult drama tele-x resume shooting July 15 for Revue

Producer: Revue Productions Directors: Richard Irving, Norman Lloyd HAL ROACH PRODUCTIONS

HAL ROACH PRODUCTIONS
Hal Roach Studios: Guiver City
"AMOS" N' ANDY" series of character
by Blatz Beer for CDS-TV.
Character Common Com

ROY ROGERS PRODUCTIONS

Goldwyn Studio, Hollywood ROY ROGERS now shooting 15 cater telepix. Vidpix are halt-hour each, Roy Rogers, Dale Evans topline. Pat Brady in support. General western parts to fill. Sponsored by General Foods for NBC-TV. Producers roy Rogers Associate producer: Jack Lacey Director: Bob Walker

SCREEN GEMS

1302 N. Gower. Hollywood

"IN THIS CRISIS" half-hour drama
shooting July 16 for DuPont's CAVALCADE OF AMERICA" series.
Producer-director: Jules Bricken
Assistant director: Eddle Scata

SCREEN TELEVIDEO PRODS.

Series of half-hour dramas resume in August. Producers: Gil Raiston, Jaques Braunstein

SHOWCASE PRODUCTIONS Hal Roach Studios, Culver City
"RACKET SQUAD" series resume
shooting in Sept. half hour telepix series
Producer: Hal Roach, Jr.; Carroll Case
Director: Jim Tinling

UNITED WORLD FILMS, INC.
Universal International Studios.
Hollywood,
"THE FIGHTING MAM," series of 13
alf-hour telepix, will begin shooting July
A Michael Thomas, Clin Clark set leads.
Hector: George Blair

ADRIAN WEISS PRODS.

655 N. Fairfax: Hollywood

656 N. Fairfax: Hollywood

Note for the following a KTTV Studios

Note for the following a CRAII-FARMED CRIMITED COGIST* half hour adventure tolepix when prepared for Septebor start. telepix now ber start, ber start, Producer-director: Adrian Weiss

FRANK WISBAR PRODS.
Eagle Lion Studies: Hollywood
"FIRESIDE THEATER" screwing their hour adult dramas now proparing next season's group of 23 to begin July 21.
Producer-director: Frank Wisbar Associate producer: Sidney Smith

WIZARD TELEPICTURES CO. Lardimont Studies: Hollywood
Cardimont Studies: Hollywood
Cardimond Studies: Studies of 15-minute
comedy telepix begin him August 15.
Chick Chandler starred with Franklin
Pangborn, Gus Schilling, Benny Baker in
Froducer: B. L. Petros. ipport. roducer: B. L. Petroff swoclate producer: Bert Douglas frector: B. L. Petroff roduction manager: H. A. Hirshfield

ZIV TV

ZAY TY

5255 Clinton St. Hollywood
Two in "UNEXPECTED" series of
haif-hour telepix shoot in July. Seven
for July shooting.

The July shooting. for July shooting.

Directors: Eddie Davis, Sobey Martin,

Geo. M. Cahan.

GRUEN PLAYHOUSE
(For Life)
With Bill Lester, Elisabeth Fraser,
Bobby Jordan, others
Producer: Revue Productions
Director: Norman Lloyd
Writers: Howard J. Green, Ray
Spencer
30 Mins.; Tues. 10 p.m.
GRUEN WATCH CO.
KTLA, Hollywood
"For Life" is a routiner about
the attempted reveneration of a

the attempted regeneration of a June attempted regeneration of a young convict, and develops as satisfactory telefare chiefly as result of fine thesping by Bill Lester and Elisabeth Fraser in the leads, and adroit direction of Norman Lloyd. Chief fault is its contrived ending, which was so abrupt that it left the impression that the shooting sked was up, so the lead had to be bumped off in a hurry.

abrupt that it left the impression that the shooting sked was up, so the lead had to be bumped off in a hurry.

Lester is the young con smitten of a femme medico who has come to the penitentiary seeking volunteers for a plasma test. He agrees to take the test, so that he can be near the doctor. He comes out of it, and she asks him to take a stiffer one, one which could be fatal, and he agrees. He survives this one, too, and amicably consents to give his blood to a vet just back from Korea. But when he learns the vet is the former cop who sent his buddy to jail he reneges. An unfriendly guard goads him into thinking the medico has duped him all along, and he makes a break with his buddy.

But he learns the doctor has given the vet her blood, and consequently is seriously ill, so he turns back to give her a transfusion, saving her life. Hoky ending has him killed by the guard as he's leaving the hospital.

Bobby Jordan, Russell Hicks and John Crawford turn in competent supporting performances. Teleplay by Howard J. Green and Ray Spencer, based on a Spencer yarn is okay except for the finish. Camera by Ellsworth Fredericks is particularly sharp.

Mex 'Border Story

MCA DOILGE Story

Nelson Morris Productions, new
indie vidfilm production firm, has
lined up a cooperation deal with
the Mexican government to lens a
new series, titled "Border Story,"
in that country. Films will be
shot at either the Churubusco or
Azteca studios, or on location.

Jesus Castillo Lopez, director
general of films for Mexico, is coperating on the project.

erating on the project.

Is the Life," Lutheran telefilm starring Gar Moore, being shot a KTTV.... The Ozzie Nelsons re

Hollywood, July 15.

Reconstruction of the 1,000-seat Filmarte Theatre on Vine Street

of seats.

Designed by F. H. Fodor, executive in charge of production for Filmcraft, new setup will include an exclusive newly- designed theater grid which, it's claimed, will permit use of many more sets in a continuously filmed TV show than its new possible.

is now possible.

Filmcraft, which lenses th
Groucho Marx "You Bet Your Life able to pick up spontaneous au ence reaction without difficulty.

Tes sponsored by Philip Morris shooms, for fall scason. Cast: Lucille Ball, Desi Arnaz, William Frawley, Vivian Vance. Frawley, Vivian Vance. Province of William Admentification of the William Admentification of the William Admentification. Pugh, Bob Carroll, J. P FRANK FERRIN PRODUCTIONS 5528 Sunset Bivd, Hollywood

6528 Sunset Bivd, Hollywood

Casting: Virginia Mazzuca

"SMILIN" RD'S GAMG" series now shooting. Ed McConnell, Nino Marcel head cast.

Producer-director: Frank Ferrin
Associate producer: Ralph Ferrin
Assistant director: Don Olsen TELEVISION FILMS

FILMCRAFT PRODS.

B451 Melross. Hollywood

GROUGHO MARX started in 39 half-hour
audience participation film productions, to

be made once a week for NBC. DeSoto-Plymouth sponsoring. Producer: John Guedel Film producer: I. Lindenbaum Directors: Bob Dwan, Bernie Smith

TV Films in Production

as of Friday, July 11 =

FLYING A PRODUCTIONS

6920 Sunset Blyd., Hollywood

AMMIR OAKLRY! new series of 52
half-hour videoaters now in praparation.
Gail Davis, Billy Gray head cast. Parts to
fill.

Second series of 52 half-hour Gene Autry Western telepix shooting, Gene Autry Western telepix shooting, Gene Autry Restuttann in the series of 52 half-hour videoters, Jack Ma-horev, Dick Jones head cast, Producer: Douis Gray Directors: Wallace Fox, Geo, Archainbaud New series of half-hour western dramas entitled. "DEATH VALLEY DAYS" now shooting. Technical executive John R. Carter

WILLIAM F. BROIDY PRODS.

Sunset Studios Hollywood

"WILD BILL HICKOK" series of half
hour western adventure series now in
preparation to resume shooting mid-Autuat. Guy Madison. Andy Devine set
leads to the series of half
with the series of the series of half
"CABE HISTORY" featuring Immy
Starr now being prepend for fall,
"CABE HISTORY" featuring Regis Toomey, Sara Hayden, and "TRAL BLATRRS" with Alan Hale, Jr., as set lead,
also in preparation for fall shooting,
Executive producer; William F. Broidy,
Producer; Wesley Bary

Alange Trank KalDonaid

Producer: Darrell McGowan Director: Stuart McGowan

W. R. FRANK PRODS. General Service Studies; Hollywood Group- of 4 30-minute "MEDAL OF HONOR" telepix now shooting. Producers: W. R. Frank, William Dean Director: Reginal LeBorg Production Manager: Bart Carre

GROSS-KRASNE, INC.

General Service Studios: Hollywood General Service Studios: Hollywood Studios: Hollywood Service Studios: Hollywood of central Service Service Service Service of Service Service Service Service Service of Service Service Service Service Service Service of Service Servic

JOHN GUEDEL PRODS. AT Linkletter starting in a series of 104 15-minute vidpix tilled "Linkletter AND THE KIDS," Producer-director: Maxwell Shane Associate producer: Irvin'Atkins

COURNEYA PRODUCTIONS
United Producers Studio
Shooting West Seary, r., Adventure
eries. 26 15-minut selve. 37, Adventure
ast. Nosh Berry, Jr., min Saville, Jack
Hapris, Norma Fenton, roducer-director; Jerry Courneya
upervising film editor; Jimmy Moore INTERSTATE TELEVISION Monogram Studios: Hollywood
Ethel Barrymore, shooting in "ETHEL
BARRYMORE TELEVISION THEATRE"
resumes July 14.
Producer: Lee Savin
Directors: Lewis Allan, Will Jason Should Entergate Should be should be

JAN PRODUCTIONS, INC.
General Service Studios, Hollywood
'I'T's THE BICKERSONS' series of I
hour comedy telepix now shooting. I
Parker and Virginia Grey set leads.
Production apperators. G. M. Florence
Director-water: Phil Rapp

EDWARD LEWIS PRCDS. Motion Picture Center, Hollywood Series of 13 half-hour telepix featuring ene Dunne as femcee now shooting roducer: Edward Lewis roduction manager: William Stevens

THE McCADDEN CORP. THE McCADDEN CORP.
General Service Studios: Hollywood
"THE BURNS AND ALLEN SHOW"
now shooting sories of half hour comedy
telepix. The Carnation Co. sponsor.
Cast: George Burns and Gracie Allen,
Fred Clark, Bea Benadaret, Harry Von
Zell.

Zell.

zell.

coducer: Ralph Levy

rector: Ralph Levy

riters: Paul Henning, Sid Dorfman, Har
vey Helm, William Burns

MARCH OF TIME 361 Lechnigton Ave. N. Y.
369 Lechnigton Ave. N. Y.
369 Lechnigton Ave. N. Y.
les of 26 half-hour pix, Thomas Mitchell,
sarrator, with cast including Gene Locklart, Jeffrey Lynn, Arnold Moss, Ann
Surr and Ollve Deering.
Producer Marion Parsonnet
Director: Fred Stephanl.

PATHESCOPE PRODUCTIONS S80 Fith Ave., New York City
Now shooting "THE MUNTER," series
of 13 hairhour telepit, sponwored by
RUIIam Esty, Barry Nelson hada cast.
Froducti, E. Montagne
Froducti, E. Montagne
Robert Drucker
Director: Oscar Rudolph.

ROLAND REED PRODS.

MORRIS PLAN: EVERYBODY SHARE

Ziv Moves in Where Webs Fear To Tread With 12G 'Freedom' AM Series

Pointing up again how some of the indie transcription outfits are moving in where the networks fear to tread, the Frederic W. Ziv Co. this week revealed plans for a new half-hour, series starring Tyrone Power which will carry a weekly talent and production nut of about \$12,000. Figure far exceeds the budget permitted by the nets on any but their top-name shows, since the webs initiated their budget-trimming maneuvers last season on the supposed theory that it would be impossible to sell sponsors a high-cost show under radio's present state of affairs.

the supposed theory that it wounder impossible to sell sponsors a high-cost show under radio's present state of affairs.

New Ziv series, titled "Freedom, U.S.A." will have Power as a young Senator, who, will take listeners behind the scenes with him in Congress. Ziv is launching sales on the series with a full-scale ballyhoo campaign, including messages of endorsement from a number of Congressional bigwigs, who have hailed the project as helping to educate the public in how their Government is run. Each stanza of "Freedom" will have Power in a dramatic situation based on his unwillingness to compromise his principles. As an epilog each week, he'll spotlight various places in Washington and outline their contributions to America.

Apparently on the assumption that local station operators will have little trouble selling the series. Ziv will accept no contract unless it's for a firm 52 weeks. On that yearly basis, the transcription firm will be investing more than \$600,000 in the package. It's recalled, though, that affiliates of both NBC and CBS, during recent meetings with network brass, berated the nets for cutting down on program costs. Affiliates argued that "we can still sell radio," and it's apparently on their confidence that Ziv has so high a budget on the Power series.

Show will also appotlight Washington commentator Edwin C. Hill, who'll act as narrator, and Francis Commentation and remediating the series of the commentator and remediating the series.

Show will also spotlight Washington commentator Edwin C. Hill, who'll act as narrator, and Francis X. Bushman, one-time stlent film star, who will play a judge and Power's advisor. David Rose has been signed to compose and conduct a special score for "Freedom." Herbert Gordon, Ziv production veepee, will produce.

Show is the first radio package set by Ziv since its "I Was a Communist for the FBI," which is now aired on more than 500 radio stations across the country. As with other Ziv properties, the cost of the show to each station is based on a formula, which includes the size of the market, the station's power and the show's budget.

'36 Olympics Closest TV Can Get to Helsinki; Berlin Version Peddled

With the television newsreels banned from covering this year's Olympic games in Helsinki, indie vidfilm producers Jack Gross and Philip Krasne have come up with a 55-minute feature on the 1936 Olympics for syndication to TV stations. Titled "Olympics Caval-cade," the feature was lensed by Adolph Hitler's cameramen, since the '36 Olympics were staged in Berlin.

Berlin.

Film was reportedly smuggled out of Germany during the war and played a small number of theatres in the U. S., but has never before been seen on TV. Gross and Krasne turned it over to United TV Programs for syndication and UTP, in an effort to get it out to stations while this year's Olympics are still in progress, is selling it at a flat fee plus a small print charge. First buyer was WCBS-TV, key station of the CBS video web in N. Y.—Under the deal cet up by UTPP

in N. Y.—
Under the deal set up by UTP, each station is entitled to use the film any way it wants and can screen it as many times as it wants during the period from July 19, when this year's Olympics start, until Sept. 1.

PIX HUNT FOR WCBS-TV

David Savage, head film buyer for WCBS-TV, the CBS video web's N. Y. flagship, as well as for the other CBS-TV owned-and-operated stations, leaves for a three-week business-vacation trip to the Coast this week. While in Hollywed it as week where week business-vacation trip to the Coast this week.

week business-vacation trip to the Coast this week. While in Hollywod, it's expected that Savage will huddle with reps of the major film studios, in a try to persuade them to open up some of their feature film oldies to TV.

WCBS-TV currently uses more feature product than any of the other network flagships, and the station is eager to get top films for its schedule. With the major studios determined to sit out any move to lease films to TV, however, it's expected that Savage will have little success in his talks with them.

Reynolds Sets Up 2d Europe Unit

Paris, July 15.

Paris, July 15.

India vidfilm producer Sheldon Reynolds expanded his operation this week by setting up a second unit to lens part of his "Foreign Intrigue" series here. Plans for the coming season call for the two units to work simultaneously here and in Stockholm, where the entire "Intrigue" series was lensed last year.

Because of the expanded production schedule, Reynolds henceforth will devote most of his time-to-production and supervision, and for the first time will hire outside writers and directors. He will, however, continue to script and direct some of the stanzas. Format will-switch from cloak-and-dagger stories, to a documentary technique and, in addition, Reynolds plans henceforth to use three leads in each stanza, instead of two as before.

Budget has also been upped on

Budget has also been upped on each film to a minimum of \$16,000

Roush Absorbs Special

Leslie Roush Productions, Inc., producers of industrial, advertising and training films for non-theatriand training hims for non-inearri-cal and TV use, last week absorbed Special Purpose Films, Inc., which was active in the same field. John Fox, former prez of Special Pur-pose, becomes executive assistant to Leslie Roush.

% TO STARS

Television's initial effort at emu-lating films' United Artists idea of joint ownership of packages by participating stars is being experi-mented with by the William Morris Agency. That was disclosed this week by Wally Jordan, radio-TV chief for the Morris office.

chief for the Morris office.

Jordan revealed that he is putting together "several"—he refused to say how many—telepix
packages in which two to sit of
more name players will appear on
alternate weeks. The series will
be jointly owned by the participants, with the Morris office's sole
interest the representation of the
end product, Jordan said.

Since the scheme way to now has

end product, Jordan said.

Since the scheme up to now has been a closely-held secret, Jordan is not yet ready to reveal names of players lined up for the packages. They are believed to include, however, Morris office clients Ethel Barrymore, Mickey Rooney and Joe E. Brown, Jordan said the names will be drawn from films, legit and video.

Fforte are being made to design

films, legit and video.

Efforts are being made to design the material for the packages in such a way that subsequent series for the individual participating may grow out of them. In each case where that occurs, it is likely that a percentage of the resultant package will be retained by the group appearing in the original series.

Packages may be either dramatic.

Packages may be either dramatic Packages may be either dramatic or comedy. As for putting conaedy on film, Jordan has a unique idea. He feels it would be bad to tee off a laugh show series on celluloid. He thinks it should start live. When it is well-established, which could be before the end of the first year, Jordan says, the shift from live to sprocket holes can be made without chancing loss of ratings. ratings.

'Live' Appeal

"The sense of immediacy and audience response is vital in establishing a comedy show," the vet 10%er explains. "A live presentation gives each member of the audience the feeling 'It's being done just for me,' which is important.

portant.

"However, even a better show can be put on film than can be done live and it will lose none of its spark after it is rolling for a number of weeks, As far as the audience is concerned, once they're convinced that a guy's funny and a show enjoyable, they're not going to be concerned with the mechanics by which it is coming to them. At that point I think the

(Continued on page 102)

AGENCY OFFERS TV Registers Loud Squawk As Finns Ban Newsreel Cameras From Games

ON VIDPIC PRODUCTION

Hollywood, July 15.

Hollywood, July 15.

Tom O'Neil, head of all AM-TV
properties of General Tire & Rubber Co., is in town for huddles with
Willett Brown of Don Lee regarding possible entry of the Mutual
network into vidpic production.

John Sutherland was recently appointed to head Mutual's film operations, but O'Neil said execs were
weighing a decision to enter the
actual production field, with definite decision due in about a week.

Parsonnet Gears N. Y.-L. A. Setup

Indie vidfilm producer Marion Parsonnet tees off his two-coast operation during the first week in August, when he heads for Hollywood to lens a minimum of six stanzas for "The Doctor" series, which he's currently turning out for Procter & Gamble. While he's working on the Coast, his Long Island City, N. Y., studio will remain in operation for the production of spot commercials and another series he's doing for the March of Time.

While he's planned for sometime to open up production work on the Coast at the same time as in N.Y., Parsonnet said one of the main reasons he's going now is because of the difficulties imposed by eastern screen unions on location shooting. With his "Doctor" series calling for considerable location work, the producer said that any attempt to do it in N.Y. would run him into heavy overtime charges.

any attempt to do at m. M. A. www.
run him into heavy overtime
charges.

He explained that, in Hollywood,
the tinions work the same eighthour day but that the day starts
when shooting starts. In the east,
on the other hand, the work-day is
held stringently to the 8:30 a.m.
to 5:30 p.m. period, with anything
over that calling for overtime.
Since he wants to do some nighttime shooting, he would be forced
to start paying overtime almost at
the start.

Producer plans to return to N.Y.
about Sept. 8, to complete the 44
scheduled stanzas of "Doctor."
Show starts on NBC-TV Aug. 24,
where it will hold down the Sunday night at 10 period. Time slot
was held last season by Red Skelton.

Television industry, having won MUTUAL BRASS HUDDLE the domestic phase of its battle to cover top news events by gaining access to the Republican party's credential hearings last week, has expanded its fight to an interna-

credential hearings last week, has expanded its fight to an international scale. TV newsreels last week filed a vehement protest against the decision of the Finnish Olympics committee to ban TV newsreel cameras from the 1952 Olympics. Combined TV reels wired their protest to Helsinki last week but have not yet received a reply, despite the fact that Olympics kick off Saturday (19).

Committee originally set a \$250,000 price tag for TV rights, which the reels turned down as being exorbitant. Committee, as a result, decided to ban TV coverage entirely in favor of letting a local Finnish film production outfit lens a feature film on the Games. Committee reportedly hopes to sell the film to theatres in the U. S., and was worried that day-to-day coverage by the TV reels would ruin the b.o. prospects of the film. Committee has okayed coverage of the Games by the American theatrical reels but on a stringent pooled basis. Reels are permitted to lens only a specified amount of footage and are not permitted to fly back their material daily. In addition, they must turn over dupes on all film they lens, presumably for incorporation in the projected feature. Committee has also instituted a \$100,000 fine to be levied on the theatrical reels if they use their footage in any way other than for

tuted a \$100,000 fine to be levied on the theatrical reels if they use their footage in any way other than for newsreel purposes.

TV reels have protested the ban on their coverage on the basis that the committee is attempting to commercialize an event which is participated in by amateur athletes from countries throughout the world.

Filmed TV Shows Have Reschedule Advantage In GOP Preemptions

In GOP Preemptions

Television networks found another advantage in filmed versus live programming last week—that of being able to slot film programs whose regular time periods were pre-empted by the Republican convention coverage at some later time, and thereby save the cost of rebates to the sponsors.

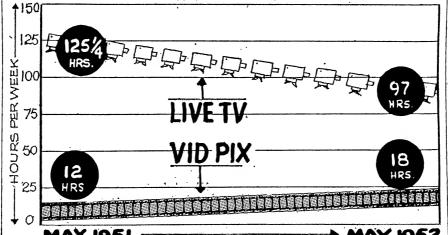
Of the number of programs necessarily cancelled out of their regular periods by the GOP pickups, it was only the film shows in most cases which could be rescheduled. Most of these, of course, are aired locally or on a regional basis but even so, the pre-emption costs they saved the networks made their rescheduling very much worthwhile. Nets also pointed out that they were able to reschedule them now since their summer schedules include a number of sustaining holes.

Among the shows aired at a later period was NBC-TV's "Foreign Insuringue," which is bankrolled in some 15 markets by Ballantine's. Film series is usually aired in those markets at 10:30 p.m. Thursdays. That time, however, was filled by the GOP nominating speeches from Chicago last week. As a result, NBC aired the show Saturday night (12) at 10 p.m., trimming the sustaining half-hour from it's "Summer Dance Party" for those markets which usually carry "Intrigue."

'Capt. Banner' Vidpix Educ'l-Adventure Series

Seacrest Productions, Inc., recently formed to turn out films for TV and industrial use, rolled a series of educational adventure pix for television yesterday (Tues.) in Newport, R. I. Tagged "Captain Banner," the series will be a 52-episode group and will be packaged for the William Morris Agency.

VARIETY Filmometer (Nighttime Only)



Time devoted to films for television increased and time devoted to live programming decreased on the TV networks over the past year, in the hours from 5 p.m. to midnight. Daytime programming, where film has made little dent, is not included in the chart, nor are films not made especially for TV. Included in the film figures are vidpix which are sponsored in at least five markets by one advertiser. Figures are in hours of programs per week.

FCC Now Moving Fast on TV Grants In Open Areas; 18 New Stations Due

will be springing up soon in 11 cities now without video, as result of authorizations issued by the FCC last Friday (11). At same time, agency ordered hearings to be held

agency ordered hearings to be held on 64 applications involving 27 channel assignments in 11 other cities, as well as three areas in which permits were granted.

Commission action, faken at meetings which lasted until midnight, indicated that the agency means to move fast in getting out permits wherever there is no competition for specific channels. In its first go-round, the Commission has already covered 27 cities in two priority lists for application processing (in several cities applications were dismissed for inaccuracy or failure to amend to new allocations).

failure to amend to new allocations).

Agency acted in giving out permits in less than two weeks after its scheduled date of July 1 to begin processing. The last-minute flood of applications, however, did not subside until a few days before the Friday meetings.

Issuance of the permits, especially those for Denver and Portland, Ore., is expected to result in a hot race to get stations on the air first. Some of the permittees, it's believed, have had equipment on hand, including cameras, for some time and may be able to get in operation this year. It usually takes from six to nine months to build a TV station.

First in Four Years

First in Four Years

First in Four Years

The permits—the first to be issued since the freeze on new stations was imposed nearly four years ago—went to Denver; Portland; Springfield-Holyoke, Mass., area; Youngstown, Ohio; Bridgeport; Flint, Mich.; New Britain, Conn.; New Bedford, Mass.; York, Pa.; Spokane, and Austin, Tex.

Two permits for very high frequency stations and one for an ultra high frequency outlet were issued for Denver. Radio stations KFEL and KVOD got the VHF authorizations. Empire Coil Co., which operates TV station WXEL (Continued on page 104)

(Continued on page 104)

Wade Rounds Out WOR 'Date' Plans

Tying down the format for the upcoming addition to WOR-TV's (N. Y.) cross-the-board legit presentations, producer Warren Wade this week cast John Wingate, WOR-TV staff newscaster, as permanent program host for the new show. Titled "TV Dinner Date," it's to be aired Monday through Friday from 6.30 to 7.30 p.m., starting Aug. 4. Directly preceding Wade's "Broadway TV Theatre," the two shows together will simulate an "evening out" for viewers, including dinner and a variety show, followed by a legit play.

ougetner win simulate an "evening out" for viewers, including dinner and a variety show, followed by a legit play.

In addition to Wingate, the permanent cast will comprise duopianists Whittemore & Lowe; vocalist Gail Meredith, and a male singer and a dance team yet to be selected. In addition, the show will be backed by a 20-piece studio orch. Wade plans also to inject a talent search gimmick, in which three girls, recruited from off-Broadway thesping groups, will vie for the title of "Miss 9"—tying in with WOR-TV's channel 9.

Wade is currently lining up nine judges, whom he hopes will comprise w.k. show biz personalities, who can judge the contest by watching the show each week just one night from their homes, Each "Miss 9" winner will be pacted by WOR-TV to serve as a live station-break announcer the following week, for which she will plug the WOR-TV program lineup.

As with "Broadway Theatre," the show will be exactly the same all five nights each week. Vocalists will sing the same tunes, terp team will use same routines, etc. In that way, Wade hopes to capitalize on the format evolved for his "Theatre" series, in which the budget can be amortized over a period of five nights, rather than the one-night deal handed most other video shows.

AUSSIE COM'L NETWORK-IN EXEC RESHUFFLE

Sydney, July 8.

Reginald Lane, longtime general manager of the Macquarie commercial network of which 2 GB, Sydis flagship, has resigned following a reshuffle under managing director Clive Ogilvie. He'll be replaced by Charles Budden.

Macquarie some time ago was taken over by the British Bartholomew newspaper group in a deal engineered by Charles Munro and top local newspaper and film execu-tives. Ogilvie is Munro's son-in-

Before joining Macquarie, Ogil-vie was a member of the govern-ment-controlled Radio Board. Munro was a longtime head of the Hoyts pic loop. He now operates an ihdle chain in Queensland.

There's Room for Both TV. Theatre Pix, Says British Exhib; Sees No Biz Threat

A line of demarcation should be drawn between entertainment beamed on TV and that screened in exhibitors' theatres, according to Jack Davis, head of Monseigneur News Theatres, Ltd., which operates eight newsreel houses in Britain. There's room for both in the public's taste, he said in New York recently, and rather than infringe upon one another they could provide a healthy competition.

could provide a healthy competition.

Meantime, Davis noted, the industry is somewhat divided as to the advisability of making films available to the BBC. A certain faction of the Kinematograph Renters Society (distributors association), he added, wants to play ball with the BBC and grant features to it, on the theory that if product is withheld the government will proceed to make its own.

On the other hand, the Cinematograph Exhibitors Assn. opposes any move which would turn over pix to TV. In Davis' opinion industryites are unnecessarily alarmed, for he doubts that even if the BBC made its own films, they'd be of high enough calibre to cause any distress to the exhibitors.

Although Britain now her these

Although Britain now has three

Although Britain now has three TV stations which cover the London area, the midlands and the north, Davis revealed that video has affected business to only a small extent. Grosses have been holding up well, he pointed out, except in areas hit by an economic depression. Lancashire, for example, has eased off since the market for textiles dipped.

Davis, who arrived in the U. S. recently, is here primarily to contact sponsors with a view to setting up deals for production of full-length and short features for television in England. He's already held talks with several potential clients. Associated with him are a number of top British producers who have both studio space and scripts available.

WYNN IN AS SALES CHIEF FOR DuMONT'S WABD

In further separation by the Du-Mont network WABD, its N. Y. flagship, Lawrence W. Wynn has been named to the newly-created post of sales chief for the station. Sales were formerly handled by the network staff.

Move is the latest of a string of

Move is the latest of a string of new appointments designed to provide WABD with its own operation, separate from the network setup. Station's new position was launched some months ago when Richard E. Jones took over as general manager, a job which had previously come under direct supervision of Chris J. Witting, g.m. of the net. Most recently a DiMont account exec, Wynn had previously worked with several radio stations and ad agencies.

St. Loo Exhib Refiles For TV Permit for Theatre

TV Permit for Theatre
St. Louis, July 15.
St. Louis Amusement Co., controlled by Fanchon & Marco, has re-filed its application with FCC for a television station which would use Channel 11 and be located in its St. Louis Theatre, a 4,000-seater in midtown section here. Edward B. Arthur, amusement firm head, sald the St. Louis would be converted for TV purposes and would be the nucleus of a television city. A 50-watt kw transmitter and latest equipment would be used, according to Arthur. A 500-foot tower would be erected behind the building. Amusement company owns and operates a number of second-run houses in the city and adjacent St. Louis County.

Schick, Leeming Break TV Ice On **Gleason Sponsors**

ice on its upcoming Jackie Gleason

CBS-TV broke the sponsorship ice on its upcoming Jackie Gleason show this week by pacting with Schick Shaver and Thos. Leeming & Co. as 'the 'first two of three participating bankrollers which the web is seeking for the show. Web revealed at the same time that Gleason will move into the 'Saturday night 8 to 9 slot, starting Sept. 20.

When plans for the show were first set up, CBS-TV put an asking price of over \$66,000 on it for the complete hour, but stated later that it would be willing to sell to participating sponsors. With Schick and Leeming each buying one-third of th show, that means that it will now be sold on the same participating setup under which NBC-TV has sold its, "All Star Revue," the show which affect opposite Gleason. Schick, incidentally, is expected to continue as sponsor of CBS-TV's "Crime Syndicated," broadcast alternate Tuesday nights at 9.

"Crime Syndicated," broadcast alternate Tuesday nights at 9.
Slotting of the Gleason show at 8 o'clock on Saturday nights means the webs must still program the period from 9 to 10:30. Program execs said this week that they expect to have their complete Saturday night lineup ready within the next two weeks. While no indication has been made as to what will occupy the 9 to 10 slot, a new Cass Daley show is tentatively set for 10 to 10:30.

Gracie Preps New Dramatic Airers

London, July 15.
Gracie Fields will turn dramatic artist for a new series of radio programs which are to be taped in Rome beginning tomorrow (Wed.). She's to play the title role in a detective series, "Meet Miss Terry," which have been scripted by BBC writer Edward J. Mason and are to be produced by Hector Ross Radio Productions. Monty Balley-Watson, who is to direct the series, planed to Rome last weekend with Reed de Rouen, American actor currently living in

American actor currently living in London, who is to play the male lead. Other roles will be cast in Rome, mainly using available U. S.

First two programs in the series are to be cut next week and will be shipped to New York by beginning of next month. All told, the series will embrace 26 features, each with a running time of 26½ minutes. Each subject is budgeted to cost around \$2,500.

Series will be distributed in America by Harry S. Goodman Productions, who are N. Y. reps for the Hector Ross outfit. The programs will also have an airing via Radio Luxembourg, beginning in the fall.

PAN-AM GABBERS MEET

Mexico City, July 15. an-American radio a Mexico City, July 15.
First Pan-American radio anouncers convention will be held
July 27-29 at the Palace of Fine
Arts (National Theatre) here, according to the Mexican Radio Announcers Assn., sponsor of the
meet, which has President Miguel
Aleman's patronage.

Azcarraga Deal With O'Farril Ends Longtime Mex B'cast Rivalry

Convention Chatter RY FLORENCE S. LOWE

Mugs Richardson, one-time Girl Friday for Arthur Godfrey, now working with Civil Defense Administration in Washington, here all week to help set up and run the Teleprompter, for which she holds D. C. franchise. . . David Schoenbrun, CBS Paris correspondent assigned to the political conventions, plans to vacation after the Demmy powwow, and return to his Paris beat September . . . Final days of convention converted Blackstone Theatre, rented by Ike camp for live shows, to a grind policy of big

convention converted Blackstone Theatre, rented by Ike camp for live shows, to a grind policy of big screen TV, with plenty of cuffo customers at all sessions . Hollywood actor George Murphy did a repeat of his '48 chores when he spearheaded demonstration for the Earl Warren nomination. Murphy, incidentally, handled all musle for the Amphitheatre sessions, snaring everybody he could muster from local scene, including staunch Demmy William Warfield. Warfield, star of the current "Porgy and Bess," is a friend of Murphy's from the Metro lot, and responded to call at an evening session. . . . Convention galleryites included former heavyweight champ Gene Tunney, film star Macdonald Carey, and former cowboy star Rex Bell, husband of silent screen star Clara Bow . Jim Connelly, son of newsreel vet Jack, who is now with State Department's film division, breaking into the business here via Warmer Pathe. . . Charles Collingwood back on the CBS scene here after his stint with Averell Harriman, but sans frau Louise Albritton, screen actress, whose new TV show, "Tve Got a Secret," kept her in New York . . . Most frustrated team of week were "Mike and Buff," whose daily array of guests was constantly scrubbed out by last-minute political headlines . . Buff Wallace, incidentally, is granddaughter of late Irvin S. Cobb and stepdaughter of singer Gladys Swarthout . . Merrill "Red" Mueller, former chief of NBC's London bureau, finds his first U. S. political convention an eye opener, and very different from the scores of conclaves he covered in Europe . F. Basil Thornton, head of BBC bureau in New York, continued his coverage chores at the International Amphitheatre despite a broken ankle, result of the scores of conclaves he covered in Europe . F. Basil Thornton, head of BBC bureau in New York, continued his coverage chores at the International Amphitheatre despite a broken ankle, result of a convention fall . . . NBC traffic supervisor Jack Hilton thinking of changing his name for the Demmy meet to avoid the headaches he encountered last week when he kept getting calls for Hilton Hotel, convention headquarters . . Envy of everybody in the mad scramble for food at the Amphitheatre were the CBS technical boys, who ate the delicious fare dished up by Westinghouse's Julia Kiene for the Commercials . . NBC commentator H. V. Kaltenborn observed his 7th birthday during GOP powwow with a bouquet of posies from his radio-TV conferres and a hard day's work . . Oddest request of convention came from a delegate who asked TV make-up man Mort Lewis to do something to replace the false teeth he had lost in scramble . . . ABC prexy Robert Kintner stuck it out with his crews until final session of confab . . Unsung hero of convention was Bob Doyle, director of TV pool on loan from ABC, whose job was complicated by inevitable rivalry between the webs. . Tommy Thompson, CBS-TV Director of Technical operations, proved the Jules Verne of the Convention in he ad ing up pooled technical accomplishments Film star Irene Dunne, alternate with the California delegation, left political scene on third day to join her husband in Cape Cod . Fran Allison, of NBC's "Kukla, Fran and Ollie," among convention in spot-nomination near for the post-nomination proventine post-nomination proven

tion visitors amazing example of the Taft stamina was way in which he took over the post-nomination peace fest with lke, even in defeat directing the lensers—TV newsreel and still—ordering lights off or on, and making suggestions for the radio mikes.

Mexico City, July 3.

Televicentro, elaborate TV building here that Emilio Azcarraga built and is operating, is no longer exclusively for his video station XEWTV, channel 2. Romulo O'Farril, owner-operator of Mexico's ploneer TV station, XHTV, channel 4, made a deal with Azcarraga for his station to use Televicentro on the basis of a 10% of gross entry payments by audiences.

Deal ends long rivelry between

ments by audiences.

Deal ends long rivalry between Azcarraga and O'Farril.

Transaction includes operation as one of O'Farril's radio station here. XEX (500,000 watts) and Azcarraga's XEQ (250,000 watts). Besides providing broadcasting plant and equipment, XEX put up \$809,000 for the deal. XEQ supplies only its human and technical equipment but takes 50% of combined gross income of the enterprise. Trade talk is that deal is most equitable, that while XEX has jutcy revenue, XEQ has for some time been running in the red at the rate of nearly \$15,000 monthly. Operation will greatly expand XEQ's broadcasting scope.

NAEB Administers 80G Grants-in-Aid

National Assn. of Educational Broadcasters has been set to administer an \$80,000 fund, provided by the Fund for Adult Education, for grants-in-aid to educational in-stitutions having recognized radio and TV production centres for educational shows. Under terms of the grant, not more than \$7,000 is to be allocated to any radio project and not more than \$9,000 to any TV project.

Shows produced can have any format generally accepted as being good radio or TV.

Femme Daytime Viewers On Increase in Gotham TV; Pitch to Food Sponsors

Pitch to Food Sponsors

Number of women viewers
watching daytime TV in N. Y. has
climbed from 928,250 last year to
1,148,923 this year, according to a
new sales brochure being distributed to agencies and clients by CBSTV Spot Sales for WCBS-TV, the
web's N. Y. flagship. With the average number of hours the women
spend before their sets climbing
from 10 in 1951 to 13 this year,
that means that their total daytime
viewing is now 14,963,064 hours.

Spot Sales is distributing the
brochure in attempt to lure more
food advertisers, and others who
pitch directly to housewives, to enter TV. Brochure points out that
tyear in the average number of
homes viewing each quarter-hour
show on WCBS-TV. Station manager Craig Lawrence, detailing the
findings in the brochure, also cited
the fact that WCBS-TV'snew discount structure on 12 spots or
more per week has brought the
cost per spot down 21% lower than
it was last year.

FCC Okays Power Boost For St. Loo's KSD-TV

For St. Loo's KSD-TV

St. Louis, July 15.

The FCC has okayed an application of KSD-TV, sole TV station here, to expand its transmitting facilities to increase its power from 16 to 30 kw and the expansion will include installation of a new six-bay antenna atop the 500-foot TV tower on the roof of the Post-Dispatch annex building in the downtown district.

Chief Engineer Ed Risk of the station said the increase in power will improve a stronger signal which will improve reception of the station's programs in the "fringe" area 60 to 100 miles from St. Louis. The power and antenna changes are part of a long-range program to eventually increase the station's power to 100 kw, which would more than double the station's signal strength. The new facilities are expected to be operating by next fall.

BARRY, HERBERT, MADDEN UPPED

Like a Hole In The Head

At a Chesterfield cigaret party last week for Perry Como and At a Chesternsia cigaret party last week for Perry Como and his CBS-TV summer replacement, Eddy Arnold, a giveaway contest was held among the visiting Liggett & Myers and RCA Victor execs for the best guess on the number of votes each Republican candidate would receive on the first balloting in Chicago. The prize was a Victor phonograph.

The winner was RCA prexy Frank M. Folsom. He called 500 for Tatt and 600 for Eisenhower.

ACLU Urges Webs, WPIX, KOWL License Stay Pending Blacklist Sift

Washington, July 15.

American Civil Liberties Union, charging that the FCC "by imputation" is bowing to the same type of pressure as that which it charges Red Channels exerts on the networks, called on the Commission again yesterday (Tues.) to hold public hearings on the Issue before renewing licenses of the nets and two indie stations. ACLU demand was contained in a formal brief in reply to the nets' disclaimers to the FCC April 9 that they practice blacklisting.

According to the ACLU, the "most significant part" of the networks' answers is what they omit. "For not a single answer contains any denial of the allegation that blacklisting on the basis of Red Channels is prevalent in the radio-TV industries," the brief said. "Since four of these defendants—NBC, CBS, ABC and DuMont—are the largest networks in the country, this fallure to deny an essential allegation of the complaint would seem to be the most significant. Unless a specific denial of blacklisting practices is forthcoming, we are willing to abandon our request for a general investigation and the investigation of listed instances of blacklisting, and askonly a hearing to determine measures of combatting this evil.

"We do believe, however, that only an investigation could disclose the extent to which Communists operate, or have operated, a blacklist of their own, since their operations are so secretive that we were unable to uncover any evidence thereof, evidence which could be obtained only through use of the subpoena power."

On the Problem of Communists, the brief said the ACLU is not

On the problem of Communists, the brief said the ACLU is not averse to party members perform-ing where national security is not at stake "unless and until he (the

(Continued on page 102)

Notre Dame Plans Own Grid Package

Chicago, July 15.

Notre Dame, the midwest football kingpin smarting under the financial squeeze caused by the restrictions put on gridiron telecasts, is threatening to keep all its home games off live TV. The South Bend Catholic school, instead, is working on a plan to sell the exclusive TV films rights to the game.

Notre Dame officials have long been critical of the National Collegiate Athletic Assn.'s limitations of live video, It's been their possition that telecasting rights belong to the individual institutions and have reluctantly gone along with the NCAA-controlled TV setup at a financial sacrifice. Two years ago, before the NCAA impósed its bars, the school peddled its home games to DuMont for \$300,000. Under the present NCAA schedule, limiting each team to a single tele appearance, Notre Dame would get but a fraction of fhat amount as it share of the package.

Should the school succeed in wrapping up either a network or regional bankroller for its postgame film rights, it would put something of a crimp in the NCAA package recently bought by NBC-TV. It's recognized that any TV grid schedule that didn't include Notre Dame would be less attractive. However, one of its road games could conceivably be included in the NBC-NCAA bundle.

Bonus Birthday

Rochester, N. Y., July 15. As a unique way of celebrat-ing its 30th anni, WHAM, local radio indie, is providing each of its current advertisers with a 30% bonus of free time in the form of a birthday time in the form of a birthdaygift. Bonus is applicable for
every dollar of local and national apot business on the station during anni week. Toavoid suspicion that the bonus
was only another gimmick to
hypo sales, clients and their
agencies had no advance
notice of the gift.

First hint the clients had
was an invoice covering the
30% and marked "paid" by
John W. Kennedy, Jr., WHAM
sales chief, who explained that
bonus commercial had already been aired.

Ream Resignation

signed last week as exec veepee and a director of CBS, it's expected that the web will not name a successor in the immediate future Ream reportedly advised CBS board chairman William S. Paley and prexy Frank Stanton nearly two years ago of his desire to resign for personal reasons, and his decision played a large factor in the sweeping reorganization of the network instituted soon afterwards.

It's pointed out that, under the present setup, with each of the five divisions of the net headed by its own prexy, the parent company has the equivalent of five exec vee-

SWEEPING NBC CHANGES ON TAP

integration of the NBC radio and television operations, in the wake of the recent Sylvester L. "Pat" of the recent Sylvester L. "Pat"
Weaver-Frank White ascendancy,
NBC prexy Joseph H. McConnell
will announce later this week
sweeping realignment of executive
positions.

It's understood that the new NBC "one big network" concept will shake down as follows:

Charles H. (Bud) Barry, at present v.p. in charge of radio pro-gramming, will take over both the AM and TV programming opera-

Rochester, N. Y., July 15.
As a unique way of celebrating its 30th anni, WHAM, local radio indie, is providing each of its current advertisers with a 30% bonus of free time in the form of a birthday gift. Bonus is applicable for every dollar of local and national spot business on the station during anni week. To-avoid suspicion that the bonus was only another gimmick to hypo sales, clients and their agencies had no advance notice of the gift.

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Ream Resignation

On Tap 2 Years;

CBS Tags Salant

With 30seph H. Ream having regretations of the NBC operations, in line with McConnell, will report to White, who in turn reports to Weaver. Madden, as exec assistant to McConnell, will report directly to the NBC prez.

Moves represent a further integration of the NBC operations, in line with McConnell; belief that AM and TV broadcasting medium and hence they should complement each other. It was McConnell, inclentally, who was the first network chief to split his radio and TV operations down the middle, following the Booz, Allen and Hamilton, survey of the web several years ago. He's now the first to be in the web will not name a sure soor in the immediate future, earn reportedly advised CBS and chairman William S. Paley and prexy Frank Stanton nearly yo years ago of his desire to regent for personal reasons, and his beision played a large factor in the sweeping reorganization of the twork instituted soon afterwards. It's pointed out that, under the resent setup, with each of the additions of the net headed by a division of the ne

KGKO Preems

Dallas. July 15.

New local AM radio outlet,
KGKO, will begin full programming here by Oct. 14 as a 24-hour
daily airer. Designed as a local
operation, new station will employ 1,000 watts daytime and 500
watts nigthly on 1480 kilocycles.
KGKO will be Dallas' eighth AMer.
Former penthouse studios of Former penthouse studios of KLIF, atop Cliff Towers Hotel in suburban Oak Cliff, will be utilized by KGKO. Local high school sports and Dallas County activities will fill bulk of station's time.

Aloha FM

Washington, July 15.
While eager beavers rush to
take up the available TV channels on the continent, there
comes a mystery application to
the FCC for FM from Hawaii,
where there is no allocation of
FM channels and no FM sets. where there is no allocation of FM channels and no FM sets. The applicant is Henry Lee, a Honolulu business man, who lists assets at over\\$30,-000, and plans an 18 hours-aday operation. Lee estimates the station's first year's expenses at \$84,000 and first year's revenue at \$80,000.

Lee doesn't say how he will get the revenue. But there are ways of making out with FM without a home audience: via Transit Radio or Functional Music service.

WCBS Snares WNEW's Haymes As Web Keys Again 'Make Like Indies'; Margaret Arlen, Phil Cook Axed

WCBS' Revamp
WCBS, key station of the
CBS Radjo weh in N. Y., has
undergone a drastic programming revamp since Carl Ward
took over as station manager.
In addition to axeing Margaret
Arlen and Phil Cook this
week, Ward during his tenure
has also jettisoned "Missus
Goes A', Shopping," and "Hits
and Misses," both long-time
airers, and has trimmed Bill
Leonard's "This is New York"
from 45 minutes to a half-hour.
Ward also launched the new
Joan Edwards morning strip,
which is now SRO, and the
John Henry Faulk show, aired
cross-the-board from 5:05 to
5:55 p.m.

NBC Is Seen On **Verge of Deal To** Buy H'wood KFI

NBC is reportedly near a deal for the purchase of KFI. Joseph Heffernan, one of the net's financial veepees, has been here several days from N. Y., surveying properties and instituting preliminary discussions. Prexy Joseph H. Mc-Connell is due in next week, at which time it's believed a deal will be wrapped up.

The network is more disposed toward longtime affiliate KFI, rather than KMPC, but Earl C. Anthony has thus far resisted all negotiations. However, the impending McConnell arrival may indicate

ing McConnell arrival may indicate he's changing his mind.

Anthony set a price of \$8,000,000 many years ago, knowing it would scare off would-be purchasers. If NBC is stymied in KFI deal and turns to KMPC as second choice, the price would be somewhere between the Richards estate's asking price of \$1,250,000 and the net's outside offer of \$300,000. It's considered likely the web is playing KMPC against its affiliate, with Anthony likely to strike a deal rather than lose network shows and struggle along as an indie.

Heffernan and division veepee

and struggle along as an indie.

Heffernan and division veepee
John K. West huddled with attorneys Martin Gang, Bob Kopp and
Norman Tyre, but this is believed
to be in connection with NBC's recent sale of KOA, Denver, to a
group headed by Bob Hope. Firm
handles Hope's legal matters.

BRISTOL-MYERS MULLS DEAL FOR KEN MURRAY

Ken Murray, who's aired Saturday nights at 8 on CBS-TV for the last three years, may move over to a Sunday night period when he returns this fall. Bristol-Myers, which has been looking for a show to replace its "Break the Bank" Sundays at 9:30 p. m., has reportedly been considering the Murray package among several others, and is expected to decide finally within the next week or so.

in the next week or so.

It had originally been thought that Murray would be back at his Saturday night stand in the fall, but CBS revealed this week that the period has been handed to Jackie Gleason for his new vaudeo presentation. The 9 to 10 period Saturday nights is still open, however, and a possibility remains that Murray may go in there, if the projected deal with Bristol-Myers falls through.

Indications that television is drawing the audience away from all programming done by the radio networks' key ode, stations with the exception of music and news was seen this week with the decition of WCBS, CBS Radio's N. Y. flagship, to cancel both Margaret Arlen and Phil Cook in favor of a personality disk jockey show. Web hopes to bring over Bob Haymes, now under contract to WNEW, N. Y. indie, to take over the time both Miss Arlen and Cook had occupied six mornings a week.

Situation also underscores further the way the network flagships are moving into a programming groove once considered the private domain of the indie stations. Trend was pointed up several weeks ago when WNEC, the NBC web's key N. Y. outlet, lured Gene Rayburn away from WNEW, as part of an expansion of its roster of personalities who have built enough of a name for themselves with local listeners to endorse personally the products of their participating sponsors. WCBS had also been bidding for Rayburn.

Miss Arlen has been with WCBS for about 11 years and Cook has been a stalwart on the station for almost 20 years. Station had wanted to expand its informal music programming for some time and got its opportunity when Miss Arlen, who has been heavily sponsored, decided she wanted to devote her full time to her video show on WCBS-TV, the AM station's TV sister. Her radio show has been aired Mondays through Saturdays from 8:30 to 9 a.m. but WCBS station manager Carl Ward, in order to give Haymes a bigger slice of time, decided also to axe Cook, who airs Mondays through Saturdays from 8:15 to 8:30.

Haymes' contract with WNEW runs to August, 1954, meaning that WCBS must buy him from its indie competition. Negotiations are now in progress and WCBS hopes to be able to launch the Haymes 'series Aug. 11. Present plans call for him to do the same type of show he now does for WNEW, including some solo planoling, singing, and record-spinning.

Illustrating how the move to personality shows helped build ratings for the network flagships, Ward revealed

NBC Radio Sells 'Father,' Fibber'

NBC has concluded two deals for sponsorship of top-rated radio shows. "Father Knows Best" and 'Fibber McGee & Molly." General Foods, which bankrolled "Father" last season, has signed on for another ride during the upcoming fall season. Web is temporarily

fall season. Web is temporarily keeping under wraps the identity of the "Fibber" sponsors.

NBC has acquired full rights to the "Father" property. Robert Young will continue to play the title role. "Fibber" bankrolled last season by Pet Milk.

Maschmeier Upped Albany, July 15.

Howard W. Maschmeier has been promoted from program manager to assistant general manager of the Schine-owned WPTR. Jim Bellamy, who recently assumed direction of the station, announced the advanceFOUR LUCKY CLUE
With Basil Rathbone, Walter
Gream, John Larkin, W. Sherman Burns, Pairick King, others;
Andre Baruch, announcer
Producer-director: Perry Lafferty
Writer: Henry Kane
30 Mins; Sun., 7:30 p.m.,
AMERICAN TOBACCO
CBS-TV, from N. Y.
(BBD&C)

(BBD&O) Here's one summer replacement Here's one summer replacement that illustrates in detail what is meant'by the term "dog" days. It's basically an interesting idea, in which panelists attempt to solve a crime enacted by a group of thesps. But, at least on the initialer last Sunday night (13), the idea fell flat, due mainly to the weak moderating job turned in by Basil Rathbone and the lifteless work of the panel. (Program is in for a summer run as replacement for "This Is Show Business.")

On any show such as this, its

and the lifeless work of the panel. (Program is in for a summer run as replacement for "This Is Show Business.")

On any show such as this, its success derives entirely from the moderator and panel. Rathbone, an obvious choice for the moderator's role because of his longtime association with the Sherlock Holmes character, was evidently suffering from camera fright. He raced through his lines with a patently assumed air of bravado, but paradoxically slowed the pace aimost to a halt with the long pauses in his speech. Panel teamed two authentic private eyes (W. Sherman Burns, chief of the Burns agency and Patrick King, assistant head of Saks 5th Avenue detective squad) against two show biz shamuses (Walter Greaza, of NBC-TV's "T-Men in Action" and John Larkin, of the "Perry Mason" radio show), but their crime-solving capabilities and disinclination to join in the fun indicated they might have been suffering from the heat.

Scripter Henry Kane, himself a w.k. detective story writer, dished up two good crimes for the panelists to play with, and they were well enacted by a group of competent thesps. One of the puzzlers, incidentally, formed the story some months ago for NBC-TV's "Martin Kane," which, Kane also scripts, But any fun that viewers had in watching the show could only have come from their own attempts to crack the cases, rather than from participating with the panel.

Andre Baruch handled the Lucky Strike plugs, which were filmed, with his usual capable amouncing. Based on the tremendous popularity of detective stories and other private eye mellers aired regulative on TV and radio, "Lucky Clue" stands a good chance of grabbing off an acceptable rating during the summer—but only if something is done to inject a little more life into the moderator and panel.

TV CROSSWORD PUZZLE With Larry Stevens.

TV CROSSWORD PUZZLE
With Larry Stevens, Margaret
Farrar, guest panelists Anne
Burr, Martin Benjamin, John
Stradley; Jack McCarthy, announcer
Producer: Stevens
Director: Beb Busch
30 Mins.; Sun., 10 p.m.
Sustaining
WPIX, New York

"TV Crossword Puzzzle" is a
hasically topnotch idea that suffered at preem from what was obviously hasty planning. It needs a
few segments under its belt before
it can qualify on the pro level.
Just the same, its inherent soundness showed through and-it should
be in position to grab a bankroller
with faith in the program's future. This future can be right
now if producer Larry Stevens
brings all hands together for long
workouts.

With Stevens as emcee-moder-

with Stevens as emcee-moderator, and a relaxed one, the show has a plus and minus in Mrs. Margaret Farrar, crossword puzzle editor of the N. Y. Times and the No. 1 creator in that groove. Mrs. Farrar supplies the checkerboard arrangement, fronts it, and three panelists are cued by a small cast acting out the words with voice, music, etc. At first show, Mrs. Farrar was halting and uncertain, but by midway she seemed to have found herself..

have found herself.

There is never any doubt as to her authority, but (1) some of the words seemed vague in relation to the definitions by the actor-outers and (2) several words went by without needed explanation. Prizes are given to viewers whose material is used. Overall, a pleasant summertime show with the best of intentions and post-heat potentialities.

Trau.

Philadelphia—Frank Brookhouser, Philadelphia Inquirer columist, starts a new TV show on WFIL-TV next Sunday (20). Show's format will include interviews with human interest characters he writes about in his daily column. Show is sponsored by Mort Farr, radio and TV distrib.

DATE WITH JUDY With Mary Lina Beller, Jimmy Sommer, John Gibson, Flora Campbell, Peter Avrame, Patty Peps Producer-Writer: Aleen Leslie Directer: Mortimer Offner 36 Mins.; Thurs., 8 p.m. - AMERICAN CHICLE ABC-TV, from N. Y. (Dancer, Fitzgerald & Sample) The going may be expected to be

AMERICAN CHICLE
ABC-TV, from N. Y.

(Dancer, Fitzgerald & Sample)
The going may be expected to be a lot tougher for this lightweight family situation series now that it has invaded the evening hours after an earlier cruise as a Saturday morning offering. Fluffly affair with its potbolier script, uneven acting and generally disjointed direction as unveiled on the initialer (10) is hardly up to even hiatus standards.

Judy role this season is played by Mary Linn Beller, who, with firmer directional reins and less stereotyped lines, would register more effectively. Same goes for the rest of the cast, although Flora Campbell and John Ghson, as the mom and pop, showed their knowhow despite the handicaps.

The "situation" this ume was one that had been done countless times before and was telegraphed from the opening bell. It was that chestnut about the old suitor popping up again to stir up embers in the matron just as Judy and brother Randolph had convinced dad he'd lost his romantic touch. Gaffer deedes to go gallant and sends flowers to the frau and asks her for a "date." Mom thinks the posies and the invite came from the old beau and after a series of misadventures, the pair windup on Inspiration Rock, favorite smooching spot of the Younger set. Yarn finales with Judy and her boy friend dashing off to rescue the parents who end up in the clink for necking in public.

It's strictly juvenile fare and patently inconsistent with the American Chicle plugs for its Cloret gum aimed at adults. Filmed commercials were of station break calibre.

Dave.

QUIZ KIDS
With Joe Kelly, Joel Kwpperman,
Pat Cenlon, Janet Ahern, Melvin
Miles, Frankle Vanderploeg
Producer: Rachael Stevenson
Director: Don Meler
30 Mins.; Mon., B p.m. CDT
CROSLEY
NBC-TV, from Chicago
(Benton & Bowles)
The Quiz Kids are back at their
old stand on NBC-TV filling in on
aiternate weeks for the Paul
Winchell show. While the young
braintrust failed to come through
with its usual verve on the opener
(7), the basic appeal of the junior
grade pundits has enough kick to
make for a pleasing half-hour.
It's apparent that the Louis G.
Cowan factory is still experimenting with the video version of the
"Kids." After trying younger panel
members when the show was riding
on CBS-TV (it returns to that web
in the fall), emphasis has swung
back to the high schoolers. Vets
Joel Kupperman and Pat Conion
repped the older set while Janet
Ahern, Melvin Miles and Frankie
Vanderploeg shared the pre-teen
honors. Joe Kelly, of course, continues as the jovial quizmaster.
This stanza limped a bit, chiefly
because the attempts to fad visual
values to some of the questions
failed to click too well. First
"sight query"—that of having the
kids guessing which of two guests
was a peanut vender and which a
delegate to the GOP, convention—
was okay. But the visual clues on
a question dealing with scientific
experiments didn't register.
Crosley-blurbs were routine films
with voice-over.

MASQUERADE PARTY

With Bud Collyer, Peter Donald,

MASQUERADE PARTY
With Bud Collyer, Peter Donald,
Ilka Chase. John S. Young,
Madge Evans, Norman Brokenshire
Producer: Ed Wolf
Director: Craig Allen
36 Mins, Mon., 8 p.m.
SPEIDEL
NBC-TV

patently inconsistent with the American Chicle plugs for its Cloret gum aimed at adults. Filmed commercials were of station break calibre.

Dave

ALVINO REY SHOW

**MIT Alvino Rey orch, King Sisters (4), Jimmy Joyce, Blue Reys (14), Jimmy Joyce, Blue Reys (14), Jimmy Joyce, Blue Reys (15), Director: Alan A. Armer 30 Mins; Fri., 7;30 p.m.

KNBH, Mellywood

Reunion of Alvino Rey orch and the King Sisters highlights this half-hour musical layout, which should find a good summer following. Emphasis Js on music without elaborate trimmings and the sould find a good summer following. Emphasis Js on music without elaborate trimmings and the result is a speedy 30 minutes that pleases.

Rey orchestra's foot-tapping stuff backs some good vocalizing by the King femmes and by baritone Jimmy Joyce, Highspot of course is Rey's dexterous fingering of the electric guitar and banjo and there's also a "talking guitar" gimmick that cues interest.

Rey handles the intros himself and keeps the show moving, cannily balancing the diet to get the best results for both sight and sound.

Kap.

**The panel comprises Peter Donald, Ilka Chase, John S. Young and addreaded in garb that has some-time for the compression of the electric guitar and banjo and there's also a "talking guitar" gimmick that cues interest.

Rey handles the intros himself and keeps the show moving, cannily balancing the diet to get the best results for both sight and sound.

Kap.

**The panel comprises Peter Donald, Ilka Chase, John S. Young and sugressed in garb that has some-time for the comprise proposed in garb that has some-time for the comprise proposed in tribal gear; Anne Jeffreys, who appeared in "Kiss Me, the compression of the compression o

LIBERACE
With George Liberace erch
Director: Jee Landis
15 Mins.; Tues., Thurs., 7:30 p.m.
Sustaining
NEC-TV, from Héllywood
Piano vistuoso Liberace is tak-

Piano vistuoso Liberace is taking over the Dinah Shore Tuesday. Thursday spot on NBC-TV for the summer. Musically the stanza registers well, since he's an accomplished keyboard performer and can run the gamut from pops to longhair. He's also a good shownan, although on the schmaltzy side.

On the premiers program for

longhair. He's also a good shownan, although on the schmaltzy side.

On the premiere program, for instance, he trained the cameras on "mom" in the audience, mentioned her Polish background and his Milwaukee childhood and did a solid polka medley. His personality comes across as ingratiating, but a little too saccharine; a more casual, relaxed approach is more suited to tele's intimacy.

The schmaltz was also present in Liszt's "Hungarian Rhapsody" and other items in which he exhibited his digital dexterity. Unfortunately, he was perspring after one demonstration of finger fireworks and his singing of "September Song," which followed, didn't get full impact. He also has a tendency to throw in concerto-type chords where a simpler arrangement would tell a better story.

Troductionwise; excellent use was made of an overhead shot which set off the planist's finger-work. Three fiddlers were superimposed above the plano in another number, but the device didn't pay off. Star's brother George, who directs the orch, was spotted as accompanist in one offering.

AL CAPP
(A Television Essay)
Writer: Capp
Director: Ted Nathanson
Sun., 15 Mins., 12:15 p.m.
Sustaining
WNBT, N. Y.
Al Capp has inaugurated a 15-

WNBT, N. Y.

Al Capp has inaugurated a 15minute weekly Sunday noon series
on WNBT and on this week's (13)
premiere, the creator of "Lil
Abner" emerged as a winning personality. This is strictly a one-man
show, which Capp labels a "television essay." The initial stanza
made delightful listening. This is
not the rambunctious Capp of the
"panel era" getting in his ilbes
and verbal lambastings, nor again
a pontificating Capp endeavoring
to emulate a Drew Pearson.
Rather, this 15-minute unpretentious stanza found the artist as
an entirely engaging personality
eliciting chuckles and laughter as
he unfolded the trials and tribulations, of his 15 year-old daughter
and kindred adolescents. There
was no attempt to gimmick up the
stanza visually, except for Capp's
own satrical 'sketches of his two
daughters and one male symbolizing the "Adams apple, crew-cut,
pimply" puppy lover of the junior
miss.

pimply puppy love.

That's all, just a relaxed quarter-hour of running gab that amuses and entertains while playing upon truths that are more than homilies.

Rose.

ROBERT MONTGOMERY SUMMER SHOW
(The Catbird Seat)
With Vaughn Taylor, John Newland, Olive Blakeney, Jean
Casto, Märgaret Hayes, John
Gerstad, Duley Jordan, others
Producer: Montgomery
Director: Herbert B. Swope, Jr.
Writer; Robert Shaw
60 Mins; Mon., 9:30 p.m.
JOHNSON'S WAX
NBC-TV, from N. Y.
(Needham, Louis & Brorby)
Robert Montgomery is attempt-

Note-Tv, from N. Y.

(Needham, Louis & Brorby)

Robert Montgomery is attempting something new for his summer dramatic series on NBC-Tv, via inception of what is probably Tv's first stock company. Based on the accepted modus operandi of strawhat resident companies, Montgomery has rounded up a group of thesps, headed by Vaughn Taylor, John Newland and Margaret Hayes, who will appear in different types of roles in all shows aired on the series this summer. Acting group is experienced at Tv and the idea should pay off, providing the scripts are of comparable quality.

Initialer Monday night (14), however, was only a fair teeoff. Show staged was "The Catbird Seat," adapted by Robert Shaw from a James Thurber short story. Basically a satire on ad agencies and the overly-collegiate brand of execs who sometimes run them both Shaw and the cast overdid the satire with slanstick. Play held audlence interest and was probably most appreciated by show biz viewers, but even the most uninitiated could have predicted the denouement by end of the first act.

act.
Taylor played the lead in this (Continued from page 106)

New Acts-TV

ROMANY, BLANES & SALGADO Comedy

ROMANY, BLANES & SALGADO
Comedy
S Minutes
Amphitheatre, Chicage
After brief tryout in Gold Room
of the Congress Hotel, Chi., last
week, this hitherto unknown threesome from Puerto Rico-opened cold
Thursday (10) at the Amphitheatre
and proceeded to steal the show
from America's top TV talent
before probably the largest audience in history of show biz.

Unlike most talent from the rum
and Coca-Cola circuit this turn
does not rely on music, maracas
and muscles. It's strictly a talk
act but one of the greatest. Straight
man, Hector Gonzales Blanes, has
looks, poise and some of Ezio
Pinza's oomph. He sells the act
from curtain to close but real boff
is Marcelino Romany. Two-a-day
vets could learn a lot from Romany,
His timing is unsurpassed and
dignity with which he socks across
yocks has no counterpart in TV
foday, His "What is the names,
plizz?" might become the "Where's
Elmer?" of 1952.

Rounding out trio is Jose Salgado, who deadpanned it when
caught but handled only line given
him adequately.

Main anchor which might delay
trio's climb to top is matter of
billing. Agent for turn (GOP)
ordered Romany sidelined, but
recent change in higher echelons
at talent office is understood to
favor top billing for him.

It's understood Puerto Ricans
have turned down bid for repeat
at Amphitheatre next week to replace Dixicerats (flash act) which
wowed four years ago. Contracts
forbid appearance of trio except
under GOP handling. This agency,
overshadowed for years, seems
finally to have latched onto a surefire attraction which will travel.

Donn.

(Don Walsh, ex-Variety staffer
now with Steve Hannagan, caught

(Don Walsh, ex-Variety staffer now with Steve Hannagan, caught the GOP convention in Chicago last week while on a tour of duty. But to prove he never left 46th St., here's his version of the entertainment highlight of the show. Ed.)

who's there?

Who's there?

Who's there?

With Arlene Francis, Bill Cullen, Robert Coote, Paula Stone; George Jessel, Phil Risauto, Gertrude Ederle, guestis; Rex Marshall, announcer Producer: Richard Lewis

30 Mins: Mon., 9:30 p.m.

GENERAL FOODS

CBS-TV, from New York

(Benton & Bowles)

If many more quiz shows are brought into tele's programming skeds, viewers are bound to become as confused as femcee Arlene Francis was in the preem stanza of CBS-TV's latest quiz show entry, "Who's There?," Monday (14). Miss Francis, who should know her way around panel programs, referred to the new series as "Celebrity Time" and "What's My Line?" She could have tagged a half-dozen other current quiz show names on it without straying too far from the truth. This quizzer is a composite of them all and uses the same basic ingredients—host, panelists and guest celebrities. All are attached to a guessing game format that offers little excitement or humor.

Plan of the series is to have the panelists guess, the name of the guest celebrity from displayed prop and/or apparel clues. For example, George Jessel, stanza's initial guest, was cued to panelist Bill Cullen, a TV quizmaster, Paula Stone, Broadway producer, and Robert Coote, British thesp, via (1) a portrait of Whistler's Mother (for his "Mom" monologs), (2) a picture of a fox (for his 20th-Fox affiliation) and (3) a telephone booth (for the monolog phonecalls).

Jessel's name was guessed by Miss Stone at the third clue, but it was a tedious affair until she got

Fox attiliation) and (3) a telephone booth (for the monolog phone-calls).

Jessel's name was guessed by Miss Stone at the third clue, but it was a tedious affair until she got there. Only letup was Jessel's mugging when one of the panelists guessed Lassie and another Tallulah Bankhead. Jessel, by the way, gave the program its only lift when he sat in with the panelists to guess the other names, Cupid and Phil Rizzuto. He gave his seat to Rizzuto-for the guessing stint on the final celeb, Gertrude Ederle, but program had run over and Rizzuto had no chance to participate.

Miss Francis was her usual effervescent self in the hostess' chair, and aside from series' label fluffs was in top form. Panelists Cullen, Coote and guest for the preem, Miss Stone, had little more to do than shout out names.

Several camera-shot mishaps indicated that the show could have tused more rehearsal. Rex Marshall delivered the Maxwell House commercials for General Foods efficiently.

Tele Follow-Up Comment

"Youth Wants Te Know," NBC reekly program moderated by the odore Granik, had a lively and rovocative half-hour (9) with a livel Hoffman, former ECA adninistrator, General Eisenhower tacker and Ford Foundation official, in a pickup from Chicago as part of Philoc's NBC-TV coverage if the GOP convention. An alert, weekly program moderated by Theodore Granik, had a lively and provocative half-hour (9) with Paul Hoffman, former ECA administrator, General Eisenhower backer and Ford Foundation official, in a pickup from Chicago as part of Philco's NBC-TY coverage of the GOP convention. An alert, intelligent, well mannered and fine appearing group of boys and girls, selected by the American Legion and a juntor college, fired a series of pointed questions at Hoffman on virtually every phase of the Eisenhower campaign and the former General's stand on the important issues.

Most of the interviewers were articulate and assured, for their ages, although several stumbled. A few, at the suggestion of Granik, pressed Hoffman with second and third queries. The ex-president of Studebaker Corp. proved to be as fluent and effective spokesman for Eisenhower, giving direct though necessarily brief replies. Hedging noticeably only once or twice, thoffman good naturedly commented that the youngsters "are asking some questions that would take a book to answer."

A query on the reason Eisenhower had not taken a more active part in the 1948 Republican campaign—when he was bserving as Columbia Univ. president—seemed to get Hoffman slightly on the hook. Most newsworthy revelation was that if Eisenhower were elected president, he "probably would want to go to Korea and spend sometime there looking over ministrator, General Eisenhower backer and Ford Foundation offi-

ELEPHANTS WON'T FORGET TV

TV Tunes Up for Donkey Serenade

Chicago, July 15.

Democratic convention planners who closely observed TV's "shake down" handling of the Republican conclave are busy this week plotting various changes designed to smooth out "errors" they detected in the GOP sessions.

Major correction on the Demo agenda being worked out is a ruling by the various committee chairmen that their respective hearings be open to radio and TV. Committee sessions start later this week, with the convention proper starting Monday (21).

Definitely in the works is a new back-of-the-hall position for one of the pool cameras to permit head-on shots of the speakers' platform. The GOP refused requests for such a position at its meet, allowing only angled lensing from the pool bays along the second balcony in the International Amphitheatre.

An improved credentials arrangement has been devised for the myriad number of staffers and technicians involved in the electronic coverage. The Repub's complicated badge system caused considerable confusion at the hectic convention site last week. The Dems are issuing a single badge for radio and TV which will permit the bearer free movement in and out of the hall and in all sections of the huge arena except the convention floor itself and the speakers rostrum. Special badges will be handed the radio and tele men working the floor and the rostrum.

The convention time table has come in for a lot of study. It has been recommended that nominating speeches be limited to 15 minutes, with seconding gab. limited to five minutes. Honorary set speeches are being flequently reminded of video's presence. Letters have gone out to the 1,574 delegates and their alternates asking them to be on their best behavior while in the hall. The formal convention program contains a page of television instructions and reminders.

The Dems have worked up some visual devices which will be used to sell their political "message" from the convention via video. Although Fry refused to go into detail, it's understood these gimmicks include charts and drawings which wil

Chi's WBKB, CBS Tiff Over Cut-Ins

Chicago, July 15.
Top CBS officials are working feverishly this week in an attemot to come to terms with WBKB, its maverick Chi TV affiliate, on the Democratic convention telecasts.

Democratic convention telecasts.
The web brass is still rankled
by the indie's handling of its Republican convention feed which
caused more than a little embarrassment to CBSers, from board
chairman William Paley on down.
At the same time, WBKB execs
themselves are still irked over the
financial embarrassment resulting
from their deal with the network.
Both parties are agreed that

Both parties are agreed that different ground rules will have to be worked out for the Demo's show. That's one of the chief brders of business during this interval between the two political productions.

productions.

The background is this: WBKB, under general manager John Mitchell has always been an aggressively independent operation with a hard punching local sales staff. Mitchell has always felt the choice is obvious between a local sale and a web show which brings in 30% of WBKB's rate card.

So when CBS came along with its Westinghouse convention package guaranteeing 15 commercial hours of feed to WBKB with the (Continued on page 106)

WLW-T'S THREE STATE SPREAD ON POLITICOS

WLW-T veepee John T. Murphy WLW-T veepee John T. Murphy supervised the extra coverage, together with Terry Flynn, news chief; Kit Fox, special broadcast services chief, and Jim Gaylord, staffer. Gll Kingsbury, Crosley Broadcasting's public relations chief, and a former Washington correspondent, handled assignments on the floor of the Chi Amphitheatre.

TURNED TIDE TOWARD IKE

By HERMAN A. LOWE

Chicago, July 15.
For the first time, radio and television have played a major part in forcing the selection of a Presidential aominee.
This is a selection of a presidential aominee.

This is recognized by the GOP politicians who admit that, without the broadcasting media, Senator Bob Taft would undoubtedly be their party's candidate for President

dent.

Here in Chicago, where the advance guard for the Democrațic convention is already gathered and at work, the big time politicos are studying this hard fact. They remember that TV lifted Sen. Estes Kefauver into the position of a leading contender for their nomination. They are wondering what part the medium will play in the eventual choice of their nominee.

But, more than this, across the nation wherever politicians gather they are ordering new studies into the best possible use of TV to help their parties win next November.

What has colored their thinking

their parties win next November.
What has colored their thinking
—from the oldest of the Old Guard
to the youngest of the Young Turks
—is what happened to the powerful, smoothly operating Taft machine in Chicago last week.
When the GOP National Commit-

When the GOP National Committee met and gave the Taft faction the contested delegations from Texas, Georgia and Louislana, the nomination was regarded as "in the bag." The Eisenhower people met in a desperation huddle. Only one thing was left to them—arouse the people to demand that the convention upset this action. There was one way to reach the people most intimately within their own homes.

Ike's Big Bally

The Eisenhower leaders took to the etherwaves. They accepted every invitation from every netevery invitation from every network and station to speak on the issue and to denounce "the big steal." They created invitations for themselves, seeking out broadcasters who would put them on the air. One pro-Eisenhower U. S. Senator did practically nothing else for three days. Morning, noon and night he was on television and radio, talking about "steal," "morals," "smoke-filled rooms" and "steamrollers."

From scores of thousands of

and "steamrollers."

From scores of thousands of towns in the 48 states, the letter and telegrams began to roll into Chicago. Some delegates were flooded with them. These messages demanded repudation of the National Committee's action.

On the very first day of the Con-

(Continued on page 98)

BBD&O Finds Itself Working For Y&R; Hands Over Coveted Bing Biz

Who's on First?'
Now that the Republican convention hoopla is finished, reports are beginning to flood the TV networks from local stations of misplaced commercial bills of the commercial company to the commercial commerc

the TV networks from local stations of misplaced commercials, line snafus, etc., presumably caused by American Telephone & Telegraph's lastminute rush to complete its interconnecting facilities through the southwest. Five southwestern stations, for example, reported they were getting the Philco commercials' audio from the NBC pickups over the Westinghouse plugs' video, via the CBS coverage.

Topper to the situation was one station, which had contracted to receive sponsored coverage from one of the nets, wiring in to report that it was getting the pictures fine, "but when do we start to get the commercials?" Quick check with AT&T revealed that the station was getting the network pool coverage designed for the Coast stations, which was being fed sans commercials. TV execs are now wondering whether some stations during the upcoming Democratic conclave will be getting FM sound on their TV screens.

RWG Strike May Seriously Impair **Dems Convention**

Radio Writers Guild, currently striking against ABC, CBS and NBC in an attempt to get pay likes for radio news writers, has indirectly warned the Democratic National Committee that it might seriously impair progress of the Demo convention in Chicago next week via its anticipated picket lines around 'Chi's International Amphitheatre and Conrad Hilton Hotel. At the same time, the Guild requested national committee chairman Frank McKinney to intercede on its behalf with the nets in an attempt to settle the dispute. dispute.

Strike took a new turn this week when members of the NBC-TV news staff, the only ones not covered by the Guild-network con(Continued on page 98)

tion of one agency wrapping up the sale of a major radio show for one of its clients and then handing

inon or one agency wrapping up in the sale of a major radio show for one of its clients and then handing over the business without a squawk to a competing agency occurred this week with the pacting of General Electric to sponsor Bing Crosby next season on CBS Radio. Entire deal was worked out for GE by BBD&O, but it was later decided that the show would be bankrolled by another division of GE, which is handled by Young & Rubicam. As a result, Y&R gets the billings. GE moved in on Crosby last week, when a previous deal with Coca-Cola fell through. CBS had made a firm, binding offer to CBS for the Groaner at the web's asking price of \$16,000. Contract, however, had not yet been signed by Crosby, and his brother, Everett, who serves as his business manager, was still shopping around. Groaner had been offered a deal to ping various Indie ice cream dealers around the country, on which he wanted to cut in his show's staff and crew to help compensate for their enforced pay cut when CBS trimmed the budget from last season's \$27,000 to \$16,000. Since Coke considered ice cream competitive, the Crosby were looking for another bankroller.

Everett Crosby at that point

roller.

Everett Crosby at that point talked with Jim Bealle, BBD&O's chief of talent and new program development, who told him the agency was recommending a radio show to GE. Several days later, the GE deal went through, under a plan which would have the parent company plug all products on an it.stitutional basis; but with the various divisions kicking in the costs. BBD&O reps the parent company.

Louisville divisions

company.

Louisville division, which handles the larger home appliances, demanded it get the show alone, and the parent company finally released the show to it. This meant turning the billing over to Y&R, which handles the Louisville division. As a result, GE and BBD&O got together and tossed the plum into Y&R's lap.

While a time slot has not been finalized for the show, it's expected to take over the Sunday night at 9:30 slot, rather than the Wednesday at 9:30 period, which Crosby had last season. Contract gives GE first rights to any TV Crosby does this season, but it has not been determined whether he'll double into the newer medium yet.

TV Newsreel's Wrinkle:

Soundtrack Added Live With Wireless Gadget

Chicago, July 15.
Newest wrinkle in tele newsreels
synchronized soundtracks added live, while the picture is shot, via wireless—was unveiled at the G.O.P. convention by Telenews Productions here last week.

The footage, including interviews with delegates on the floor during convention sessions—is being serviced to CBS and approximately 45 independent TV stations from Coast to Coast. Footage, including the sound, is being processed and distributed within 12 to 14 hours.

distributed within 12 to 14 hours.

The gimmick, which Telenews kept carefully under wraps, required cooperation from the Army and the Federal Communications Commission. It works as follows:
Charles Shutt, of Telenews, is down on the convention floor with a special wireless microphone borrowed from the Signal Corps. The 5½-pound handle talkie has a two-way switch which permits wireless conversation with a Telenews cameraman operating from a platform high above the convention floor. On the stand there is a wired connection from the receiver to a sound amplifier in the camera. Camera shoots a closeup of Shuttinterviewing a delegate down between (Continued on page 98)

(Continued on page 98)

Gen. Ike (New Acts)

By BOB HOPE

Chicago, July 15.

Television really came into its own at the Republican National Convention in Chicago, where Gen. Dwight 'D. Elsenhower (see New Acts) stole the show ... Eddie Arcaro arrived Thursday to ride the dark horses out of town ... But the Puerto Rican delegation really wowed 'em ... There is a report that Sen. Robert Taft is auditioning as straight man for them next season... Just before the ballot was taken I saw Johnnie Ray standing between the Taft and Elsenhower quarters... He was ready to cry either way.

One of the most dramatic moments of the convention, and certainly the best acting job of the season, was the Taft-Elsenhower handshake scene in the lobby of the Conrad-Hilton after the nomination... You could see the sincerity right through their bandages... They had a victory dinner (without Jessel yet)... Fred Waring played... George Murphy danced... Ike and Mamie sang.... Everybody ate Taftburgers and had a wonderful time.

Taftburgers are made out of ground Democrats... Taft made an interesting speech at the victory dinner... He got up and said, "A funny thing happened to me on the way to the first ballot.... I lost Minnesota ... The editor of Quick magazine was a little disappointed at the outcome... He was hoping they'd nominate a midget.... And those reporters really got, around... During a secret conference of the Texas delegation one of them crawled out of the air-conditioning units... It was Elmer Davis, wearing a racoon coat. ... Bill Henry did a great job.... He talked almost continually for five days.... Decca Records is considering putting his tongue out in an album... Ben Grauer handled the West Coast news reporting job.... In fact he talked so fast his pivot tooth struck oil three times.... Overall there was some great reporting done by all the boys, zooming this medlum to new heights in public interest... And what a break television is for the voting public interest... And what a break television is for the voting public interest... And what a break television is f

Chicago, July 15. Viewers in Ohio, Indiana and Viewers in Ohio, Indiana and Kentucky within transmission range of WLW-T, Crosley flagship in Cincinnati, probably received more Republican convention coverage than any others because of added news, interviews and special features on local—delegates programmed by the station in addition to the network feed from NBC-TV. WLW-TV had a full crew and film cameras here to work the GOP conclave, and plans to have a similar, setup for the Democratic parley.

Bergen's 4 for CBS-TV

Hollywood, July 15.
Edgar Bergen will do a minimum of four CBS-TV shows this season with his new radio sponsor, Warner-Hudnut, having first refusal.
He plans for combine film and live action, with a film devoted to a comedy travelog. Also a live televariety show with guest stars and the Ray Noble orch.

Credentials Snag Burns Radio, TV Correspondents

Chicago, July 15.
Radio and TV correspondents had their share of grief and annoyance at the Republican convention, but nothing got under their skins like the early breakdown in credentials distribution.

Having watched the GOP flub, Democratic spokesmen promises there will be no such trouble this coming weekend in connection with their ducats and badges.

Networks, stations and members of the Radio-TV Correspondents Gallerles, which controls credentials, all laid the blame at the door of the GOP ticket committee. They specifically exempted from blame Ed Ingle, in charge of radio-TV for the Republican Party, Ingle fought for adequate credentials for the broadcast group.

At a time when the press and magazine correspondents already had their credentials, the Republican National Committee had not elivered them to the Radio-TV correspondents convention committee.

Broadcast correspondents had a general cor

tee.
Broadcast correspondents had firm promise of credentials for 763 newsmen. Late Saturday afternoon (Continued on page 98)

BRECHER TO PACKAGE **MAYEHOFF TV SERIES**

HATEHOUT IV SIMILED

Hollywood, July 15.
Freeman Keyes, prexy of Russell
Seeds agency, has set Irving Brecher to package the Eddle Mayeholf
comedy show which follows Red
Skelton on NBC-TV in the fall for
Reynolds Metals.
Brecher will lay out format, engage writers, director and cast,
working in association with Lou
Place, Seeds agency Coast head.
Brecher relinquishes control after
four or five shows.

TIMBERII TIMBEE!!
With Don Garrard, Jacqueline
Smith
Producer: Doug Nixon
Writers: Nixon, David Savage,
Dolores Claman
90 Mins; Wed. (2), 8:30 p.m.
Sustaining Sustaining CBC, from Vancouver

Vancouver's "Theatre Under the Stars" took a night off, after a week's run of "Timber!!" (announced as the first professionally-produced Canadian musical comedy), to air it with the same casion Canadian Broadcasting Corp.'s Trans-Canada Network.

"Timber!!," which has one more exclamation mark than "Oklahoma!," resembles it too in being fresh and genuinely indigenous to its setting—the British Columbia logging industry, who se 32,000 real-life timber topplers have been on strike for several weeks. Chopped down to an hour and half for radio, it still made sense, was a lively piece of Canadiana and would be novel entertainment on a U. S. network, with revisions retaining the freshness but toning down purely local references.

Music, penned by Dolores Claman, Vancouver pianist, ranges from fair to good show tunes, with one swingy pop potential, 'High, Wide and Handsome." Doug Nixon, CBC's Vancouver program director, and David Savage, Canadian freelance, turned out lyrics of high consistency and a light, amusing book with some heavy cracks at the character of a lumber baron. Plot has a conservationist newspaperman take the bigshot's fancy frilled offspring into the dive to see the weekending loggers who make her \$375 evening outfit possible, and she sees them chip in a like amount for a B-girl to buy an ensemble to match. Daughter falls in love with Dan, the handsome logging expert, and her papa fires him, but a strike threat forces his rehirling, with permission to "farm, not lay waste, our forest reserves."

B-girl, distinctively playe d by Lorraine McAllister, socked across a smart song, "You Can't Catch a Man With a Mink." Jacqueline Smith played the rich gir well, but warbled too operatically. Don Gerrard acted and sang the lumberjack role with warmth and strength, and the general acting level was good, as was the air production. Ot her meritorious show songs were "Highrigger" (with a flavor of "Old Man River"), "Take It Big!," and a ballad, "I'm Going to Wear My Best Sunday Heart."

Gard.

OGDEN BASEBALL
With Auggle Navarro
Nightly: 8:30 p.m.
UTAH OIL REFINING CO.
KLO, Ogden, Utah
(Gillham)

Auggle Navarro does a play-byplay of the Ogden Reds Pioneer
League baseball games that might
be called the ballplayer's broadcast. A former player himself,
Navarro knows the diamond sport
inside out and he gives a brisk,
clear picture of what's happening
on the field.

Some might complain that he
handles his stint in too straightforward manner, with no chitchat,
gags or small talk to liven up the
session. Answer is, Navarro is
strictly a straight man and knows
what he's talking about. When occasion demands, he puts plenty of
julce in his voice.

Commercials are held down to a
gratifying minimum short and to
the point. Odgen listeners get
themselves a good brand of armchair baseball from Auggle Navarro.

Berl.

SALT LAKE BASEBALL With Mal Wyman Nightly; 8 p.m. UTAH POWER & LIGHT CO. KALL, Salt Lake City

UTAN POWER & LIGHT CO.

KALL, Salt Lake City

(Gillham)

Back at his old stand behind the mike doing a play-by-play of the Salt Lake Bees baseball games, Mal Wyman is still this town's favorite sports man. He's glib and fast on the pickup, with a warm, friendly voice that comes over with plenty of life.

As result, his handling of the games is an interesting session, even when the Class C Pioneer League players go haywire and start heaving the ball at everything but the right base. Wyman is quick to pick up any byplay occurring during a game, and when the situation can stand it he tosses in a gag or two. But he has no suppressed desire to be a comic, so his broadcasts aren't loaded with sour quips. Commercials are pitched mostly towards an institutional approach, stressing the fact that electricity is the family's biggest budget bargain. They're slipped in occasionally and hold to a nice length, which makes them easy to take.

THE JOHN B. GAMBLING CLUB
With Jabn A. Gambling
60 Mins. Mea. three Fri., 3 p.m.
MBS, from New York
"The John B. Gambling Club,"
which had been aired locally via
WOR, N. Y., hit the Mutual web
Monday (14) with a diverting 60minute stanza of music and chatter.
Cambling is assisted by his son,
John A., on the platter spieling
chores, and the two keep the session moving at an amiable pace.
The small talk and pleasant music
make this series an okay listening
bet.

make this series an okay listening bet.

The elder Gambling, who has been working at the WOR mike for the past 25 years, sparks the series with his easygoing gab, which is kept at a minimum. He and his son "talk up" each platter but they never let the conversation dominate the program. Plenty of time is given to the platters which they refer to as "middle brow" etching. The wax selections run the gamut from Strauss waltzes to light operettas with an occasional Broadway show score interspersed. It's all easy on the ear. Gros.

OPEN HOUSE With Carol Horton, Lenny Hart, Bill Wemble, Frank Panny, Others

With Carol Horton, Lenny Hart, Bill Wemble, Frank Panny, Others
60 Mins.; Sat., 11 a.m.
LATHAM MERCHANTS
WOKO, Albany
"Open House" dispenses a generous amount of live local talent, which would leave a sharper impact with tighter preparation and production. Show originates in the Latham Circle Super Market, where, according to emcee Frank Panny's remarks, the space for entertainers is congested. It features Carol Horton, onetime vocalist with Eddy Duchin's band; Lenny Hart, Albany popster; Bill Wemple, electric guitar (he furnishes accompaniments): Glöria Call and the C.D.C. Models, and others.
Alan Dix, who does a fall-winter singing program on WINS, New York, guested the day "Open House" was heard. Miss Horton's mother, Betty, a New York vocal coach, also appeared. A high school girl piano-accordionist and a harmonica player likewise performed. Super-market customers were interviewed between numbers.

Show, presented in Informal fashion, moved at a slow pace, with moments of obvious padding. A cut in the running time might be advisable. Miss Horton sounded best in a rhythm number. She ductted smoothly in the closing "Now Is the Hour" with Dix. He soloed twice, registering strongest with "It's Wonderful."

Panny featured a friendly, mildly kidding approach. He, emphasized a bit too much the catch-ascatch-can presentation and leaned heavily on superlatives. Interviews with market patrons stressed the advantages of suburban shopping and living conditions. Technical side of program did not always sound perfect.

THE STORY PRINCESS

THE STORY PRINCESS
With Alene Dalton, Kay Richins
Writer: Miss Dalton
15 Mins.; Mon.-thru-Frl., 4:30 p.m.
AUERBACH'S

Writer: Miss Dalton

15 Mins.; Mon.-thru-Fri., 4:30 p.m.

AUERBACH'S

KALL, Sait Lake City

Telling stories to moppets is nothing new on radio, but Alene Dalton throws enthuslasm, skill and effort into the old formula and comes up with a session that leaves nothing to be desired.

A warm, rich voice and the knack of making it actually sound as if she's telling the story and not reading it result in a lively convincing session.

Program opens with Kay Richins introducing the S. P., who then goes into her yarn. In stanza, caught, she gave the youngsters a repeat of Cinderella billed as an encore by popular demand. It was well put together and smoothly presented, with Earl Donaldson providing a well integrated organ musical background.

Actual yarn was followed by birthday greetings and announcing of memberships to the Think Kind. Thoughts Do Good Deeds Club. Membership entitles moppets to attend S.P. parties. What these gettend S.P. parties. What these gettend she care of the crowd of some 3,000 or more.

Commercials are limited to end of the program, with Kay Richins pitching the department store's clothing and such for youngsters. Offinand these would seem angled too directly at parents, but there's no arguing with results and sales show the right formula has been worked out.

Evaluating a children's program why an adult isn't the essiect thing way and with a children's program why an adult isn't the essiect thing

show the ri worked out.

OHIO RIVER JAMBOREE With Louis Innis, Ernie La

OHIO RIVER JAMBOREE
With Losis fanis, Ernie Lee, Judy
Perkins, Lee Jones, Buddy Reist,
Pine Mountin Boys, Lary Jim
Day, Judy, Jen & George.
30 Mins.; Sat., 8 .ms.
Sustaining
NBC; from Cincinnail
As a replacement for the vacationing "Judy Canova Show," NBC
has slotted another country clambake originating from WLW in
Cincinnail. This stanza 'precedes
the "Grand Ole Opry" serles which
it resemblés via its crop of cornfed
fiddling, vocalists and humor. This
is a good show for the backwoods
genre and maintains a lively pace
throughout.
Flock of artists featured on this
show are spotted in brief numbers."

Flock of artists featured on this show are spotted in brief numbers such as "Look Before You Leap," "Sweetest Rose In Texas," "Too Old To Cut The Mustard" and other alfalfa tunes. Lee Jones' yodelling stint on "Sweetest Rose was standout on the preem (12) among the vocalists, Lazy Jim Daly registered okay with some folk comedy and vocalling while Louis Innis handled the emcee assignment with an ingratiatingly breezy style.

ment with an ingratiatingly breezy style.

SPEAKING OF MUSIC With Mitchell Miller Producer: Al Levis.
Director: Bernard Buck 60 Mins., Sun., 3 p.m.
WNYC, N. Y.

New York City's municipally-operated station, WNYC, has one of its top serious music shows in "Speaking of Music," new platter series. Show brings on musicment to spin their favorite disks and deliver background info on the recordings. It's a pleasant, informal format whose success depends largely upon the guests gabbing appeal more than his record selection.

On show caught Sunday (13), second of the series, oboist Mitchell Miller (who's known in pop circles as Mitch Miller, Columbia Records pop artists and repertory chief) held down the 60-minute gabspinning spot. Miller was bright and breezy in his sidelight spieling, giving the session sock listening values. Each platter was prefaced with enough incidental info to heighten interest in its spinning.

Miller's selection, too, was top-drawer, He played compositions by Sibelius, Vaughan Williams, Mozart and Alec Wilder.

SURPRISE PARTY
With Line Renaud Beaten.

SURPRISE PARTY
With Line Renaud, Patrice &
Mario, others
Producers: Anne-Marie Duverney,
Georges Lourier
45 Mins.

Producers: Anne-Marie Duverney, Georges Lourier

48 Mins.
Radiodiffusion Française, via BBC
Parisian dance bands and singers were on parade in this fairly gay package, but commentary, both in French and English, could have caught the atmosphere of Gay Paree more sharply and intimately by extra detail and more picturesque script. Five w.k. French orchs participated, these included Aimee Bareill's outfit, one of the best-known jazz combos in France. An English-speaking announcer was on hand to emcee program for benefit of listeners in Britain, tuned to the French network through BBC relay. Line Renaud, pop French chirper, sang two numbers composed by her husband, and Patrice & Mario offered a song about the mountains of Italy. Other French dance outfits taking part were orchs of Rapha Brogiotti, Edward Chekler, Ramon Mendizabai and Hubert Rostaing. Stanza, in toto, reached good entertainment standard, but savored more of the studio than of the orchs-and-music nightife of the French capital.

Roger Wolfe Exits N. O.

New Orleans, July 15.
Roger Wolfe, WDSU and WDSUTV announcer for the past fourand-a-half years. resigned friday
(11) to join the staff of WDTV,
Pittsburgh. Wolfe also resigned the
presidency of the New Orleans local of the American Federation of
Radio Artists and his nembership
on the national executive board of on the national executive board of the organization.

he organization. Before joining WDSU, Wolfe vas production director of the metore joining widely wolfe was production director of the Hollywood Film Guild, and before that general manager of KWLK, Longview, Wash., and head of ra-dio education of the Pasadena Playhouse.

Columbus — Robert Holsinger, news supervisor the past year at WOSU, has been named assistant WOSU, has been named assistant by an adult isn't the easiest thing by an adult isn't the easiest thing in the world, but in the case of the Story Princess sponsor's results plus the turnout of boys and girls at all in-person deals seems to indicate Miss Dalton knows what she's after and gets it in top style.

Berl.

WOSU, has been named assistant program suppervisor of the Ohio Ctation, replacing Newton C. Rochte, who resigned to become assistant director of evening sessions at the U. of Toledo . . . Deke Miles, former disk jockey at joined announcing staff.of WRFD, Worthington.

From the Production Centres

IN NEW YORK CITY .

IN NEW YORK CITY

WOV, N. Y. indie, has set up a new Italian production department, with Anthony Romeo upped from the post of Italian record librarian to supervise it. Lester Getilleb (BES) to Totem Lodge for vacation R. David Kimble has resigned as advertising-sales promotion chief for WBBM, Chicago, to join Broadcast Advertising Bureau as national promotion director. James Monks has joined "Our Gal Sunday"... Richard Saunders with "Backstage Wife"... Fatay Campbell featured on a new "Aunt Jenny" sequence... Treva Frame joins "Life Can Be Beautiful" and "Archie Andrews" as a regular cast member... Pegzy Lobbin doing the lead on "Theatre of Today" July 26... CBS board chairman William S. Faley to Europe on a vacation... NBC commentator H. V. Kaltenborn has set up a new \$500 scholarship, open to any student of junior standing or above attending or planning to enter the U. of Wisconsin, and specializing in some phase of radio broadcasting... NBC has cut an audition disk for a proposed one-man show with actor Joseph Julian.

Tom Toye, account exec with WINS for the last two years, transferred to the N.Y. sales office of WLW, Crosley's Cincinnati flagship, as sales rep for WLW and WINS... WMGM adding a new show, "Music From the Movies," to its Saturday evening schedule, for the 8 to 8:30 slot... Samuel M. Sutter has returned to the Biow agency as copy chief... Jack Lacy's marathon on WINS for the N.Y. Heraid Tribune's Fresh Air Fund received \$1,602.50 in pledges during its four hours on the air. Number of show bix personalities, including Perry Como, guested on the show. Deal was worked out by Dick Winters for WINS and Mike Jablons for the Fund... RCA's syndicated show, "Touchdown Tips With Sam Hayes," being offered stations during the 1952 football season for the 11th straight year... Merris Nevik, radio consultant for the American Federation of Labor, in Dallas and Los Angeles last week on AFL bix... Leonard Meyers, NBC music editor, recuperating from an appendectomy... Harry Flannery, former CBS commentator now

IN SAN FRANCISCO . . .

Dink Templeton, KFRC sports director, to Helsinki to cover the Olympic Games for Mutual-Don Lee net. He competed in the 1920 Olympics, is former Stanford track coach...Mary Dorr, New York fashion commentator, vacationing here and replacing Emily Barton on KFRC for fourth consecutive summer... Dean Maddox headlined the Hayward Farm Home-and Industry Fair and beamed his "Man on the Street" shows from there.... Bill Phillipson, ABC's, western chief, up for a three-day confab... KCBS' Arthur Hull Hayes addressed high school teachers at Mt. Diablo summer session.... KROW's Don Churchill won a Willits Frontier Days award with his \$15,000 custom-built automobile, finished in four kinds of fur... Robert L. Pickering agency signed to represent Oakland Speedway Enterprises in radio-TV programming.

IN CHICAGO ...

IN CHICAGO . . .

Bob Martin has resigned his WBBM program director berth after six years. He'll reveal his new post next week. . . . Bill Wren has departed J. Walter Thompson to join Dancer-Fitzgerald-Sample as a time buyer. Charles Powers has joined the same agency as a program supervisor. . . WBBM sportscaster John Harrington doing the blow-by-blow on CBS's airing of the Chuck Davey-Carmen Bastlio fight tonight (Wed.) . . . Jack Eigen, Fred Reynolds, Jim Louisbury and Howard Miller set for the Chicago Theatre's annual disk jockey show teeling off Friday (18) . . . Ted Leitzel, Zenith Corp. publicity chief, vacationing in Canada . . . Femme gabber Sunday Smith has moved her late night WGN session out of the Preview Lounge back to the studio . . Bill Joyce, Katz station rep salesman, checked out on vacation . . . Voice of America refording crew taping a biog of John H. Johnson, editor of Ebony and Jet, for airing overseas . . Emerson Buckley, musical director of WOR, taking over the baton on "Chicago Theatre of the Air" Saturday night (19) via Mutual . . . Frank Fontaine comes into the Chicago Theatre for two weeks Aug. 1 to share billing with Les Ford and Mary Paul . . . Doris Brown, assistant to Stretch Adler, Chi William Morris radio-TV topper, has turned in her resignation Jimmy Evans preemed a news sports show on WGN Sunday night (13).

Krelstein Named Prexy Of Memphis WMPS

Memphis, July 15.

Memphis, July 15.

Harold R. Krelstein, w.k. radio exec, has been upped to prexy of WMPS, Memphis ABC affiliate. The new WMPS chief will also retain his post as the station's g.m. He started with the station as a salesman in 1939 and moved in as commercial manager in 1941 and then later appointed veepee and g.m.

and then tater appointed veepee and g.m.

Abe Plough, who stepped down from the WMPs prexy post, is president of Plough, Inc., which owns WMPS. Plough now heads the WMPS board as exec chairman. Krelstein is also a veepee of the Plough plant.

WMPS has applied to the FCC for a television station on Channel 13. WMPS application calls for permission to build a 1,074-foot tower, with a 50,000 watt transmitter. Installation cost, including studio equipment and initial operating, will total \$1,250,000, Krelstein said.

WJR Sales, Net Down

WJR, The troodwill Station, Inc., reported sales for six months ended June 30, of \$1,670,366.62. For the comparable period in 1951, sales were \$1,693,993.77.

Net profit for the 1952 period was \$468,045, as compared to \$533,936.15 for the same period in 1951. Net earnings per share amounted to 44 cents as against 56 cents a year ago.

NEW CBS, RWG PACT OKAYS \$130 FOR SENIOR

Hollywood, July 15. New pact between Radio Writers Guild and CBS was agreed upon, with the network acceding to the Guild's demand for \$130 weekly for senior writers retroactive to last Nov. 1 and Feb. 1, when two previous contracts expired. It also provides \$110 minimum for writers

employed less than a year.

News and continuity writers are affected.

GM's Fifth 'Bride'

General Mills, which has been sponsoring "Bride and Groom" on CBS-TV for four days each week, takes over the fifth day starting tomorrow (Thurs.). -Thursday segment of the morning strip until now had been sponsored by Hudson Paper, which has checked off.

Starting Aug. 4, "Bride" moves into the 11.15 am, to 12 noon slot. GM products on the show are handled by both Knox Reeves and Dancer, Fitzgerald & Sample.

San Antonio—Frank Klein and his Texas Star Playboys, western combo, will inaugurate a series of airings on KMAC here. Klein owns the Klein Appliance Co. Group made its local debut on a series that Klein sponsors on KEYL-TV. Airings on KMAC will be heard at 5 p.m. on Fridays for a half hour.

Vidpix Distributors, Producers, Users Beset by Some Thorny Problems

Pioneers in TV's 'Noble Experiment' Shed Some Individual Gripes Over (1) 'Rightful Share' of Profits;

(2) Lack of Understanding and Cooperation; (3) Multiple Re-Runs of Old Product;

(4) Over-Priced First-Runs; (5) Growing Selectivity Of

Audiences in Metropolitan Markets

By JOHN L. SINN (President, Ziv Television)

(President, Ziv Television)

The gold rush era in television films is coming to an end. Now that it's more or less agreed that sooner or later perhaps 75% or 80% of television programming will be on film, the hit or miss days are really over.

From a romantic standpoint, it's too bad that no longer can a sourdough dig up a pilot film and declare he's in business. It's not that easy, anymore. There are now too many solid companies in the field producing good, entertaining and artistic films for the fly-by-nights to have any attraction for the advertiser.

Naturally, I'm not criticizing the pioneers. I might modestly say that many of us who were among the first in the field are now the backbone of television films. But I do mean that the chances of a gold strike on the basis of one pilot film are rapidly disappearing, if they haven't already vanished.

Matter of fact, the television film business is becoming stabilized, and while we will go still higher, the level of artistic integrity and creativeness is many times higher than it was even two years ago. Some very fine things are being done on television film. Even better things will be done.

Parenthetically, I should like to point out that there

one.

Parenthetically, I should like to point out that there seems to be some critical confusion on the subject of television films. It's not a question of whether television programs on film are better or worse than live television. Each has its own function, its own standards of creativeness and artistry, its own art form and its own peculiar demands.

Comparing live and film television loosely is like asking do oranges taste better than eggs?

Burned by a Quick Pilot

To get back to the situation in film, no longer do advertisers grab for a quick pilot. They now want to see a whole series and with reason. Too many have been burned.

users gran for a quick pilot. They now want to see a whole series and with reason. Too many have been burned.

And even beyond that, advertisers now assess rival television film companies with a cold, discerning eye. They want to know about the artistic and technical quality of the films and their production, of course; more, they now are very much interested in servicing; distribution, promotion, publicity and sales record.

These are important because many times the success of a television film series will depend to a great extent on them. After the films are finished, will stations get them when they should? If necessary, is the producing company so well set up that a replacement can be shot out to a station? Are the films being properly promoted and publicized? And what kind of a sales history does the company have? Etc., etc.

Smart advertisers are looking all this over.

They also make sure now that a company doesn't allow the quality of its film to nosedive after a plushy pilot has been bought.

They know, further, that to be successful, television films must contain the elements that build sponsor identification, give him merchandising potentialities and a program structure that will enhance and not be in conflict with his commercials.

We know, those of us who have had years of working with thousands of sponsors in transcribed radio programs and television films, how important these things are.

But we're not losing sight of the fact that the race will go to those who not only can make television films to fit the commercials pattern but who also know that there is only one way for artistic standards to go. And that way is up.

By WILLIAM F. BROIDY (President; Wm. F. Broidy Productions)

Like the greedy fellow in the fable, indications point to the fact that we in television are very likely to be guilty of virtually killing the Goose to obtain its Golden Eggs. To commit this crime, in our greed to reap "our rightful shares" of profits, would be to commit a foul act indeed.

Television is as lusty an infant as ever has graced the entertainment world—but it remains still an infant which must be nurtured and guided before it can grow up into its own majority to become our complete sustenance. We must maintain it—before it can ripen to the age where it can maintain it. And we must not take nourishment from it, until it has arrived at that age.

There is a great deal more to the production of television films than the mere consideration of it on a profit and loss basis. The fact that a producer today sometimes achieves a profit on a television production is still a happenstance, rather than the usual pattern. More usually, he doesn't start to make a profit until after the third or fourth run on the TV circuit—which may take two or three years. This means that, in addition to the original investment money, he must add to it the interest necessary to earry that investment over that period of time. And this fact is what makes outside capital so difficult to obtain. But these are things of little interest to the get-rich-quick boys: they are interested only in the fact that sometimes television can be made to pay a profit and they want their "cut."

consideration is that, in the main, television films today are being made using every shortcut possible, in order to realize the lowest budget, and when you cut corners, you cut quality. Whatever profits may be realized these days should be poured back into television film production—to better the quality, to afford better preparation or more rehearsal time, to allow more "takes" to assure best possible cinematography. Without this, television film production never will achieve that superb quality which theatrical motion picture production attained, and quality is probably the most outstanding need in the television industry today.

Every single person who has anything to do with take.

Every single person who has anything to do with television films, from the producer, director, artists, cameramen, craftsmen and all the way down the line to the man who ships the final prints, must contribute his share toward its quality goal, not take from it. Television can afford to pay within reason, at this moment, but it cannot afford luxuries.

If ever there was a Noble Experiment, we are in it today. It calls for understanding and cooperation between all phases of television operation—for give and take. Such a spirit surely will hasten that day when the present-day infant becomes a giant—large enough to sustain us all nfant becomes a giant—large enough to sustain us all 'in the manner to which we'd like to become accustomed!"

By ROBERT M. PASKOW (Film Director; WATV, Newark)

WATV has always concentrated on film programming up to 80% of total time on the air since its premiere of more than four years ago.

By this time, it is common knowledge that theatrical films are acceptable and popular with TV viewers and sponsors as well. It is also common knowledge that there are only a few thousand features and westerns available and cleared for television. Most of these have been played to distraction by the four and seven-station markets.

Depending on program policy and methods of purchasing, every station can bid for and buy first-run product. In most cases, it is the total amount of money involved in relation to the quickest playoff that carries off the coveted contracts. The remaining stations then wait for the round robin to play them off at prices the stations can afford.

can afford.

The age of the pictures as well as the quality of production and star values in each has some bearing on the deal. Even the running time may be a big consideration as many stations will not run over the hour unit, and do not have the large staff necessary to re-edit each film to fit the time slot. Stations are required to buy from one run to 10 or more runs in one year in order to amortize the enormous prices asked. Only a few stations are responsible for this condition while the law of supply and demand aids and abets.

Most of the distributors attempt to get their total invest-

Most of the distributors attempt to get their total-invest-ment out of first run. This is too heavy a burden for the stations to carry.

Clearance Major Problem

Our gripe about some distributors is the fact that they insist on more than one run in a short period of time and sell other stations in the same market in between the runs they have sold in the first place—without clearance.

runs they have sold in the first place—without clearance. Our biggest problem is clearance. Until station film buyers demand an accurate cut-off record of every playdate confirmed and played in the market, we deserve to get the treatment we are getting.

Each contract should state explicitly how much time should elapse after each playdate before it is repeated by another station in the same area.

In our opinion, this period should be at least 90 days. We believe there should also be 90 days clearance before each playdate. For example—a film buyer may contract for a group of films today and include a clause to start playing them three to six months later.

The station has every right to expect protection in the

playing them three to six months later.

The station has every right to expect protection in the interim period if the contract is acceptable to the distributor. Otherwise, the distributor should tell the buyer it can't be done. The clause referred to should clearly state that such and such a group of pictures would not be sold away until 90 days after the playdate and 90 days prior to the re-run contracted for.

As for the quality of prints: Most of the established distributors try to keep their prints in fair condition, but they are not geared up for good service. Confirmation of bookings are ignored; last minute substitutions are not infrequent. Prints often have 50 to 100 splices and they hate to junk them.

Stations film personnel should reject poor prints unless they are paying for inferior prints.

These distributors with 35m backgrounds (theatrical films) are invariably better equipped to give better serv-

Certain marked improvements have become apparent in video programming in 1952. More and better quality films have become available. The 16m versus 35m discussions have subsided—thanks to laboratories. Sponsors are no longer worried about films as accepted entertainment. Better equipment and more experienced personnel

have helped materially. But, television toppers have not yet recognized the place of film in proper perspective. Television film departments are not getting the cooperation they deserve in relation to the overall operation.

By ELIZABETH BAIN (Film Director, WGN-TV, Chicago)

(Film Director, WGN:TV, Chicago)

The most crucial problem facing distributor-station relations today is centered about the fact that local television advertisers cannot meet the first-run prices distributors need to continue to enter the present television market. Unlike theatrical distribution, television has a celling upon potential first-run lease prices. Limited markets and audience exposure place certain restrictions on the commercial value of first-run features which some distributors are ignoring in evaluating expected revenue in Chicago. This is a mutual problem which requires close cooperation between distributor and station. A station buyer, knowing the budget of the local client, cannot meet the price distributors have put upon first-run material without knowledge of market conditions. Unfortunately, some distributors' over-optimism, in spite of research into what markets will bear, has resulted in confusion and discouragement.

The quality of subject matter and of prints now under

The quality of subject matter and of prints now under release has sky-rocketed in the past year. In fact, I believe television stations are showing better films that those currently playing the theatres with the exception of the top 1951-52 releases. The amount of time between runs seems to be a matter of diminishing concern.

seems to be a matter of diminishing concern.

At the present time, there are several first un packages available in the Chicago market—a situation without parallel. The only obstacle in their sale is the two-edged consideration that they are priced beyond a station's ability to realize a reasonable return of profit and the client's inability to pay upper bracket prices. Stations' growing reluctance to underwrite expensive multiple runs has forced distributors to sell high-budgeted first-runs to clients willing to buy one run—a practice which in itself has kept film prices at astronomical levels from a station viewpoint.

WCN.TV feature films are about 85% totally spaneared.

viewpoint. ".

WGN-TV feature films are about 85% totally sponsored. Hence, saleability and not picture quality is the determining factor. The sale of films appears to be dependent upon star names as opposed to story content. Recently there has been a deluge of old films of varying degrees of vintage and quality flooding the Chicago market under the false hope that stations are so anxious to get films anything can be sold. Fortunately, no one has been a scapegoat.

By CHARLES J. BASCH, JR. (Television Screen Productions)

We believe that among users of television film, there is beginning to be a consciousness that all films of one length are not alike. This may sound axiomatic. But, aside from the largest producers (who are able to sell a program to a national sponsor for a first run), those who have made film for syndication, have found that a 15-minute show would bring a given price in a given market, regardless of the quality of the picture or of the ingredients entering into it, including the quality of script, cast, sets, and technical "know-how."

Not too long ago, many of the smaller and medium-sized agencies and television stations seemed to expect a producer to sell a program in their market at a price to compete with tired old motion pictures and ancient one

a producer to sell a program in their market at a price to compete with tired old motion pictures and ancient one-reelers, produced for other purposes, and now shown on television by budget advertisers.

Audiences are getting "wise." They'll accept old-time movies at a late hour, when that's all there is to see. But, when competition is in the air—and on the air—they're not satisfied with second-rate entertainment. Then, they compare what's on other stations, and turn off the old stuff, which may be spotty, or full of long-shots, good for full movie screens, but with heads and feet chopped off by the TV screen. So, audiences too, in large metropolitan areas, who have had TV for several years, now note the difference, and will become more selective as time goes on. We know of a number of medium-sized film producers, who have produced films of good quality and have gone out on the limb to produce 13 or 26 episodes of good programs, and who have had trouble selling them in individual markets for syndication. "Too high" has been the squawk. But, we are beginning to feel encouraged. We think perhaps the huyer of films in independent markets is "growing up." There is a tendency to consider films with the same yardstick as is used for live programming. Buyers are beginning to be willing to pay more for a better quality show on the theory that "you get what you pay for."

By WINSTON HOPE (WTAR-TV, Norfolk)

. Those of us who are working in a single station market area find that we are unable to reschedule a film, even a very, very good one, in less than 10 to 12 months time. Perhaps large areas do not have this problem, but in our case, it applies to not only feature films, but shorts and film series. We find great difficulty even when the networks repeat a program sooner than 10 to 12 months. We

(Continued on page 56)

It Used To Be Mah-jongg, Then Charades — Now They Say It's Because of TV 2. Ilco of TV

Burying the Motion Picture Industry at frequent intervals is a national pastime, indulged in by movie critics, housewives, high school debating teams and racetrack touts, despite the fact that there are some well-defined laws on the books against burying a sentient body. The principals in this rather ghoulish indoor sport also include a professional coterie of crepehangers, procession mourners and eulogy howlers who are above offering cogent facts and intelligent diagnoses to bear out their special pleading. The significant fact is not that there is an army of viewers-wift-alarm, but that despite the dreadful prophecies, the Motion Picture Industry is still with us, alive, vital and profit-bearing.

It might be interesting to note also in passing

with us, alive, vital and profit-bearing.

It might be interesting to note also in passing that the current onslaught of television—generally given as the latest affliction which brought about this sudden rigormortis—is but the newest of a long series of "calamities" which brought the movies to earth. There was, for example, the advent of radio in 1920; the first talkles in 1926; the Crash of 1929; the 1933 Bank Holiday; the European War in 1939; Pearl Harbor in 1941; and now in 1952—television. These occurrences have resulted in the deepest values of gloom on the agitated anbularity of Hollywood's graph ups and downs. In fact, selsmological disturbances, spots on the sun, and tidal waves near Terra del Fuegos are also said to influence the fate of Hollywood movies at the world's boxoffices.

Always Living In Crisis

Always Living In Crisis

The motion picture industry has never been in "good shape" as the perfectionists understand that standard of excellence. Neither has the entire automobile industry as an industry; or the radio industry which has been bedevilled by all sorts of competition, including girls' softball and, believe it or not, the movies. The legitimate theatre has been dying for so many years now that spectators have just quit going to the funeral and are attending the "South Pacifics" and "The King and I," among many others instead. The motion picture industry lives in crisis. Studio executives face perpetual crisis. The production of every motion picture—from your weekly newsreel to a musical extravaganza—starts with a form of occupational crisis and ends in one. Everything affects the movie industry, in the same sense that everything affects everything. And the graves registration team which digs its plots and prepares for this indecent burial of the movies is hypersensitive to every gravitational, as well as economic, disturbance.

But, say the prophets of predestined doom, why are the movie houses of America closing up? Seventy this week? A thousand this year? Is this to be taken as an equally positive indication that the movies are dying? It is a fact, that drive-in movies are under constant construction and their number is increasing. It is also a fact that the number of Broadway legitimate theatres which are open has dropped from 70 to 30 in the last few years; the stage is still going strong and plays are still making money. In the current Divorcement, which will ultimately separate the film industry entities of production, distribution and exhibition, there will be a great amount of preliminary economic jockeying, which will inevitably close movie houses, as well as sound stages and distribution exchanges. This is a change-over period, a revolution in the structure of the film industry which is bound to have significant economic repercussions until a new level establishes itself. This cynical rema

Which raises the question of at what point do we judge Hollywood's

shortages of everything, and the public had nowhere to spend its money except at the beach or the bar or the Bijou, statistics were based on 1939. In 1939, statistics were based on the median year of 1936. In 1936 figures were based on the low drop point of 1933. And in 1938, statistics were based on the low drop point of 1933. And in 1938, statistics were based on the Crash of 1929. In 1929, boxoffice ratings were based on the dismal year of 1928. In 1929, boxoffice ratings were based on the dismal year of 1926 when the industry was undergoing the switch from silence to sound. These figures have been juxtaposed to prove almost everything. By the light of federal amusement taxes on theatre admissions, the industry is not doing badly at all. In 1929 the government collected 720 million dollars; in 1935 518 million; in the peak year of 1946, 1,427 million; and two years later, 1,386. If you want to look at it that way, Hollywood is twice better off than it was during the pre-depression peak year of 1929. A very cursory glance at major company net profits for four different years reveals that in 1931 the companies declared a net profit of 33 million; in 1937, 24 million; in 1941, 16 million and in 1947, 47 million.

These statistics prove only one thing: that there are no absolutes in the finances and economics of the movie industry. The economists see an early demise of the movies based on charts and graphs; the polisters conjecture a quick burial based on attendance at baseball, wrestling and cock-fighting. The TV experts multiply the number of set sales by the weight of the Loch Ness sea monster, and come up with some pretty foreboding if fishy statistics.

Television, which is the latest of the behemoths to confront the movies (it used to be mah-jongs, then bride, and later charades) deserves a special consideration, for here is a fellow entertainment medium which is squawking and wetting its electronic diapers just as radio once did Television will grow up; and claim adult attention just as all children growi

is is the general assumption that the movie industry will not have learned how to control this brash youngster by then.

A serious misconception is that movies are competing for public attention on the same basis of television. The movies and television are competing not for money, but for time. It the supposed gauge of public interest is the price the spectator pays for this entertainment, then television has the edge on the movies because it's free; and by the same token of absurd logic, ants trooping in and out of their mound will be the curse which eventually lays television, because you can buy a ready-made ant hill in most five and 10-cent stores for a dollar; and, finally, housefiles put on a good show by themselves-for nothing. Shoppers for entertainment are rapidly discovering that if they have two or three hours of time to devote to entertainment, movies offer and will continue to offer more entertainment, movies offer and will continue to offer more entertainment, movies offer and will continue to offer more entertainment per amusement hour. Television, in fact, is beginning to serve as the propellant which is sending people back to the movie houses to get away from a plethora of "one minute spots;" supercharged appeals to PHONE NOW; and the unsightly spectacle of amateurs trying hard to look like professionals in a medium controlled by amateurs who seem to insist on holding on to their amateur standing at all costs. Audiences, in fact, are delighted when they are treated to the relief on TV of a seven-year-old movie, outmoded styles, plots, dialogue and concepts notwithstanding.

Motion pictures thrive on 50 years of technical know-how, on the combined experience and talent of outstanding creators, and on the continued interest of the public in intelligent, eye-appealing entertainment. The gloom-spreaders are always with us, and are eyer ready to pull down the walls on the industry and themselves as well. In the meantime, between wakes, we shall continue to make some great pictures, many good ones,

steak, whether a high price or high-er, you buy 16 ounces. When the price of television has increased, it has been accompanied by substar-tial increases in television homes.

Of course television has become better buy each year. While or course television has become a better buy each year. While time costs have increased eight times since 1949, television circulation has increased about 18 times. And new stations will permit advertisers to amortize program costs still further over millions of new families.

lions of new families.

Network television today, despite the often unwarranted critism, has developed into a year-round business. Advertisers are staying on 52 weeks each year. In 1951, out of CBS Television's full evening schedule, only one advertiser chose to take a hiatus. This year there is also only one and we have just written over \$7,000,000 worth of new business.

Advertising Budgets

How will the advertising dollars of the future be allocated among media?

media?
When we compare the advertising budgets of the 60 leading food and drug firms for 1950 and 1951, we get a pretty good idea of what's been going on. First, we start with the fact that 80% increased their budgets in 1951 over 1950. However, 42% cut magazines; 61% cut newspaper supplements; 72% cut radio, and 98% added to their television appropriations.

In my opinion, as advertisers be-

months of this year are running about 75% ahead of the same period last year. At this rate, we can expect television to account for about \$850,000,000 this year—or about 10% of the total money spent for all advertising media. I think television, offering sight plus sound plus action, deserves and can put to highly profitable use for its sponsors, a lot more than 10% of the advertising dollar. Perhaps the most encouraging picture that I look at every day is the long list of logical television prospects who are not yet in the medium. This list is our main target. It's a long one. These advertisers belong in television. They can afford it financially and in most instances, since their competitors are already in, they can't afford to be without it.

As long as such a list exists, there is no danger of our scraping the bottom of the advertising barrel.

Today, the future of the network television business rests in the hands of prospective advertisers like these, as well as those already using the medium. Our future could not be left in better hands.

WNEW Musical Religioso With Pop Artists Motif

New stanza combining a religioso motif with its pop music approach

not television homes in this wision appropriations. In my opinion, as advertisers because a reopened up, and television show into them.

In my opinion, as advertisers become increasingly more aware of the greater impact of television were other media, there will be turther adjustments in the way they slice the advertising pie, which will result in increased television appropriations.

Tagged "Faith and Music," airer devotes each edition to one of the major faiths, with the church group selecting the records, usually hymnals performed by program directions always seem to forget that relevision. This was only 7½% of all advertising dollars invested in that year. National television expenditures for the first three

& Use of TV

By D. J. JACOBSON
(Director of Public Relations, CBS-TV)

On the mass communications bill-of-fare these days, as we all know too well, television is easily the most popular dish. In fact, in some quarters today people are saying that it is the only dish—and saying it would do normal. saying that it is the only dish—and saying it would do very well as an exclusive diet. In other words, they would actually have you believe that television is a medium of mass communications destined to make all other media obsolete. To me, this is both unhealthy and unrealistic thinking. To me, talk like this not only endangers the healthy growth and future of television, but jeopardizes as well the importance and obligations of mass communications in a free society.

We at CBS Television believe in

importance and obligations of mass communications in a free society.

We at CBS Television believe in the need for mass communications—
all mass communications—by written word and by spoken word, as well as television. We realize full well that the printed word via newspapers and magazines registers upon readers a host of vital facts. We realize, too, that the spoken word via radio highlights to a gr. at degree this vast body of information. At the same time, we see the dramatic pletuse in action on the cathode tube—as one that gives added perspective to a total problem, and does the job virtually with the speed of light. The result is that the printed word, thanks to the swift visual implementation of television, can be quickly assimilated, quickly evaluated and, in short order, can take on a fuller meaning and truey dimension:

With the Speed of Light

With the Speed of Light

Putting it simply — television translates words into actions swiftly. It makes facts come alive with the speed of light.

But, the more I think of television in respect to public relations, the more it seems to me that television has more to do with public relations than any other medium of mass communications.

of mass communications.

One reason why I say this is because, in a very real sense of the word, the function of public relations is not merely one of disseminating facts. It is a job of making sure that these facts are properly evaluated. A public relations man's function is to give people a better perspective of his company, its policy, its people, and its products. Television is the perspective medium.

I believe that every public rela-

Television is the perspective medium.

I believe that every public relations man should take full advantage of the television programs currently being sponsored by his company. Being mindful of the fact that television is an invited guest in the home and that however many millions it reaches, it reaches them all intimately and personally, the public relations man should utilize his company's program to make sure in such a way that it reflects the personality of his management. If good public relations is good citizenship, I can think of no, better use of television in public relations than the sponsorship of programs which bring people good entgrainment or a sharper concept of current events without violating any of the laws of good taste, or without insulting any minority groups, or without overstraining broadcasting regulations or codes. I believe that it is within the power of a public relations man to guide his company's television program in such a way that its content and commercials reflect the real personality and spirit of the company.

A public relations man who wants to bring the truth, the facts, yes—perspectives, to the people whose

the company.

A public relations man who wants to bring the truth, the facts, yesperspectives, to the people whose lives his company touches in one way or another, can look to this medium as a powerful ally. I think that I can speak not only for CBS Television, but also for the entire industry, when I say that we are tremendously mindful of our obligation to serve the American people. I am sure that a public relations man with a real public service need for his client can find a local television station or a network extremely receptive to his problems, provided his problems are related to the public interest rather than the public interest being related to his problems.

Box office statistics, which are nebulous at best, are currently based on the banner year of 1945. In 1945, when there were consumer goods CRITICISM AND A CRYSTAL BALL

By FRED M. THROWER (Vice President in Charge of CBS Television Network Sales)

Television's future is brightest, the seems to me, on the very points on which it is criticized most today:

1) That it is not a national medium.

What will this station growth 2) That it is pricing itself out of

While it is true that television is While it is true that television is not yet a completely national medium geographically, it is most certainly a national medium competitively. It offers more circulation than Life, Saturday Evening Post and Collier's combined. Its sales impact—the combination of sight and sound—is far superior to that of printed media. Where else can an advertiser simultaneously demonstrate his product in millions of homes?

Television is doing all right

Television is doing all right thank you, with its tremendous penetration within the areas it already serves. And now that the freeze has been lifted, new stations in new markets will make televi-sion a truly national medium geographically.

About the Future, Say Five Years

The FCC allocations plan will permit 2,053 stations in some 1,275 communities. There will be three or more stations serving 101 of the top 168 markets in the country, if, as and when these stations are in operation. The FCC, in our opinion, will approve about 20 new stations this year, and about half of these may be on the air by Christmas.

hristmas.

Now in this fertile field of prog-ostication, there are many many nostication, there are many, many unknowns. Adding everything up, however, here's the way I see the

years from now, 1,500.

What will this station growth mean? First, it will make television a truly national advertising medium geographically and; incidentally, remove one point of current criticism. Second, it will mean millions more TV homes—homes to buy goods. Third, it will mean that buyers of network shows and networks themselves will not have the prohlem of clearance in single the problem of clearance in single station markets.

station markets.

The experts on set sales tell us that there will be 20,000,000 TV homes by the first of the year. Since there are already 34,000,000 homes that can receive TV signals, this means that, as of the end of this year with 20,000,000 TV homes, we will still have a potential of 14,000,000 homes within the area of our present station setup. Strong promotion by TV set manufacturers should help to lower this figure substantially.

In the areas still untenned by

figure substantially.

In the areas still untapped by television, which the new stations will serve, there are another 17,000,000 homes. With this potential, it seems reasonable to me to assume there will be at least 40,000,000 television homes in this country by 1957, as new market areas are opened up, and television sets flow into them.

Pricing Ourselves Out of Business

Costs of television have increasnostication, there are many, many unknowns. Adding everything up, however, here's the way I see the future, today:

By the end of 1953, there should be a total of 240 stations in operation. By 1954, there should be

Radio and the Box of the Good Pandora

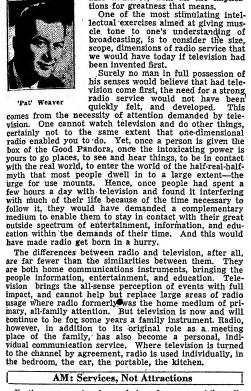
Wherein "Pat" Weaver Sets Forth NBC's Declaration of Principles and Sees A Vital AM-TV, if Molded Into a Complementary Medium, Mirroring the Changing Patterns of Beliefs and Permitting America to "Witness the Problems, Participate in the Tragedies, Watch the Riots, Thrill to the Inspiring Deeds"

By SYLVESTER L. WEAVER, JR. (NBC V.P. in Charge of Radio, TV)

There is far more at stake in American radio in the next year than the question of a rate cut, or the programnext year than the question of a rate cut, or the programming changes that must come to network operation.

Network radio is the complement to network television in keeping all America a single, available audlence, with all the implications for greatness that means.

One of the most stimulating intellectual exercises aimed at giving muscle tone to one's understanding of



AM: Services, Not Attractions

Furthermore, as has been obvious for years, while radio as a series of attractions demanding high attention is easily replaced by television attractions because a fuller, more complete attendance of the event or entertainment is made possible by television, a great deal of radio's development has been in the direction of services, not attractions. Thus music while one works around the house, plays cards, reads, eats. Thus the news when you want it. Thus the time, the weather, the coverage of sports and world events.

Radio and television together reach all the country. Radio cannot be relied on for full coverage of TV homes, but not a dollar should be spent by a national advertiser on top of his television campaign in media other than radio, until he knows his next appropriation is aimed directly and without duplication at the vast American audience of 25,000,000 homes without television. All media duplicate television coverage. Only radio clearly complements it.

ments it.

I have never deviated for a moment from my convictions about the need our country has at this time for a great communications service, which is only available through a great network operation that can plan and program both radio and television, as below, and that can afford the tremendous coverage job of the planet so important for our survival on our own terms. It is so greatly, so insistently in the public interest that radio and television be built together that we must solve all the problems that impede us, realistically, incisively.

Planned and programmed together, radio-television will

us, realistically, incisively.

Planned and programmed together, radio-television will offer personal and family communication that will present basically the same ingredients in the forms each medium does best, offering planned alternative to television to make non-viewers into radio listeners in television homes, or to make non-viewing members of a family with its TV set on, also radio listeners. The great names of show business, the great shows, will be on both radio and television.

The broadcaster competes with all other attractions for the time of the American family. He must plan well to get more time for his television broadcasts, and in addition, more time for his radio broadcasts.

If television and radio are planned together, to give

more time for his relevision broadcasts, and in additional more time for his radio broadcasts.

If television and radio are planned together, to give what all of the people want some of the time, and what some of the people want all of the time, then we will have a centralized and broad series of television and sound schedules which will make for a tremendous communications service to the people.

When one has television one has the best presence at the event, but as the people get used to this instrument and all of its marvels, in seems to me that people in the years to come will remain in contact with the event mostly through radio and will go to the television screen partifularly during the climaxes and the more visual parts of the event. In terms of planning, a coverage of the world's events, peoples, problems, et cetra, the ability to cut from radio to television and to use radio as an extension that will not impede the progress of business and social activity, but will

By SYLVESTER L. WEAVER, JR.

(NBC V.P. in Charge of Radio, TV)

enable one to hold one's audience, has great advantages. Following that basic line of thinking of coverage of the real-world, one quickly begins to sense how the complementary programming of radio and television together is always pressing toward a more complete coverage . . . a more fixely be schedule . . . a more enlarged scope of the communication service of radio and television.

Radio developed gravitating toward an entertalnment medium because it was entirely responsive to the advertisers whose basic wishes were to attract circulation at as low a cost as possible, and sell that circulation their goods. In television, the program plans are much broader and this has not happened, and as television takes the primacy in the broadcasting art, the television pattern will be impressed on the radio pattern.

This is essentially a good thing for all concerned, particularly the advertiser. For it means, at least to me, that the advertiser will eventually be in a position where he can buy guaranteed circulation on the same basis that he can buy guaranteed circulation on the same basis that he can buy guaranteed circulation on the same basis that he can buy guaranteed circulation on the same basis that he can buy guaranteed circulation of the same basis that he can anywhere else, where he can associate his advertising with entertainment that he is sure will not be offensive to his company and his customers. Or he can divorce his advertising from association with entertainment. He can continue to have personalized selling and certain aspects of the so-called gratitude factor. He and his agency will be able to develop a permanent stable relationship whereas in the past the advertising relationship has often been disturbed or ended by the failing program.

Once television and radio are broadly advertiser-supported on a media basis rather than individually program.

disturbed or ended by the failing program.

Once television and radio are broadly advertiser-supported on a media basis rather than individually programsponsored, and circulation is guaranteed, the whole emphasis on finding new faces, new stories, new techniques, refreshing the schedule in every way, will be high-lighted. The kind of jeopardy that broadcasting has experienced, in trying novel things, will disappear. The new programs will be advertised supported but if they fail or hit, it will not essentially affect the circulation of the advertiser because he will be buying a series of positions and he will be guaranteed his base circulation. On this system, therefore, there will be a constant and planned change of program in an attempt to build new stars and develop new excitement in the broadcasting schedule.

'Personal Radio Is Here'

Anyone who has given any thought to the technological future of radio and television knows that the personal radio is here, that while pocket television sets are possible once a light amplifier is developed (on a projection basis of course), it is still basic to full country coverage for 10 years and probably forever to have radio services available. The future television set will use its screen for television, movies (home kines), plus many other features. But the personal radio set will also be able to give you, by push button, the correct time, the weather, the news, the TV audio, the radio schedule (which will have all the AM-TV combinations in it like simulcasts, back-to-back version A and B of the same show, use of the top artists in both media in different shows, use of the same attractions with different stories, et cetra, and repeats of anything outstanding.

Now anyone who thinks such a broad and necessary pub-

anything outstanding.

Now anyone who thinks such a broad and necessary public service will be developed by a fragmentized radio industry, or a television industry based largely on marginal network or syndicate film operations, is living in a dream world. If the economics of great network operation are blocked by any interest or group, or by the government, then the communications service of our country in its time of peril will gravitate toward the merchants of amusement, toward the too-wide range of local service, toward the limited and specialized service companies which cannot do the complete job. The picture of what can happen to radio and television in this country is a picture that should be with us all, because it can be disastrous.

And why should any company be allowed the kind of

can happen to radio and television in this country is a picture that should be with us all, because it can be disastrous.

And why should any company be allowed the kind of scope I am outlining? Broadcasters through their history have had to be basically news men first. They had to cover the real world. Entertainment actually has had little representation in management among the broadcasters. Most programming, origination and production has been done by private companies through their agencies on facilities furnished by broadcasters, and the latter have used revenues from these companies to present news, special events, sports, education and public service shows. However, in televishon, program origination and production have largely been developed by the network. And, even more important, we have given the clients what they needed before they wanted it, whereas earlier radio lagged the clients' want and needs; we have made new advertising patterns which develop more efficient advertising values, lower cost per thousand, higher cumulative audiences, bigger ratings for smaller advertisers, et cetra.

We believe that our long-range plans are better for the client and the agency in offering the television medium to sell goods than any other of the possible developments in network television. Furthermore, the radio version of our clients more effective advertising at lower costs that we believe it is important for great network radio-television to survive. It is because having the all-family, all-home circulation through a planned radio-television schedule, we can create a new stature in our citizens. The miracles of attending every event of importance, meeting every personality of importance in your world, getting to observe members of every group, racial, national, sectional, cultural, religious; recognizing every city, every country, every river and mountain on sight; having full contact with the explanations of every mystery of physics, mechanics. and the sciences: sitting at the feet of the

most brilliant teachers, and being exposed to the whole range and diversity of mankind's past, present, and the aspirations for mankind's future—these and many other miracles are not assessed as yet, But I believe that we vastly underestimate what will happen.

miracles are not assessed as yet, But I believe that we vastly underestimate what will happen.

I believe that we are on the threshold of a new era in human history, and that it will be brought about through a change in human attitude. Barring war, I believe that a radio-television communications system of the scope and dimensions that we plan will create a generation of informed youngsters whose great point of difference from us will be that they accept diversity, individuality, differences in belief, costume, language, et cetra, as wholly natural and desirable. The whole history of all societies has been the effort made by the society for conformity, uniformity, conventionality, identification with the society. This tremendous weight of disciplines on each of us, from birth on, has not been remotely measured. Once we have the instruments and the will to open the world for all to see, we are making a most dramatic change in the environment of our country, a change almost wholly for good in my opinion. This does not mean, of course, that exposure to all the varieties of human experience is endorsement, or that such exposure of the rich treasures of man's history and development need lighten the enthust-asm with which, for instance, American history can be portrayed, and the votal values created by our Founding Fathers.

Indeed, how much greater is the explosive idea of equalities and the values of the state of the contraction of the

Fathers.

Indeed, how much greater is the explosive idea of equality as it was developed by the American thinkers, when it is related to the world of its day, and how slowly it has moved forward except in our own country. With, the memorability and impact that history-through-television will have, every child will know our history with a grasp simply not found outside history departments in the better colleges. One of our projects in the "Frontal Lobes" group which I have mentioned before is the history-making plan, wherein we take the footage of great historical movies, cut out recognizable-face footage, use the rest as the material from which we will write our historical scripts, inserting our actors with background projection, cut-in scenes, montage effects, and all the tricks of Hollywood. But at the end, when you see the War of 1812, you'll see probably the background footage from \$100,000,000 worth of pictures about ships-of-the-line. First indications from Britain are favorable. Hollywood is considering.

Still Something Desired

It may be said that our present product leaves something to be desired, a generality true of most everything. Our news and special event coverage is great, and will be greater with more prosperity. The TV helicopter, disaster unit, overseas interconnection, and all other physical equipment projects are moving along fast. Our new plans for a communications center with an electronic brain recording every picture and word, filing and indexing on microfilm, recallable by pushing a button for instantaneous background material, morgues, orientation, et cetra, are coming along. And far beyond equipment, our actual program plans in the field of ideas are of a scope and intelligence that I consider well ahead of any other effort by any other group in any other idea field. This includes Operation Wisdom (interviews with aging greats, like the Bertrand Russell interview which was the first); Faces of the Age (a checking of our content and taking action about it); Operation Enlightenment, which is in the integration of beyond-entertainment material in all entertainment shows; Operation Frontal Lobes (special event) which is the replacement of shows on the commercial schedule by one-shots, great telementaries in the public interest; plus shows aimed at making our audiences more aware, more interested, more knowledgeable, like "Today" (and its planned successor programs), the news shows, "Meet the Press," "American Forum," "Youth Wants to Know," "Mature of Things," "Mr. Wizard" and many, many others. Radio and television, planned together, programmed together, and finally sold together, will keep the 95% of all Americans available for news, information and entertainment. Whether they follow their favorite comedians on one medium or another or both, or listen to an event until its climax draws them to the television set, or until their leisure allows them to sit down and give full attention to television, or whether in a house, the children watch a television show while Dad hears a baseball game on radio, Mother follows her f

useful and helpful.

Behind all the confusions and fears of our present world, there lies a very clear pattern of beliefs in which enlightened people (of a liberal persuasion) can believe. If radio-television can present the alternatives to the people, can take them out into the world so that they witness the problems, attend he conferences, participate in the tragedies, watch the riots, see the misery, thrill to the inspiring deeds—then the frequently uncertain and anxlous mood of our people will give way to an accelerated resolution and determination. An aroused America, vigorously optimistic, understanding and equitable, can quickly match its vigor in the people of its allies, many now also confused and anxious. Once there is a full and forceful group giving the Communists battle with a clear-cut belief complex, Communist power, thriving in many vacuums, will meet its match on myriad fields.

Blame It on Lack of Vision Telepix -But Don't Say It's Television Arithmetic

One of the curious things about the show business season just ended is that' television, the patsy for everything bad that's happened to the entertainment industry since Booth shot Lincoln, is—as is usually the case—a ubiquitous but threadbare scapegoat. For when it costs you two bucks to make a dime, as weeping TV producers claim is the case with them—when it costs you more to get customers than the profit you can make on them—you're not winning the race; nor are you in a position to be much of a long-range threat to anyone but your creditors.

The truth is, TV is just this era's flashiest peace-side example of how the world is changing. Things, people, prices, human values, everything is changeing. Even our language. Bromides that have come down through the years meaning one thing have changed overnight and suddenly mean something else. Not long ago, when a kid showed up for breakfast and heard his mother say, "You look a little green around the gills," he'd deny he felt straces of some chlorophyl toothpaste.

If show business thinks there's anything it can do about this changing world, ask the guys who used to be in the buggy-whip business.

traces of some chlorophyl toothpaste.

If show business thinks there's anything it can do about this changing world, ask the guys who used to be in the buggy-whip business. Or ask the gas companies. When electricity started to illuminate our lives, the gas companies didn't turn on all burners, take an overdose of their product and get buried with their sorrows. They soon found new ways to sell what they had and as all survivors have done, they accepted that uncontestable political truism—if you can't beat 'em, join em'. You can't beat progress. You've got to join it.

Some Call It Madness

And that's what calm people call this change—progress. Others call it social revolution, or refer to it with single dignity as the foreseeable eventuality of ideological warfare. This progress—or change—has been blamed on the Republicans; the Democrats, Management, Labor and sunspots. Some call it madness, some call it love and the horoscope boys call it a pain in the astrological castings.

scope boys call it a pain in the astrological castings.

Whatever the case, whatever the effect, the fact is we are enjoying the greatest prosperity in our history. We are virtually the only solvent nation on the face of the globe with management making substantial profits even after taxes, and labor getting more money and union recognition than it ever got before. Yet with things seemingly to be going so right, every area of enterprise in the country is on a blues kick and show business is walling the loudest.

To hear the top men in every echelon of entertainment Johnnie Ray it, Irving Berlin should have written—there's no business that has no business like show business. And the whipping boy for all this is television.

it, Irving Berlin should have written—there's no business that has no business like show business. And the whipping boy for all this is television.

TV has, to hear them tell it, ruined everything from the motion picture industry to stag smokers. It has annihilated the radio industry, strangled the music and record business and, to get down to grass-roots, the fruit and vegetable dealers all over the country beef about a sharp dropoff in sales because it makes the living room messy to sling a soft tomato at a no talent tomato on a TV screen.

Though TV is the target of every branch of show business, the truth is, we've entered an era that's calling on every department of the entertainment world to get off the dime. And each department is discovering, with a sickening thud made by dropping profits at the box-office, that they've got to be more than merely adequate with considerable regularity, if they're gonna cut the mustard and get with the rising rate of audience intelligence. Those who are not eager, willing and anxious to swing with this increased awareness on the part of their customers, those who want to cling with suicidal cowardice to a rapidly aging status quo, must soon realize that the old bromide "business as usual" is another cliche that's taken on a new meaning ... which is, "less business than usual."

The fact that TV has helped—along with radio, movies and the stage—to increase audience intelligence is the only point at which TV becomes in any way responsible for the necessity to change. And here it's best to remember that show business has always created monsters for itself; monsters over which it must then triumph. And I don't mean actors. Vaudeville was the monster that de-flowered burlesque. Burlesque came back in the form of the lavish revues of Ziegfeld, George White, Earl Carroll and the Shuberts to start kicking the pins out from under vaudeville. Motion pictures took another swing at vaudeville before talkies and brought one up from the floor when

"Vitaphone startled the world." But even vaudeville still isn't dead if you can muster enough real talent to appeal to an audience that has grown wiser through the production of movies, radio and TV.

grown wiser inrough the production or movies, radio and TV.

The music business thought radio would kill records. Now records are killing radio. Motion pictures, too, thought radio would kill them. But after the first hysteria died down, Hollywood found radio and talking pictures working together in happy communion. Because both radio and pictures learned the public would buy both when either of them came up with something distinctive.

2 Rights Can Make a Wrong

Today pictures are again bleeding and now they blame TV. The truth is, their hemophilla is directly traceable to the same thing that started the Broadway stage on a rocky road—a transfusion of real estate into the bloodstream of creation and production which, in the case of the movies, resulted in too high a blood-count of bad B pictures and double-feature bills. When these ceased to sustain boxoffice life, it led to a couple of A pictures on a double bill, a classic example of two rights making a wrong. So motion pictures shouldn't just blame television.

Television is this decade's reminder that each element of show husi-Television is this decade's reminder that each element of show husiness, by its constant and natural desire and effort to improve itself, has done such a great job of educating its customers that unless it Keeps up with them, it will have educated itself right out of business. Today, to have business at all, there must be a new drive, an intensive effort to recapture the first, fine, careless rapture of the haleyon days before show business got so grooved. And to judge how deep our rut really is, consider this; when we can't sell our product we blame the customer instead of the product.

In most industries when there's a slump, the top men try to talk to the trade. In show business, showmen have had things their own way so long, they've forgotten how to do this. They only talk to each other. And try to blame television for everything that's wrong, forgetting that customers may not have anything to say about what is offered to them, but they darned well have something to say about what they have

Show business differs from other operations to the extent that where most businesses have only to be smarter than their competitors, the people in show business have to be smarter than their customers. And to blandly blame TV for the slump in all branches of show business proves no effort is being made in the direction of outsmarting the

The truth is, audiences have caught up with showmen. For the most part, they'll now accept only such items as have some intrinsic merit. And to the fact that radio and television have contributed to this sharpening-up of people, radio and, of course more importantly now, TV are indirectly to blame for the troubles of the other branches of show business.

But if you call the roll of sufferers, you'll find radio and TV are both right in there with those who hold them to blame. With the music business in a near panic, motion pictures in a cold sweat and "The Fabulous Invalid" enjoying one of the worst of its periodic relapses, radio is barely able to get up off the canvas, and television, the alleged cause of it all, turns out to be a spendthrift infant with a high I.Q., a great future, no past, a vulgar present and a big bottle of red ink for consolation.

Wanted-Intelligent Effort

So to find the true wherefore of this you have to go beyond the mere mention of television. For TV, too, is a sufferer from the inescapable truth that show business, in all its phases, has grown into an ogre that devours people and material at a rate that outstrips all possible human effort to keep up with it. Show business is consuming faster than it can create. And little or no intelligent effort is being made to reforestate our creative manpower with the same intensity that we're chopping it down.

ping it down.

For this reason, the material that show business is now relying on is not from the factory of the mind, but from the storehouse of the mind. We're running through our memories revamping, rehashing and rearranging the antiques in our mental attics in a frantic effort to supply the increasing demand created by harum-scarum competition. We're taking out more than we can possibly put back. Witness all the revivals, all the re-writes, re-dos and blurred carbon copies. This, not television, is show business' problem today. But no one will admit the slump is a long-range thing that includes television, the "menace." This necessity for getting raw material from which to create product is inherent to every industry and show business, from AM to TV, is not (Continued on page 46)

(Continued on page 46)

By HALSEY V. BARRETT (Consolidated Television Sales)

The arithmetic of TV film programs is the American way of doing things—the same American way that enables most of us to afford an automobile. Without mass distribution and pro-rated costs only Arab princes and Rockefellers (or their corporations) could af-ford an automobile—or a top cali-bre television program. But today, with telepix costs pro-rated around the country among sponsors (or residually)-now you, too, can afford the top calibre television

I say categorically that film will do more to up-grade the quality of U. S. television programming than anything that has happened to television since the vast technical improvements up to 1950. 1950 to 1952 has been the testing ground period for telepix. Now we know there's nothing wrong with TV film that program quality can't cure. Film, as a program vehicle, has proved itself. From 1952 on, the vast improvement of TV programming will be because of film and is based on simple arithmetic: Sponsor the best programs money will produce, yet share the cost.

Two years ago a regional oil company had to spend \$10,000 per week for a live show in some 17 markets. When the live show was ended the sponsor saw \$10,000 worth of pregramming go into limbo. Today, through the pro-rated economics of television film, that same regional sponsor can buy a \$25,000 program for approximately \$7,500—enjoy two times or more the quality and satisfactions of a really bigtime show, yet pay only a fraction of the cost of his former, and poorer, live production.

With open market purchases, regional—and even local—advertisers can enjoy good programs at prorated costs completely in line with what the regional and local traffic will bear.

will bear.

156,000,000 or so people is what makes America great. The arithemetic of share-the-program-cost regionally, locally, and residually, makes the future of film inevitable. For those die-hards who still worry about film quality vs. live, we ask ope rhetorical question: For the past 40 years haven't the American people enjoyed their entertainment on celluloid (movies) on what you and I call a "national spot" basis? Did "Ben-Hur" have to play in Boston at 9 a. m. Wednesday, and in Miami that same 9 p. m. that same Wednesday!



HELEN WALPOLE
ACTRESS-WRITER

Prep Land Takeover For N. Carolina 'Voice' Spot Greensboro, N. C., July 15.

Condemnation proceedings have been started in the District Federal Court at Raleigh to acquire land near East Arcadia, N. C., site of a new \$7,000,000 radio transmitter for the Voice of America.

The 2,817 acres designated in the suit are located in Carvers Creek Township in Bladen County. K. Clyde Council and others are listed as owners of the property. Value of the land was set at \$229,602. Eighteen parcelss of land were des-ignated in the suit.

The case was filed at request of the State Dept. Disposition will be made in the Wilmington division of Federal Court.

Contracts for the station were awarded early this year and con-struction is expected to start right away. Completion is expected in about 18 months.

The new station will be similar in cost, design, and power to another being built at Dungenes, Wash. State Dept. claims the two stations will give "Voice" the most powerful radio signal known to TELEVISION exist in the world today."



JACK STERLING "THE BIG TOP" CBS-TV
"THE JACK STERLING SHOW" WCBS

On the Future of Radio and Television

RCA President Bullish On Prospect, Envisioning Vast New Horizons for TV Service To America in Era of 50,000,000 Set Owners

Puffing & Sipping on TV By MANNIE MANHEIM

For some time now our research group has observed the photographing and lighting of the thyroid cartilage on the front of the human throat, found usually on men.

To the average TV viewer, this is known as the Adam's Apple and we believe our findings will shock and enlighten those whose function it is to improve and advance the

medium.

The question before us is: What effect, if any, has the Adam's Apple on television? And our reply is that the effect is beyond the comprehension of most performers, agents, Weavers, Robinsons and even Sarnoffs and Paleys.

agents, Weavers, Robinsons and even Sarnoffs and Paleys.
For a case in point, our research group examined the
many professional beer sippers found today on TV. No
names will be mentioned but all of those observed were
in the employ of leading brewers and all were seen on
television during the past season.
We, as researchers, admit that it isn't easy to publicly
down a glass of beer and not have one's thyroid cartilage
seen by the viewers.
The yearl nettern requires the professional and the second of t

seen by the viewers.

The usual pattern requires the professional guzzler to (a) hold the sponsor's beer bottle to the camera (b) pour the beer into the glass (c) the sipper smiles (d) he sips the beer (e) he smiles again (f) he smacks his lips and (g) puts glass on table and delivers the oath to the brew—and finally sips another sip, sort of an anti-climactic sip.

It was noted that no pro sipper was asked to remove the cap from the bottle or-stick one of those small harpoons into a beer can. This statement has nothing whatsoever to do with the Adam's Apple and its effect on television, but we have a tough time harpooning beer cans.

During the process of holding the beer glass to the sipper's mouth, it is obviously necessary for him to tip his head back about 13 degrees. This tipping of the head reveals his Adam's Apple to the camera and what do we

You, Too, Can Giggle at a Wiggle

Well, most of the Apples we noted were of ordinary size and shape but there's one guy whose A.A. wiggles considerably while he devours the suds. This tickled us quite a lot and instead of directing our attention towards the given brew, we found ourselves giggling at the wiggle of the apple. And to add to our amusement the sipper's bowtie wiggled with the movement on the cartilage and it was most distracting.

However, our purpose is not to entertain ourselves but to bring to the men and women of the television industry an accurate account of the use of the thyroid cartilage before the camera.

to bring to the men and women of the television industry an accurate account of the use of the thyroid cartilage before the camera.

We do not discredit any sipper or any brew—but it is our learned opinion that the gentleman who sips Budweiser via kinescope to this Coast, possesses the least active cartilage while professionally sipping and to him goes our nomination as the Professional Television Beer Guzzler With the Non-Movable Adam's Apple.

Cigaret puffing next claimed our attention and there are many fine men and women employed today as professional inhalers and they're doing a splendid job—all of which makes our task of selecting the best of the cigaret puffers a difficult one—but, as always, we manage to come through.

The Adam's Apple will not be an issue in this discussion of inhaling and exhaling as the puffer is not required to bend his head back in the manner of the beer sipper. We shall, however, consider the method of inhalation and exhalation and special attention will be directed towards the latter as it is our belief that exhalation, whether by mouth, ear or nose is the focal point of cigaret smoking on television.

Obviously no manufacturer of a leading cigaret intends to show a fellow on the screen blowing smoke out of his ears—and our group can unequivocally state that no smoke has been discovered merging from a puffer's ear since we have been in the survey racket.

The usual pattern for pro smoking on TV follows somewhat that of the beer sipper in that (a) the puffer extracts a cigaret from the already opened package (b) he inserts it in his mouth (c) lights it (d) smiles (e) inhales (f) exhales (g) sighs and (h smiles affectionately at the unsmoked portion of the cigaret and delivers his declamation.

Regarding item (h) of the above pattern, our researchers were never with early and we have the content of the person of the cigaret and delivers his declamation.

tion.

Regarding item (h) of the above pattern, our researchers were never quite convinced whether the puffer smiled affectionately at the unsmoked portion or whether the smile was to be interpreted as an expression of joy at not being required to smoke the rest of it. This is an involved question and none of us had the answer.

Chesterfield the Winnah!

But we did have some conclusions in reference to the smoking ability of the various puffers. It was noted that the Chesterfield man from New York seemed to have unloaded a great burden from his shoulders as he confessed the ingredients of his product. When he revealed that Chesterfield was the first to name its ingredients, our reaction was that here was a man who had known all the time that inside each eigaret was a fortune of costly glycerol and to him goes our nod for making this confession. But, and, we dislike to do this, we watched a baseball telecaster for Chesterfield who didn't seem to sense the importance of this glycerol confession and he tossed it off as if glycerol meant nothing in the life of a smoker.

Honorable mention is given to the Philip Morris pro-fessional puffer who followed the same pattern as the Chesterfield man but no mention was made of ingredi-

· (Continued on page 56)

By FRANK M. FOLSOM (President, Radio Corp. of America)

Since VARIETY's first annual Radio-Television Review

Since Varieties, annual Radio-Television Review and Preview issue in 1945, television has grown from practically nothing to an industry, the business volume of which last year amounted to \$3,000,000,000. Including radio, the industry as a whole now runs at about \$5,000,000,000 a year. And television is only in its infance?

In fact, when the broadcasters first participated in a presidential campaign in 1924, there were only 12 radio stations in the hookup that extended as far west as Kansas City, and there were only 1,000,000 broadcast receivers in the country.

Today there are 105,000,000 radio sets. Television will grow as radio has grown, and eventually I believe that every home now radio-equipped will have a television set, while millions of new homes yet to be built will have television installed as they will have stoves, refrigerators and other household utilities.

Time-and-Talent's 70% Hike

Looking ahead from midpoint of 1952 for both radio and television, the outlook for the final half of the year is good.

In the field of program broadcasting, present trends indicate that television time-and-talent sales this year will exceed the 1951 total of \$217,000,000 by 70%. The gross income from radio broadcasting in 1951 was \$485,492,000 an alltime record—and there is good reason to believe that the 1952 figure will at least equal last year's total.

Television receiver sales during the remainder of 1952, stimulated by the national political conventions during the summer and the Presidential election in the fall, are expected to amount to more than 3,000,000 units. This would bring the 1952 overall sales total to approximately 5,500,000 sets, and increase the number of television receivers in use throughout the United States to more than 20,000,000

Maintaining the firm trend set in the first half of this year, sales of radio receivers and radio-phonograph combinations in the second six months are expected to number approximately 4,000,000 units. The industry distributed approximately 5,000,000 radio sets in the first six months of the year.

Present favorable prospects in both radio and television receiver distribution are based, of course, on the assumption that supplies will continue to be available and that no increases are required in defense production.

no increases are required in defense production.

Television has gone big time in a big way. Never before in the history of the entertainment arts have such vast numbers of our people been enabled to view simultaneously the variety of shows and events available today, and every day and night in the week, on television. Practically any one of TV's hit programs pulls a bigger audience in the shape of 30 minutes than the total attendance of all the shows on Broadway in 10 years.

Nearly half of the people in America can now view the top programs of television. Microwave radio relays and coaxial cables have been forged into a 1952 TV chain that links all but four of the nation's 108 stations, from coast to coast, carrying the headline shows to more than 17,000,000 sets, with a potential audience of 70,000,000 viewers.

viewers.

Behind this vigorous advance of television, with its impact on practically all phases of life in this country, have been superlative pioneering efforts of scientists, engineers, industrialists, program directors and broadcasters, endowed with great faith in this new art. Ahead, as the result of their foresight and continuing enthusiasm, beckon vast new horizons of television service.

Foreseen a few years from now is the day when America will have 50,000,000 television set owners, and there will be stations in range of nearly every community. Studled estimates by those familiar with the possibilities place the eventual number of television stations in this country at more than 2,000, with most of them linked in coast-to-coast and regional networks. This will mean television service for the entire nation.

Those Magic Letters—UHF

The UHF spectrum now authorized provides 70 new TV channels between 470-890 megacycles. Thus the way is open for 1,445 new UHF television stations. These, with 498 new VHF stations, will give the United States, its territories and possessions an ultimate total of more than 2,053 TV stations in 1,291 communities.

The magic letters UHF loom on the horizon like a giant

What Is a Packager?

The radio-TV business has divided into two distinct kinds:

1. The Producer-Packager—Thinks up his own ideas, sells'them (sometimes), and personally produces each show. Examples: John Guedel, Goodson & Todman, Carleton Morse, Phillips Lord.

Carleton Morse, Phillips Lord.

2. The Agent-Packager—Spends more time selling either his or other people's ideas. Examples: William Morris, MCA, James Saphier, Don Sharpe, Lou Cowan. Group two frequently sells the product of group one.

The agent-packager obviously represents more product than the producer-packager because of the time required to personally put out the shows each week. S6—which is the reason for this explanation—all young men with ideas or packages for sale should contact an agent-packager, whose function is primarily selling.

So What's New?

Some random thoughts about my reaction to my duties and responsibilities.

and responsibilities.

I'm VICE PRESIDENT in CHARGE of STATION RE-LATIONS... and because I'm conscientious I'm gonna write in detail about my multiple responsibilities... let the chips fall where they may.

First, VICE: I've got 'em all. I imbibe although not as heavily as some vice presidents I know on other networks. I draw to inside straight, often with radio editors of trade papers. I howl like a wolf whenever my myopia permits me to perceive anything in skirts, which is only too frequently. I am gluttonous and a sucker for a three-layer cake with two scoops of ice cream dripping with chocolate goo. I envy everyone who doesn't have to get up in the morning. I hate work! I have lots more vice, but you get the general idea.

Second, PRESIDENT: I like IKE.

the general idea.

Second, PRESIDENT: I like IKE.
Third, CHARGE: When I was an infantryman in France
I was put in charge of all the dirty pots and pans for
Company F for a whole month. At gin rummy I usually
charge \$10 an hour for time and talent. Once I memorized
"The Charge of the Light Brigade" and recited it at a
dinner given by the Edison Institute.

dinner given by the Edison Institute.

Fourth, STATIONS: The Union Station in Denver used to be run by my ex-brother-in-law Jack Keating. I got the worst haircut of my life in the railroad station at Washington. Walter Damm personally planted the radishes in the garden plot of his outdoor television station; try to pull one and he'll step on your hand. The night desk sergeant at Detroit's Trumbull Street Station is uncouth and extremely unsympathetic. My wife just got a new station wagon.

Fifth, RELATIONS: My Uncle Joe was a rum runner in Down-River Wyandotte, on the Canadian border, where he got water on the knee and the water kept rising until he drowned. My cousin Zeke began life as a sheepherder in Wyomeng and then became a gag writer for a guy ramed Axtoli

key that will unlock television for thousands of communi-ties. This opening of the radio spectrum for the expan-sion of TV service means more television for more people.

For present or prospective TV viewers, the addition of UHF can be aphieved without diminishing service to millions of existing TV sets. In fact, UHF and additional use of VHF will expand program service through more stations, while presently operating VHF stations will continue to serve large and growing audiences.

To the broadcasters, the opening of UHF means added opportunities to extend local, regional and national television coverage; it will greatly increase the size of the

audience.

To manufacturers, it means the creation of vast new markets, not only for home television receivers, but for all of the other products and services with which viewers become acquainted on their TV screens.

To, the service industry, which has the responsibility of installing and servicing equipment for the home as well as for broadcasting stations, UHF also means a new field of operation

To scientists and engineers, the use of UHF for tele-vision brings to fruition laboratory experiments, product designing and field tests that have been under way for

many years.

One of the most significant events in television history—both from the standpoint of the viewing public and of television set manufacturers—was the opening in 1951 of AT&T's new transcontinental radio relay system linking major cities in a coast-to-coast television network. It is estimated that through this achievement, and projected transmitting expansion, at least 95 out of every 100 television homes in America eventually can be served by "live" shows.

The surge of expansion has a linker of the strength o

"live" shows.

The surge of expansion has made television an extremely important factor in American economy. It not only has created tens of thousands of jobs in set production and programming, but it has been an extremely valuable aid in the growth of many other industries.

Steady improvement has been noted in television sets themselves since the first postwar instruments reached the market in 1946. Picture tubes have increased in size from 10 inches to 30 inches, virtually all sets being sold in 1951 and 1952 having screens of 17 inches or larger. Circuits have been simplified and made for efficiency, and cabinet designs now meet the satisfaction of the most discerning buyer.

Circuits have been simplified and made for efficiency, and cabinet designs now meet the satisfaction of the most discerning buyer.

Television coverage of the national political conventions in Chicago this summer and other phases of the Presidential campaign up to and including Election Day events in November exceed in scope anything the country has seen in the past. Millions of dollars worth of new and improved equipment, including RCA's "Walkie-Lookie" one-man TV station, is being brought into use to make it possible for TV watchers to eye-witness the political conclaves—to see as well as hear news, and history in the making.

New headlines and headliners will appear during the next three months as political events turn new pages in American history. As each page presents new faces, new ideas, issues, plans, pledges and promises that will affect the future of the country, they will be within full view of the American people. What the TV audlence sees will be a decisive factor in helping them to formulate decisions that will make history on Election Day.

Summer broadcasts and telecasts are also of high quality with news and entertainment at the forefront. The autumn will see the return of most of the top favorites, plus new faces and new program formats that promise to make television's "bigtime" bigger.

Britain's Monopoly Television: An Awareness of Responsibility

London

London.

Does a country get the government it deserves? Does it get the television and radio it wants? Recently there has been much talk in public, press and parliament on the dangers of monopoly. But there are some advantages. Monopoly as understood by the British brings with it in high degree a sense of responsibility to the nation.

The BBC, entrusted with this, responds by projecting Britain's impartiality in news, its traditions and cultural heritage—in radio through its Home, Light and Third programs—in television by its special programs for children, housewives, for lovers of opera, ballet and the classics. Star actor Donald Wolft received typical letter after two-hour "King John": "We are working class and just got our television; I do hope we will have a lot more Shakespeare. It shows us our own old England as we never knew it before."

Serious side of television strikes with "World Survey." "Foreign

never knew it before."

Serious side of television strikes with "World Survey," "Foreign Correspondent," "Eye of the Artist." "Matters of Life and Death," "Science Surveys." Dramatized documentary may be unlikely to attract sponsors, but the BBC's TV made considerable impact with such subjects of social importance as "Dangerous Drugs" and "The Rising Twenties"—series designed to help Teenagers with such problems as life in Army Call-up, Boys' Clubs, First Job or as Factory or Salesgirl.

75% British Isles Coverage

Television now has five transmitters and covers 75% of the British Isles. Predominance of plays in full is making remote rural dwellers drama-minded and standard TV schedules include Ibsen, Tchekov, Turgenev along with Priestley, Rattigan and new works of all sorts. Three recent TV hits, "Albert R.N.," "Dial M for Murder" and "Night of the Fourth" have now gravitated to the theatre, with no doubt movies to follow.

with no doubt movies to follow.

In its responsibility to minorities the BBC sets its professional standards very high and in "Solo Performance" when top stars speak poetry makes no concession to popularity; feels that can well be left to the vast Staurday night audiences for "Music Hall" or Vic Oliver's potpourri of show business.

ness.

Who but a monopoly would put on special programs of "Triumph over Adversity," of Amputees, of backward infants, or items for deaf children? Children's TV programs, strictly rationed to one-hour daily, have since their start been acknowledged of real interest to their young audience and are graded to guide juniors into wise channels.

The halance of political continuous

guide juniors into wise channels.

The balance of political opinion is carefully preserved in the exact proportion to the parties. General responsibility stretches to audition units for drama, music and variety. TV further recently established a paid training course for new producers, with side courses for would-be script writers and designers.

The British care of proportion

be script writers and designers.

The British sense of proportion takes the form of limiting hours, rather than increasing them, for the good of standards of art and performance. Of course a contributory factor is the country's forced preoccupation with rearmament limiting present studios and gear to London, though mobile units range about the provinces. This accentuates Britain's strong regionalism, forcing attention, as well as by new advisory committees, on the claims of Scottish and Welsh programs on say the Midlands and North as well as London and the South, which have dominated the scene since 1936.

Monopoly vs Salaries

Monopoly vs Salaries

Monopoly vs Salaries

One argument against monopoly from artists' point of view is modest fees for complicated work (full length play involves three weeks) and no prospects of real increases while publications and License revenue one and one-half million paying TV £1) remain BBC's sole income, now raided by 15% for the Government funds with Post Office charging collection fees besides. Another argument is lack of alternative program, a single knob to turn on and the public forced to

take what it gets. BBC's reply to this is, small regional alternatives to the national network. But the single program has a virtue all its to won if based on a well-balanced plan. London is vastly cosmopole itan. BBC wants the world's best and employs large numbers of force in the second of the

doubt before.

This year TV will already have seen the Royal Funeral, two TV exhibitions, two new transmitters (bringing TV within range of 6,000,000 more viewers) as well as the Olympics, Wimbledon, Edinburgh Festival, I.E.E. Convention and a Commonwealth Broadcasting Conference. BBC's new Monday through Friday 15-minute Newsreel allows special stories to develop at more leisurely tempo than formerly. formerly.

velop at more leisurely tempo than formerly.

For the Englishman foreign travel is so restricted on only £25 allowance as to be negligible. TV programs "About Britain" and "London Town" are starting to "sell" Britain to Britons. On top BBC has launched into Europe with a week in Parls, so that Scottish crofter has been vicariously taken inside "Nouvelle Eve" nightery, up the Eliffel Tower, into the Louvre. With TV started in Italy, Holland, Denmark and contemplated in Switzerland, Spain, Belgium and Germany the European links are forging rapidly. Russia is still unknown as TV quantity.

On credit side in Britain for performer, since TV is still a novelty, is knowledge that entire country is virtually watching everything that comes on the screen. With no competition a star can be made by only a few programs. Many artists in the States faced by fierce parallel competition, have only added to their radio value by new reputations gained in another medium like films. England being compact geographically, a London star can play in West End stage success, make films by day, and turn in radio and TV guest shots at weekends, so keeping in touch with the whole population on all fronts.

On the debit side of TV monop-



CURT MASSEY

Now in his fourth year for Alka-Selt-zer on "Curt Massey Time" with Martha Tilton and Country Wash-burne's orchestra. Heard on more than 700 stations of the CBS and Mutual networks and Radio Luxem-bourg in Europe. Coral Record artist.

oly is staff's own situation since de-dicated experts have no other out-let in case of clash of views. Artists must also accept a decision as to employment without appeal to rival networks.

networks.

Some feel the BBC could adopt a bold policy now towards sponsorship and save high capital cost of rival transmitters and adaptors on receivers by offering certain hours commercially, say 6-8 p.m. or 10-12 p.m. reserving only rights of-control over quality and credits.

trol over quality and credits.

When all ingredients are added, with Britain so conscious of its post-war problems, strategic, monetary, housing, manpower, markets and the rest, and since all are assiduously brought right into the parlor, Television is truly changing life in Britain and, thanks to monopoly, TV is causing the nation to be thoughtful.

WFIL Ups Harrison Philadelphia, July 15.

Charles F. Harrison, Jr., has been named news editor of WFIL and WFIL-TV.

Harrison formerly held a similar post with the Sawyer chain of stations in Ohio, including WING, WIZE and WCOL,

The Slings and Arrows of Outrageous TV Fortunes By EDWARD D. MADDEN (NBC-TV Network Operations, Sales V.P.)

To Be or Not to Be:

To Be or Not to Be:
That is the question . . . which
stirs Hamlet in his famed Act III,
Scene I soliloquy. "Whether 'tis
nobler in the mind to suffer the
slings and arrows of outrageous
fortune" we will not discuss; but
I think there is a 20th Century
equivalent of Hamlet's ponderous
problem which bears discussion.
That is, to be or not to be in To
on_a participating basis. This is
the question which faces many
advertisers today.
Obviously. most advertisers

advertisers today.

Obviously, most advertisers would like to have their own executarism television program, but the impact of this TV cost on total advertising budgets makes necessary a careful scrutiny of the multiple participation type of show.

A look at the media purchases of the 50 leading national advertiers shows the importance of this cost-sharing principle: which we advanced as a new advertising concept three years ago. Of the leading advertisers, 48 are using television. Thirty-six of these are using some form of participating sponsorship. In the second group of the next 50 leading advertisers, 35 are using television and 19 of them are using some form of participating sponsorship.

Something For Everybody

Something For Everybody

These new selling concepts are making it possible for moderate budget advertisers and for advertisers with somewhat larger budgets to co-sponsor network television programs which they couldn't afford alone. The figures above prove the success of our attempts to make it as easy for the advertiser to buy television as it is for him to buy space in magazines.

If he wants to sell to housewies.

tiser to buy television as it is not him to buy space in magazines.

If he wants to sell to housewives, for example, he can buy a 15-minute spot on the "Kate Smith Hour"—which can be compared to a woman's magazine. If he wants to reach children, he can buy a portion of "Howdy Doody." If the adult evening audience is his target, a segment of "Your Show of Shows" will sell them. Should he desire to reach the whole family—first thing in the morning before any other advertising impression has been made on their minds—a segment of the Garroway "Today" show is his answer. He can buy a five-minute, seven and one-half, 10 or 15-minute segment one to live times a week. In addition, he

perations, Sales V.P.)

can buy specific features of the show—ball scores or temperature charts, for example. He can use the show to push sales during peak season periods, or to give impetus to the introduction of a new brand. There is hardly an advertiser whose neds cannot be saitsfied by some form of joint sponsorship. Regardless of the audience composition, geographic, saturation or frequency problems the advertiser has, TV has the answer. The tremendous impact of television and its proven sales effectiveness has prompted advertisers to realize that their competitive position can hinge beavily on the use they make of it.

of it.

This new advertising principle will grow in importance in its future. For if selling concepts like those outlined above are important now, they will be doubly essential when the network of stations throughout the country expands further.

throughout the country saxpands further.

I have used the application of the co-sponsorship theme to show that while TV—like any other industry—has problems, it is finding solutions to these problems as it matures. The accumulation of knowledge gained in the past promises to make the problems that much easier to handle in the future.

Capsule Drama As New Pattern For Television

By WORTHINGTON MINER

Approximately six weeks ago, the problem of presenting a half-hour dramatic show was presented to me. I had felt for some time that there was great need to explore the possibilities within this form. Over the course of the last few years, I have seen various techniques employed in an attempt to achieve dramatic impact in approximately 23½ minutes of playing time. With the exception of the situation comedies, such as "The Goldbergs" and "I Love Lucy," the failures have been more frequent than the successes. They have also been frequent in the field of murder mysteries.

I have also been acutely aware that a considerable number of shows attract attention and hold interest up to the first commercial break. There is a grave tendency, however, for these programs to blow up in the last 10 minutes. From the strictly practical standpoint of advertising, this is a tremendous handicap. Even though the viewer may remain through the first commercial, he is frequently waiting with his hand on the dial to turn away the moment the uncertain and unconvincing denouement is over. Thus, he misses the final commercial.

In order for the sponsor to get his value out of a half-hour of air time, it seemed necessary to find a new formula that would hold an audience's attention throughout the total 29 minutes and lose it for the last 14.

From the point-of-view of the writer, I am convinced that an opportunity to build a situation for approximately 22 minutes without break, and without having to bulld a false climax in the middle of the program leads to a far greater cumulative impact. Not only would he be able to write more legitimately, but he has an opportunity to build a flase climax in the middle of the program leads to a far greater cumulative impact. Not only would he be able to write more legitimately, but he has an opportunity to build the one important moment (and I believe there should only be one in a half-hour) unhurriedly and legitimately, I further believe that, if this climax is sufficiently powerful, the home audience



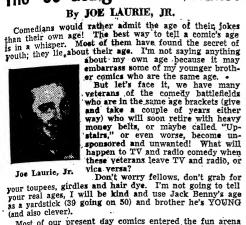
Resting Up Before a Tough Winter!

THE NELSONS

OZZIE, HARRIET, DAVID AND RICKY Preparing for radio and television in the Fall. Our Writing Staff: Ben Gerahman, Bill Davenport, Don Noison

The '39 Going on 50' Bracket

By JOE LAURIE, JR.



and also clever).

Most of our present day comics entered the fun arena at the turn of the century. They tried to fill the vacancies caused by the demise or retirement of the veteran comics who were steadily matured in their art, the vendors of chuckles and belly laughs, the important buffoons and pedigreed clowns of our lime, who have spread their happy mischief of golden fun. I am not claiming that being old makes you a good comedian (we have had some awfully bad old comedians), but the so-called old comic that has survived vaude, burley, farce, musical comedy, pictures, radio and TV has that enviable background.

My voice is thin, my vocabulary too small, my mental faculties too weak and my two typewriting fingers too indefinite to give the early piligrims of comedy their due, but I have fond recollections of the old masters of our profession, who are upwigone and whose memories grow greener with time.

Reading From Left to Right

Such greats of the monolog, high, low and broad comedy like Tom Lewis, Barney Bernard, James J. Morton, Lew Dockstader, Florence Moore, Mathews & Bulger, Nat C. Haines, Snith & Campbell, Ton Nawn, Junie McCree, Lew Kelly, Dave Marion, George Munroe, Harry Fisher, Sam J. Ryan, Mark Murphy, Bickle, Watson & Worthe (Harry Watson is still with us and in my opinion one of the comic greats, as witness his Philadelphia Jack O'Brien and his phone booth scene in Jack Norworth's 'Odds and Ends''), Bert Williams, Ernest Hogan, John & Emma Ray, Sam & Kitty Morton, George Fuller Golden, Marie, Dressler, Honey Boy Evans, Nat C. Wills, George Thatcher, Moran & Mack, Bert Swor, Press Eldridge, Pat Rooney Ist, Jim & Bonnie Thornton, Mr. and Mrs. Sidney Drew, Willard Simms, Fred Niblo, Weber & Fields, Roger Bros, Joe Cawthorn, Billy B. Van, Harry Kelly, Raymond Hitchcock, Thomas Q. Seabrook, John E. Hazard, Nat C. Goodwin, Louis Mann, Sam Bernard, Eddie Foy, Charlie Case, Jeff De Angelis, Richard Carle, De Wolf Hopper, Johnny Slavin, Maggie Cline, Frank Monish, Ward & Vokes, Yorke & Adams, George Sidney, Joe & Ben Welsch, Hines & Remington, Will Rogers, Johnny Weber, Fields & Wooley, Erra Kendall, Gallagher & Shean, Herb Williams, Digby Bell, Dave Warfield, Conroy & LeMair and of course McIntyre & Heath! Their great funmaking will always be sealed in the memory of old troupers.

When these great artists reached their sunset years, or were called by the Great Stage Manager, we already had youngsters ready to try for the comedy stakes; youngsters raised in the Schools of comedy—vaude and burlesque The youngsters of that time are today's veterans.

We should be proud and grateful to still have with us such five-star Generals of Comedy as Fred Stone, Victor Moore, Ed Wynn (now celebrating his 50th year as a comedian, and we are celebrating it with him); Smith & Dale, who have been together for 53 years of comicing; Bobby Clark, Charles Winninger, Leo Carrillo and Lulu McConnell. Your brother and sisters salute you all!

A Load of Laugh Impresarios

Then there was the younger squad (and not so very much younger) like Eddie Cantor, Georgie Jessel (a young fogle), George Burns & Gracie Allen, Jack Benny, Jack Haley, Joe E. Brown; Groucho, Harpo & Chico Marx, Charlie Ruggles, Jimmy Durante, Lou Holtz, Sid Silvers, Bert Lahr, Jack Pearl, Fred Allen, Roy Atwell, Jimmy Savo, Ben Blue, Joe Frisco, Joe Laurie, Jr., Charlotte Greenwood, Edgar Bergen, Milton Berle, Ray Bolger, Will Mahoney, Frank Fay, Amos 'n' Andy, Three Stooges, Bert Wheeler, Martha Ray, Morey Amsterdam, Judy Canova, Henny Youngman, Joan Davis, Fibber McGee & Molly, Red Skelton, Joey Faye, William Gaxton, Olsen & Johnson, Bert Gordon, Danny Thomas, Walter O'Keefe, Eddie Foy, Jr., Hamtree Harrington, Bob Hope, Jackie Gleason, Bing Crosby (yeh, a very funny man), George Shelton, Tom Howard, Joe Browning, Harry McNaughton, Al Pearce, The Aces, Abbott & Costello, Charlie Cantor, Ken Murtay, Jerry Colonna, Eddie Green, Arthur & Puggy Havel, Herby Faye, Jack E. Leonard, Bob Burns, Jerry Lester, Benny Rubin, Phil Harris, Peter Lind Hayes, Talullah Bankhead, and of course, Beatrice Lillle! And now, these children of yesteryear are vets!

(I am still speaking of radio and TV comics.)

The Younger Fraternity

The Younger Fraternity

And so now we have another set of "kids" who have broken into the laugh-getting ranks and if you judge 'em by their samples they are worthy successors for comedy honors. Sid Caesar, Imogene Coca, Herb Shriner, Larry Storch, Alan Young, Jean Carroll (the one and only lady monologist), Garry Moore, Kean Sisters, Frank Fontaine, Jack Carson, Jan Murray, Steve Allen, Art Carney, Minerva Pious (Mrs. Nussbaum), Arnold Stang, Lew Parker, Ozie & Harriet, Mel Blanc, Henry Morgan, Billy Vine, Marie Wilson, Paul Winchell, Peter Donald, Keenan Wynn, Ed (Archie) Gardner, Jim Backus, Dennis Day, Arthur Godfrey (oh, you gotta count him), Carl Reiner, Al Bernie, Jules Munshin, Jack Carter, Cass Daly, Frank Sinatra 'a swell light comic), Pinky Lee, Jack Paar, Victor Borge, Dona'd O'Connor (practically a vet), Sam Levenson, Harvey Stone, Phil Foster, Jackie Miles, Lenny Kent, Robby Hackett, Dagmar and a couple of Johnny-comelatelys, for whom I will go out on a limb and predict a great future—Martin & Lewis!

'Now You Take Television'

By MAXIE THE TAXI
(Eddie Cantor)

Hollywood.

Hop in mister. Where to? Oh, sure, I know where it It's between seven'y-secon' and seven'y-thoid. We'll miss some of the traffic if I take ya thru the park. Okay? ... Big game today between Giants and the Bums. Too



Eddie Cantor

bad they don't have radios, in cars anymore. It used ta kinda make the day go a little faster. And when I hadda work Sunday nights, aroun' eight o'clock I'd listen to Eddie Cantor. Yeah, he was awright only couldn' stand his talkin' about his wife and five. daughters! What does he think? He's of I netted on It? Othen receipe have adagness: what does not think: He's got a patent on it? Other people have had five daughters too.

Yeah, I guess you're right, mister—he's the only one who made a for-

tune out of it, outside of Papa Dionne Cantor was Dionne in slow motion

Cantor was Dionne in slow motion.

No, no, they'll never put television in cabs. I say, keep 'em outa all automobiles. Why, there wouldn' be a pedestrian left. You take one look at Dagmar on the screen, and the driver knocks down il people. Yeah, I think she's fine. I used ta see her on "Broadway Open House" with that Jerry Lester. I'd come home aroun' 11. o'clock, and with a bottle of beer or a glass of wine, I had my own little floorshow. There was a real "show" girl. . . . I agree with ya, mister, Television is the biggest thing that ever happened, but I think you're wrong when you say radio is dead. I know my wife is all day long at the radio. If one day should pass that she don't know what happened to "Ma Perkins," there's no livin' with her. And sometimes I think she's more interested in "Widow-Brown" than she is in her own children, o'r me.

I don't care what you say, tella, when you're cleaning

I don't care what you say, tella, when you're cleaning the house; and you're cooking, and you're doin' other things that women do, a radio is beautiful to 'em. Last week, let me give you a for instance: Some actor—Fr sure he was an actor—he talked like he had marbles in sure ne was an actor—ne taixed like he had marbles in his mouth—when he gets out at the cab, he leaves a paper behind—Variety. So while waiting for a fare, I read it, and y'know something? There's over a hunnert million radios in this country. So who is big enough to press a button and have 'em drop in the ocean? A hunnert million! Why that's more radios than some countries have neonle. people.

what other things do I like: Well, there's Arthur Godfrey—a very simple fella—talks easy—just like my brother-in-law—excep' Godfrey can make a livin'. Yeah, he's good on radio too. My wife likes him there, but me? I like to look in his face. He's got a twinkle in his eye like he's thinkin' of somethin' dirty. . . Also, there's Durante, who, himself alone, is worth the price of my set. When his big nose comes on the screen, I'm all eyes. I'm crazy for him. Y'know why? Some people with a big nose is ashamed to walk in the street. He sticks it right into your parlor and makes ya like it. And he makes up such woids! His own woids, they must be. And his writers must be big dopes because the woids they give him, Durante can't even pernounce. And the time when he was on with Margaret Truman—that's the President's daughter, y'know. Oh, you know—well, I thought I'd die laughin'. He acted with her like she was the daughter of the president of our lodge instead of the United, States of America, which is this country.

'Member the time that Helen Trouble from the opera

'Member the time that Helen Trouble from the 'Member the time that Helen Trouble from the opera was with him on the program? She says to him in one part, "Mister Durante, do you know anything about music?" So he says to her, "Why, Miss Trouble, I've rubbed elbows with Iturbi—I've rubbed elbows with Shostakovich—I've rubbed elbows with Tchaikowski—an' when she looks surprised, he says. "I hadda rub elbows with 'en —they wouldn' shake hands with me." Even though I didn' have a fare that whole night I just hadda bust out

Misses the Palace

The only thing I miss in television is this: I used ta go to the Palace Theatre a lot in the old days. And I usta enjoy to see all the actors workin' with each other. It looked like they were all good friends, and the people would love ta see 'em—like one big happy family. Whycan't they do that in Television? I seen it once or twice, and it's wunnerful! Like the other night—Bing Crosby and Bob Hope is makin' up a collection to send American atletes to Helsinki, and you oughta see the actors that was on that show besides Crosby and Hope. All guys from different networks—from the movies—from the sports world. I stayed up the whole night. I was groggy, but happy, and I'll tell you something, Mister, I sent in a \$10 bill. Why can't more actors work with each other to make it look like the old days at the Palace? I once seen Georgie Jessel with Burns & Allen, with Eddie Cantor. and a few others together and it was a bargain like goin' to Macy's and pickin' up nylons for 39c. Then one time I caught Kate Smith with four or five other stars all buttin' into each others acts, and it was like Sunday afternoon in the parlor in the olden days. Remember?

Now, if they was to do that today in television—visit

Now, if they was to do that today in television—visit aroun—I think the whole country would feel like one big happy family. Imagine, from coast to coast, one coffee klotch . Mind ya, I'm not complainin' altho there's room for complaints. Like, for myself, I don't mind, but when my kids are watchin', I don't like for some comedian to make out like he's a sissy or to tell the kinda joke that we usta tell after the lodge meetin'.

We usta tell after the lodgo meetin'.

Ya see what television has done—where else could a mugg like me buy for a few hunnert dollars, a set where the biggest Democrats and Republicans come into my own house to audition for me Yessir, television is here to stay, if I can keep up the payments on it... but like I said before, radio's awright yet too... Well, here you are sir... that's seven'y cents. Thank you very much. 'Bye... what a taxi driver's gotta go thru. You get a passenger in your cab and it's chop-chop-chop. I thought he'd never that upl

'Pops' Pops Some Teasers

By PAUL WHITEMAN.

So many people ask me for my impressions on the present and future of television that I'm getting to believe I'm an authority on the subject. But maybe they're thinking of all the years I've spent in show business, and assuming

that I ought to have good, solid opinions on TV to match my conclusions on the theatre, music, stage and radio. If they are, I'll try to oblige.

When I look back over the years, having observed one new medium after another take hold of the public's imagination—and a firm grip, incidentally, on the owners' or sponsors' dollar—I can't remember one show business innovation that didn't inject new life and vitality into this wonderful profession of keeping Americans entertained. Any time an older medium suffered it was because the for a relapse, anyway.



for a relapse, anyway.

Each time we've had to work out adjustments, but the ultimate result always, somehow, worked out to the advantage of the older media that still had something to offer.

I firmly believe that this holds true for television. Once TV's growing pains are alleviated, both the movies and radio will-be stronger than, ever. I look for a happy wedding between Hollywood and television. The really stiperior movies will continue to be profitable, while Hollywood will find it within its resources and its inclinations to turn out excellent material for TV. As for the radio crystal ball, I'm convinced that both local and network radio will survive, but it does seem that network radio will find the adjustment more difficult.

No Time for Ridicule

However, my experience has taught me one simple axiom—and that is, don't ridicule or underestimate the potentialities of any new medium in this business, particularly if you have a stake in an older, competing medium.

medium.

My memory is crammed with a number of classic examples of this too common error. There was, for instance, the vaudeville operator (one of the top men in his field) who sneered openly at the "dead movies" and predicted that they'd never capture the permanent allegiance of a public accustomed to live actors and living, breathing musicians. That was, of course, a fatal mistake. The silent movies delivered a lethal knockout punch that leveled burlesque and played havoc with the live stage, including the hundreds of repertory and stock houses throughout the country. And what they did to musicians—before they eventually recovered—we well remember.

Recording people, including some supposedly wise ex-ecutives, made the same mistake about radio. And they were just as wrong, if you recall how radio crippled the record business.

But observe how all the media that were essentially vital and necessary in the entertainment world recovered their balance and went on to greater achievements. Hollywood and the radio industry will do just that. Mainly because they're alive to the necessity of combining their own best features to blend with the best potentialities of television. They won't take a truculent attitude, as did the big top name in the silent movies, who said, when the talkies loomed ahead: "Sound will stink!" He isn't around any more.

Ouch, Those Costs!

You can't stay on this subject very long without being confronted with what some people seem to think is the key question. The introduction to panic is that current classic—"But what about the high costs of television?"

The answer, I'm convinced, is that television production costs need not be so high. In fact, they ought to be much lower, and you're going to see them come down appreciably. For one thing, television broadcasting centers have no place in the middle of big, city tracts of ground, where the rents and taxes and building and maintenance costs are almost prohibitive. They belong, instead, out in the fringe areas—with resultant economies all along the

"But the talent can't make those long treks to TV loca-

When they give you this answer you know they are ignorant of the forces that made for early progress in the motion picture industry. Many of the great movie lots were open country before the industry settled there. Eventually, as in the movies, the TV personnel will move to tually, as in the movies, the TV personnel will move to where the center of activity has been established.

where the center of activity has been established.

Other extravagances, too, contribute to TV's so-called prohibitive production costs. All the networks and, to a degree, local stations, have much to learn about setbuilding economies, and the sooner the industry gets down to settling this problem the better off it will be. Perhaps one answer will be in a cooperative plan enabling all concerned to use materials over and over again with minimum alteration costs. And still another saving will have to be encompassed in lower set transportation costs.

No Pollyanna Tinge

I hope this resume of my feelings doesn't appear to have a Pollyanna tinge. But remember, I've seen the early movies challenge the stage, the talkies take a nasty crack at the silents (that one stuck), the big radio bear threaten to gobble up every media that preceded it, and now I'm watching television prance along the entertainment path like a Pied Piper, with all the people, big and little, under its hypnotic spell.

But in the end TV will prosper, Hollywood will solidly entrench itself by (1) making really great pictures, and (2) providing dependable movies for video, and radio—perhaps by szeking new horizons both program-wise and by reorienting its commercial structure—will demonstrate forcefully that it has a definite stake in the country's future.

Putting the 'Cast' **Into Broadcasting**

By GERTRUDE BERG

You don't see actors wearing pin-striped suits and Homburg hats around Radio City anymore. Actors—and actresses—are a lot more business-like nowadays. The elevator Hamilets are disappearing. Time was when anyone casting a network show like "The Goldbergs" could expect to find an actor or actress popping up almost anywhere for an on-the-spot audition. I would sometimes find myself buttonholed in a Radio City elevator by an actor eager for a part. However, actors' index fingers are no longer raciloused from buttonholing casting directors, Talent is no longer auditioning op-the-run. It doesn't have to.

When I cast "The Goldbergs" I use just two things, my intuition and my file box. Of the two my file box is perhaps easier to explain. Many an actor has successfully passed his audition, landed in my file box and then got his first inkling of it when he was called for a particular part. I enjoy dramatic shows on TV and very often jot down the names go into the file box along with other actors who have auditioned "live."

Sometimes an actor will strike me as a unique type, a character, someone I can daysles a particular and auditioned "live."

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Sometimes an actor will strike me as a unique type, a character, someone I can develop a part for. And this happens quite unexpectedly. Not long ago, for example, I saw Leonard Silman's fine revue, "New Faces of 1952." All of the cast was excellent but for me, vibrant Eartha Kitt stood out as a special talent. I felt she was an actress I would like to write a part for. It was a case of a part growing from the actor, rather than vice versa. Since our airtime and her showtime didn't conflict, I wrote in a part for Eartha on "The Goldbergs."

Although I don't regard it as a must, most of the "The Goldbergs." cast have had considerable experience on the Broadway stage. Harold Stone who is Jake Goldberg has a long list of Broadway shows to his credit and was doubling in "Stalag 17" this past season. Arlene McQuade, my TV daughter, Rosalle, made her mark in Tennessee Williams' play, "Summer and Smoke." Larry Robinson, who plays my son, Sammy, has been on the stage since he was three years of age, got fine notices in "On Borrowed Time" and in "Life With Father." Eli Mintz, Uncile David on the show, is a stage veteran, too, and has been effectively playing old men parts on the stage since he was a boy of 14.

During the past TV season, a total of 90 actors were needed for

During the past TV season, a total of 90 actors were needed for various roles on the show and many of the parts went to newcomers, actors and actresses drawn from my file box. Very often, as with Eartha Kitt, an actor will strike me as an unusual character type and sooner or later I find myself developing a part on the show for him,

With the heavy rehearsal schedule we have needed for "The Goldbergs" this past season, five-and-a-half hours on show days and four hours on non-show days, naturally I like an actor who is a quick study. Veteran actors are usually up in their part at the first reading.

Despite the advantages of having an actor who is a quick study, however, it's not a basic requirement for getting a part on "The Goldbergs." Let's say I always hope each actor is a quick study.

As everyone known, I firstly believe in type acting. I like it for

As everyone knows, I firmly believe in type-casting. I like it for radio and I feel it's absolutely essential for television. The viewer must feel the actor he is watching IS the character he portrays. Finding the right "type" for each part makes the actors work easier and the whole effect far more believable.

As I mentioned before, actors are becoming more businesslike. They call my assistant, Mrs. Fannle Merrill, find out when I'm seeing new people and then audition. I like new faces and fresh talents and make it a point to see as many newcomers as humanly possible. I think this new business-like approach that actors have developed is a fine thing. Occasionally, I miss seeing those ad lib performances in Radio City elevators but on the whole, I like the new approach.

Danger, Men Spieling

By JOHN SAVAGE (Freelance Announcer)

In the many reams, or anyway quires, of newsprint in the trade papers currently being devoted to the subject of television commercials, I find little mention of one of the most frequent variations of this art form, the commercial that doesn't quite come off as planned. This is a situation which I have long felt needed remedy, and I am happy to use this method of bringing lay readers up to date on this video phenomenon.

this method of bringing lay readers up to date on this video phenomenon.

To begin, I should like to thank my publishers, Hart, Shaffner & Engels, for their kind permission to quote copiously from my recent book, "Live Commercials for Beginners" (New York, 1962, 376 pp., \$475—sent in plain wrapper). Commercials are divided roughly into two groups (some more roughly into two groups (some more roughly than others, depending on the time available for rehearsals): the film commercials for mind and the live commercial, which is usually on film, and the live commercial, which is characterized by not being on film, but is done "live," that is, not on film. It is important to keep this distinction in mind as we progress. Those of us who are devoting our efforts to the live commercial (the writer is an announcer now making a poor but precarious living out of this sort of thing look with contempt on the announcers doing filmed work, faiter all, where is there a challenge or thrill of adventure in film commercials? If something goes wrong, you just do it over and keep doing it over until it comes out right. On the other hand, in live commercials, especially on small non-network TV stations, symething always goes wrong, and the men are separated from the boys! and the look of the spelling of the work of the progress, why, don't you hesistate hence are separated from the boys!

Announcer)

quickly by their ability to cope with the amazing variety of emergencies that come up.

You might easily think that delivering prepared copy about a product requires no special gifts, and, indeed, it wouldn't, except, as I say, something always goes wrong—such as getting your hand caught in the suction end of the vacuum cleaner you're selling. Until you've done a pitch with a vacuum cleaner steadily swallowing your arm as you talk, with all the while the cold, contemptuous eye of the camera upon you, you can have little understanding of the thrills and perils that await you in this type of work.

The Dolfuss System



MARTHA TILTON

Fourth Year for
ALKA-SELTZER
Starring with Curt Massey
On GBS and 400 Mutual Stations
Exclusively on
CORAL RECORDS
Direction: MCA

on this beautifully rebuilt model I have here before me. This is not going to cost you \$200 or \$100, which is what you expect to pay these days —no sir, we've got this for you as a TV special at a simply incredible low price. But first, let me demonstrate this beautiful machine for you. I just awitch it on and then listen to this high-speed power motor as she goes, . There's really nothing to it. I just throw this little switch and then listen to this high-speed. . Well, ha ha! (Looks frantically off to right.) Guess the boys are playing a little trick on me, eh? Ha ha ha! Oh, what a bunch of characters we've got around here, always playing around. We always have a lot of boys are playing a little trick on me, eh? Ha ha ha! Oh, what a bunch of characters we've got around here, always playing around. We always have a lot of fun here at good ol' WWW-TV. (Waves furiously at someone off-camera). Guess the boys pulled the good ol' plug out! Ha ha! There! All set now? Good! Now, just listen to this high-speed power motor as I throw this little switch. . . Uh. . . (With a pained expression on his face, he grasps the machine in both hands and shakes it angrilly.) Oh, boy! (Smiles again.) My mother told me there'd be days like this—ha ha! Now let's just throw this little. . . H'mm. . . But, wait a minute, friends! I'm forgetting just about the most important part! It's this wonderful set of attachments you get! Let me hold them up here where you can see them . ."

Also the Seatwell System

you get! Let me hold them up here where you can see them ..."

Also the Seatwell System

The Seatwell System, or pretend-everything's-going-well- and-maybe-nobody'll-notice, was thought up by Sacheverell Seatwell, of San Francisco. It is definitely not recommended for the beginner as it takes courage, poise and a clear, cool head. I shall illustrate this with basic situation "B," where the appliance doesn't do what it's supposed to.

ANNCR: "Friends" (it should be noted here that every commercial of this type starts off with either "Friends" or "Say, friends"; there are no variations on this allowed) you've seen vacuum cleaners and you've probably thought they're all alike. Well, most of them are. But just take a look at this beautiful new Windswept—it's the 1952 Model 14B which you've been hearing so much about. Now, see that ash-tray? Full of ashes and clgaret-butts, isn't it? Well, I quickly put on this attachment, takes only a minute or so—there! Oops, hurt my hand a little, but it's nothing, it's nothing. Now just watch this wonderful 1952 Windswept go to work! (He dips cleaner, attachment into ash-tray and immediately all the cigaret butts become jammed in the attachment's mouth and stay there. Talking steadily, he shakes it a couple of times and then bangs it on the table, but the clgaret butts remain jammed. We then cut back to a long shot and he continues, as follows.) "Friends, I don't know how else I can show you what a really great machine this is. Yes, it's guaranteed," etc., etc.

The important thing to keep in mind in the Seatwell System is that no matter what happens during the commercial, you just go on as though the appliance had performed the way it was supposed to and hope that the viewers all have seven-inch screens or a dis-

'c (Codtinued oh page 50)

Radio—An Old Hat With a New Band By JOSEPH H. McCONNELL (President, NEC)

Radio and television have embarked on their greatest partnership venture. They have teamed up to bring America, by word and picture, the most thorough coverage of political events the nation has

venture.

The goal of this dual venture is a fully informed electorate—an electorate capable of making the best possible decisions because of its intimate acquaintanceship with the leaders and the issues of 1952. I think we will approach that goal; I think next November will see the purest expression of ballot-box democracy in our history.

Already, millions of Americans have a next-door-neighbor kndwledge of our major presidential candidates. They can give you an opinion on which ones have a low boiling point, which ones look an issue, straight in the eye and which ones are adept at the give-and-take of informal debate. They can do this because television has provided an unparalleled opportunity for character study of the men who seek to lead the nation.

For 17,000,000 Americans who own home received the comment of the living room.



men who seek to lead the nation.

For 17,000,000 Americans who own home receivers, television has shifted the Chicago conventions to the living room. And television has ranged the campaign fronts for them; it has peered with an impartial eye at a rain-soaked man in Abilene, a determined senator in Ohio, at a door-to-door campaigner from Tennessee. It has shown every candidate in moments of tension or elation or concern; indeed, no unguarded mannerism has escaped the searching scrutiny of the camera, In summary, television has made the political leader a living, breathing reality to Americans everywhere.

By November we articipate more than 18 000 0000 sets in use is the

mg reanty to Americans everywhere.

By November, we anticipate more than 18,000,0000 sets in use in the United States, reaching an audience of nearly 80,000,000. For the first, time, approximately half our people will be able to see the day-to-day developments on the national political scene. And certainly by 1956 nearly every American voter will be within televigion range.

This, perhaps, is the more spectacular half of our partnership venture. But it should not obscure the vital role of radio in the joint effort.

National campaign coverage is old hat to radio. Yet, this year's coverage plan is more elaborate than ever, and it will effectively supplement the television schedule. There are 105,000,000 radio sets in this country today—an all time record—and a sizeable percentage of these sets will function in areas where television can't reach.

Why Stay Home?

Remember that much of the national campaign is being fought during summer months, the vacation months, when millions of Americans are at the seashore, at mountain resorts or on the highways. They still want to keep abreast of the political picture, and radio is their link to the developing campaign. Today, there are 25,000,000 car radios alone; and no American, however remote his location, need be isolated politically.

In addition, radio is assuming a new effectiveness because of television. People who have seen candidates on television have a keener appreciation of political programs on radio. They find it's rather like talking on the telephone. The talk becomes more meaningful when they have met at first hand the fellow on the other end.

We at NBC have realigned our organization to fit this partnership pattern. The radio and television networks have been placed under single control. We believe this will promote better teamwork and will result in better listening and better viewing. And it will benefit not only our political coverage, but every type of entertainment and information program.

It should, for example, promote a more efficient use of our artists.

Will assure balanced participation of our stars on both networks;

Will permit more coordination of schedules between radio and telesion. And it will give us a firm basis of parallel growth in the

This becomes of particular importance because the formula for television expansion has been announced by the Federal Communications Commission. The extension of service through radio relay stations and coaxial cables is already under way. New stations are the next order of business. Soon television will move up the scale to a full national service.

And it is our firm intention to see that radio continues to march abreast of television in this expansion era. The teamwork fashioned through political coverage will set a pattern for years to come.

of Time & Spots

By EZRA R. BAKER, JR. (Director of Sales, Intl. Movie Producers' Service)

The most valuable element in the producing of a one-minute TV spot is that which everyone in television is fighting against . . .

TIME!

Time for creative thinking.
....time for scripts and storyboards.
....time for approval.
....time for bids.
....time for awarding contract.

Time for casting.

Time for casting.
... time for sets.
... time for props.
... time for recording.
... time for shooting.
... time for printing.
... time for rushes.
... time for re-shooting.

Time for artwork.
... time for approval.
... time for animation.
... time for shooting.
... time for opticals.
... time for approval.

Time for editing.
....time for interlock screening.
....time for re-editing.

Time for acceptance.
.... time for composite prints.
.... time for delivery. And even TIME to buy TIME at the right TIME.

Did someone say, "TIME is MONEY"?

When there isn't enough TIME . you're not only spending more money, but getting lifers yet.

'Cantor and Me'

By EDDIE DAVIS
As Told to Al Robin

The one-time taxi driver who climbed out of his cab to write gags for Eddie Cantor, and went from there to pen three Broadway hits, looks back upon his hilarious days with the Banjo-Eyed comic.

Yes, that's me. I'm the guy Eddie Cantor took off a taxicab and hired as one of his writers. That was 18 years ago, and since then a lot of words have been written about the incident, and also about some of the experiences I shared with Cantor during our association. Perhaps you've read about one or more of them. Many of these tales were fact. An equal number, however, were fiction and probably created and tossed into print because they were thought to make good reading. Here, then, is the real story of my days with Cantor—as seen through the knot-hole on my side of the fence.

As a kid fighting for survival and the good many the good man

As a kid fighting for survival and the good name of Davis down on Manhattan's East Side. I was exposed to an old bromide. Give or take a syllable, it went, "If you want to amount to something, hitch your wagon to astar." A harmless little phrase, maybe, but it haunted me as I grew and I was never able to completely dismiss it from my mind. Probably due to the personal irony involved. You see, I wanted to amount to something, and pretly desperately at that. But I didn't have a wagon—or for that matter, much of anything else. In fact, where I was raised, if you had ears you were either a girl or a sissy. To give you a better idea of our circumstances, there was the time my mother took all 11 of us kids to the photographer. He was running a sale. "What are your rates?" she asked.

"Ten dollars a dozen."

"Ten dollars a dozen."

"Ten dollars a dozen."

"I'll be back next year," she said. "I only got 11 now."

At length, however, I realized what in the neighborhood was looked upon as the dizzy height of prosperity. Two pairs of well-ventilated pants and a taxicab. I thought it best to hang onto the pants, but now I started casting about for a star to hitch my American Cab Co. wagon to. Since they all seemed equally distant, I decided to take a whack at the brightest of them all. And that star was Baddie Cantor. Eddie Cantor

Eddie Cantor.

Back in 1933 when I was driving my cab around the Times Square area, it seemed that on Sunday nights between eight and nine o'clock a peculiar phenomenon was taking place. The whole world was staying home to listen to Eddie Cantor. Now I'm sure that was fine for Eddie Cantor and the whole world, but for me it only meant that during his program time I couldn't get a call for my taxi. Without even knowing it, Cantor was killing an hour's worth of my Sunday evening business. A crisis!

Star of the Cab Circuit

To make matters worse, as I had been sitting in my cab listening to Cantor, I knew that I could write material for him if only I could get the chance. You see, I had gags and routines that had made me the star comedian to my fellow cab drivers, just as Cantor's gags and routines had made him the star comedian to millions of radio listeners. As I figured it, one reason Eddie Cantor made more money than I did was because there were more people listening to the radio than driving taxicabs.

The problem then became one of setting to him with

more money than I did was because there were more people listening to the radio than driving taxicabs.

The problem, then, became one of getting to him with my jokes. This, I was to discover, would be no harder than walking into Fort Knox with an empty suitcase.

At first I tried waiting for him with my cab in front of NBC. Cantor, however, invariably made his appearance with a convoy of friends and studio executives. Obviously people with money. Upon seeing my cab, though, they showed a definite preference to walk rather than spend any of it. I next attempted getting into his studio after program time, hoping to meet and bombard him with a stream of my gags. The idea was fine, but one thing prevented me from gaining entrance. Namely a regiment of doormen and ushers. For a while it looked like I would be executed before my idea was. I just had to take one step in the direction of the stage door and they acted like they were the entire Notre Dame football team and I was a fumbled ball. Finally, after three weeks of getting nowhere with this basic training, I hit upon the gimmick that was to solve the problem. I rented a chauffeur's uniform and set out for NBC. Parking my cab around the corner, I waited for Cantor's show to be over, and then marched blithely to the stage door. I now informed the guards that I was Eddle Cantor's chauffeur.

"Let me in. I have to tell him where the car will be." This not only turned the trick, but now they held the door open for me.

Once within I-took off the rented coat, pinned on my

en for me,
within I took off the rented coat, pinned on my

Once within I took off the rented coat, pinned on my taxi badge, rounded a corner in the corridor and was astounded to find myself face to face with Eddie Cantor! Providence was with me.

"Mr. Cantor," I announced, "my cab is outside. I'll be waiting whenever you're ready." It had happened so quickly I didn": have time to get nervous. And Cantor, having no reason to say "No," replied with a detached "Fine. Be out front in five minutes," and entered his dressing room.

dressing room.

I'll never forget that taxi ride and neither will Cantor.

At the time, however, he didn't think either of us would live to remember 1t. It had rained all afternoon so the streets were pretty slippery as I asked, "Where to?" and careened down Sixth Avenue at 50 miles an hour. Cantor replied in a low scream, "Take it easy, will you!"

As I turned to answer, he roared, "Watch where you're going!"

I tried to reassure him. "Do what I do-close your

"At least drive in a straight line!" he pleaded. You're weaving like a drunken basket-maker!"

"Listen," I said. "I don't tell you how to put over okes—don't tell me how to drive a cab."

Thinking the time right, I proceeded to hit him with a ne of my Sunday gags. But whenever I turned around his, I thought, is a very edgy guy. He probably works to hard.

This, I thought, is a very eugy out too hard.

"If you don't slow down," Cantor warned, "we'll wind up in a funeral parlor, and you can't tell jokes there."

"Use my gags and you'll have the world at your feet."

"Watch where you're going or I'll have a tombstone at my head."

Having 'sufficiently softened him 'up. I belied home

my head."

Having 'sufficiently softened him 'up. I balled home.

a nifty. "You say to your announcer, Jimmy Wallington, 'Jimmy, what does NBC stand for?" And he replies, 'National Broadcasting Company.' Then you answer, 'What - and all the time I thought it meant NOTHING BUT CANTOR!!"

CANTOR!!"

"T'll buy that!" he snapped. "But if we're both dead before I reach home you won't get a nickel. LOOK OUT!"

We had missed a truck by a worn coat of paint.

"Stop the eagh," he shrieked, "I'm walking!"

"Fine! And I'll drive slowly along the curb and tell you some more jokes." Cantor was trapped.

By the time we arrived at his hote!, I had sold him five jokes. Once there, Eddie said, "I'll pay you \$20 for every gag I use. Here's a hundred as a starter. Buy some life insurance." With that, he reached for the cab door and freedom, door and freedom,
"Wait a minute," I reminded.
"What?"

"There's 80 cents on the meter!"
Driving home, I awoke my mother and displayed the 100. "My God! Eddie," she groaned, "you've sold the

From Taxis to Taxes

After surviving several of my hair-raising chariot rides and buying a few more gags, Cantor concluded that his life would be safer if I could sell my taxi. To facilitate this, he gave me a permanent job on his writing staff. I was in. Without quite knowing it I had taken the long stride from taxis to taxes.

When I told my mother that I was working for Eddie Cantor, she directed all the neighbors to be sure to hear the program. "My son," she said, "is going to make Eddie Cantor a big star." Sometimes I wondered which of

Eugle Cantor a big star." Sometimes I wondered which of us should have gotten the job.

That was the beginning, however, and from then on a number of things happened that stand out vividly in my memory. Like a mustache in Minsky's chorus. Yes—vividly and indelibly. And that's due entirely to the individual with whom the incidents are associated. A guy named Cantor.

named Cantor.

Shortly-thereafter, Cantor went to Chicago to lay the groundwork for a giant benefit show. He figured to be gone several days. Therefore Eddie decided to take his writers along so that the week's program could still be prepared under his supervision, Arriving in the Windy City, he put us up at Chicago's classy Shoreham Hotel. When the manager heard that we were with Eddie Cantor, he got the notion that we'd like some champagne sent up to our suite. Cases of it. It was a novelty at first, but after three days the novelty wore off and the hangover didn't.

On the third day Cantor dropped in to see how the program was developing. He was greeted by three writers—standing around at various angles—and by a bill that read: Champagne: \$310. As you might expect, this came as quite a surprise to him. Of course, the fact that we were able to stand at all, came as an even greater surprise.

Cantor asked the \$310 question: "What's the meaning

Cantor asked the \$310 question: "What's the meaning of this?"

Although we actually hadn't ordered the stuff, we still felt rather guilty about it.

Reeling forward, I volunteered, "To tell the truth, Eddie, it was awful. We're all 'sick from the stuff and it only made us burp, anyhow."

Cantor let the matter drop at the time—in fact, he got whole case of seltzer was delivered to our suite with a note attached. "Drink this," it read. "You'll burp louder and cheaper." I needn't tell you who wrote it. quite a laugh out of our condition—but the next day a We spent the month of December working from California, and New Year's Day, which happens to be my lovely wife's birthday, found us all on the train heading back to New York. When we married the year before, I couldn't afford much of a ring for Helen, and now I wanted to compensate for it. Mr. and Mrs. Cantor were both very fond of Helen. I told Ida that when we reached New York, I'd appreciate it if she helped me pick out a diamond wedding band for the occasion. Ida agreed and immediately told Eddie about it. Upon hearing the news, Cantor wired ahead for flowers, hors d'oeuvres and champagne. It was all delivered at the stopover in Chicago, and from there to New York we were Eddie's guests as he tossed the most elaborate party for my wife that the Super Chief ever saw. To top it off he presented Helen with a final package and told her not to unwrap it until we arrived in New York. When opening it in our hotel, we found a dozen beautiful towels—marked PULLMAN. Cantor is as fast with a gag off the air as on it.

Join Cantor and See the World

Join Cantor and See the World

We must have been in Manhattan all of three days when Eddie decided that it was too cold to get any work done. He packed up the entire company and we were off to Florida. Talk about travelling—for seeing the world, working for Eddie Cantor was better than joining the

Navy.

Cantor broadcast from Miami all that winter, and it wasn't long before he became more important to Florida than oranges. He would open each show by saying, "Here we are again, Ladies and Gentlemen, broadcasting from beautiful, sun-drenched Miami Beach." The California Chamber of Commerce must have committed hari-kari.

We were still in Florida when one day Eddle proclaimed, "I have a new system." As three writers reached for the Hialeah Scratch Sheet he said, "No, no. This is for the program."

Said system was the inauguration of a Sunday afternoon preview broadcast. We would then devote the interim hours before radio time to brushing up the script, polishing off the rough edges and generally profiting from the audience reaction of the afternoon. The idea worked out well. During the previews, the writers would be out front listening to the show for weak spots. We made note of any material that came to us during the run-off, things that could be used to strengthen the show for that evening. While viewing one of these tryouts, it seemed to me that this particular show wasn't up to the usual standard. I sat there writing away like mad, devising new bits to hypo the program. By the time it ended I was sure I had sufficient new material to fill the bill. Picking up my notes, I rushed back stage where I found Cantor talking with a group of people. There didn't seem to be anything about the gathering, so with my usual enthusiasm I burst into the conversation about as casually as a hydrogen bomb. "Don't worry, Eddle—I've got the whole show—all new gags, it'll be great!" He said he'd meet me at the hotel in an hour and quietly asked me to please leave the studio. Back at the hotel my wife told me that she had just heard from Cantor. He explained that the Said system was the inauguration of a Sunday afternoon (Continued on page 56)

Getting So a TV Comic Doesn't Know What To Steal First



sions of the comics, as though it were an International Harvester going through Kanass.

If there is ever an old-age pension fund set up for anybody of working people the comics of television should have at least twice that in their old age, if they live (which I doubt!), for their attempt to hold the fickle knobtusiting public of the television audience.

Take your stars today . . Red Skelton, who has been a smash in his first year, now has one of the Mayo brothers doing straight for him . . . The Perfect Fool, Ed Wynn, can't remember what hat he had on last . . . Abbott and Costello, with their bladder in shreds, don't care who's on first . . they want to know who they're going to follow . . Milton Berle, Mr. Television himself, has used up so much material he's stealing from himself . . Fred Allen, the wit juggler, is now at the DuPont factory in Wilmington working on a transparent camera so that the studio audience can see the comedian.

All this is happening while Arthur Godfrey, old Fort Knox with wrinkles, just drawls along, loaded with charm and a big audience.

I guess the big event of TV this year was Bing Crosby's debut on the Olympic marathon, where old Happy Hips really scored . . And also looked like Gary . . Smart fellow, Bing . . He has a used car dealer for a makeup man. . . Phill the three looking at the camera, and the two red eyes on the camera staring back . . This was a great show . . And almost everyone in Hollywood participated in this flicker filibuster . . Too many of these telethons can't help the theatre business, so we must pick our spots . . Otherwise it's like spitting in your own eye . . Now that everyone has his own theatre, and some of the furniture companies are putting out living room chairs with built-in popcorn . . And the audience can see the boxing bouts, conventions, ice-capades, movies, and all types of entertainment without taking off their pajamas.

and all types of entertainment without taking off their pajamas.

Most of the picture studios have the big stars and thus should only produce attractions that lure the loot . . . I think that every movie company should produce, at once, an all-star movie, utilizing every name they have under contract in one big revue picture . . . To spearhead this promotional movement aimed at getting the movie-going public into buying tickets again.

Certainly big pictures like "Star-Spangled Rhythm," "Zlegfeld Follies," et cetera, can't do anything but make money for the studios and also provide the exhibitors with an opportunity for great exploitation of name values. . . No doubt about it, the competition is pretty terrific, but this is no time for the picture companies to lose courage . . "The Birth of a Nation" cradled the picture business, which will go on to new heights, in the face of this new challenge, if new thoughts, new ideas, and especially ney and more flamboyant ideas of exploitation are employed.

Berle Boils as Rome Burns



I love Italy. After 39 weeks of TV (Tired Vaudeville), a vacation here is just what I need. I'm tired out from being funny this past season, so I came to Europe for a rest. But what heat!

The temperature here is as high as I wish my Nielsen was.

Who can be funny in this weather? Dante must have written his "Inferno" in my hotel room. They must have known I was coming because, as I walked over to the elevator, there was a sign saying "Lift." I got up on the wrong side of the heat today. Some friends had invited me to go to Tivoll. (You know, Tivoli spelled backwards means "I love it.") (Cops, Betty Kean!)

I saw Orson Welles out in front of the Excelsior Hotel. We chatted for a few minutes and had a million laughs. None of them mine.

Sophie Tucker ambied by and for the first time I realized that her billing is correct: Last of the Red HOT Mamas. Naturally I saw Ingrid and Roberto (Ingrid Schwartz and Roberto Noodlebaum, formerly of the William Morris office.) I've been trying to make the folks here Johnnie Ray-conscious, but I realized that first I'd have to make Johnnie. Ray conscious.

office.) I've been trying to make the folks here Johnnie Ray-conscious, but I realized that first I'd have to make Johnnie. Ray conscious.

There are no picture corporations here, only independent producers. I saw one of those Italian pictures today and don't know what they have to be independent about, Excelsior Hotel looks like Grossinger's on a bad night. The latest rumor is that they are going to get together and make "100 Producers and One Actor."

I wasn't left out either. Cicignola and Tuttibezzi, the Beckman and Pransky of Rome, approached me and offered me a split week at the Colosseum. Incidentally, I understand Beckman and Pransky are doing a Roman version of "Bagels and Yox," called "Pizza and Squigigli."

They wanted me to appear on TV here and I happened to remember some old Clark and Verdi scripts. I sang my theme song, "Nero You," followed by another chorus of "Lire You." I did well on TV here, but think Caesar (Sid) could do better. I might produce a show to outdo Mike Todd's "Night in Venice," titled "Night in Rome," but might have to settle for Canal Street.

Getting back to the picture business, it really is booming here. I met one producer who hadn't made a picture all day. But all in all, Rossellini has been crowned the best "producer" of them. 2111, 22 c. (1) 3 3 (10 c. 1) 1 2 2 1

'H'wood, N.Y., or Europe?' Depends On Where Your Story Will Be Told Best

By DOUGLAS FAIRBANKS, JR. (President, Douglat Corp.)

Hollywood.

Somehow the impression has gotten abroad that the answer to TV's vexing economic problems lies in European production. As a result, London is jammed with newly arrived television entrepeneurs, complete with script and other accourtements ready to open offices and go to work.

The period of disillusionment sets in very quickly. Stage space is at a premium. The economy.



coolie wages, either. Eyen office space is hard to come by.

When I arrived in London some months ago to set up one of the first American TV outposts there, I was hailed as a trail-blazer by the British press, which envisioned a whole new activity in the entertainment field which would provide jobs and badly needed American dollars. This has come to pass and, it is hoped, will flourish with time—but I believe it is important that the American producer planning to transfer his activities abroad carefully assess his position before taking this vital step.

We were able to surmount such basic difficulties as adjustment to a new way of working; language differences—and, believe me, there is English and English; a different tempo and set of values; because the Dougfair Corp., which I head, has long been established in England where we recently completed the production of two films for the American market—the Bette Davis-Gary Merrill starrer, "Another Man's Poison," and "Mr. Drake's Duck."

But even we had to make allowance for some basic differences.

Duck."

But even we had to make allow-ance for some basic differences which I should like to list on the chance that they might be of some help for videoers studying travel folders.

Different Economy

Let's take this matter of economy. The British work at a different pace than we in Hollywood. Hence the ordinary two and a half day schedule prevalent in Hollywood TV film production will probably stretch to five. With lower salaries this will still be somewhat less expensive than domestic production, but not nearly as much so as is commonly accepted. Stage space is most difficult to

get. This is the height of the reg-ular film production season and no studio owner is going to tie up his space for intermittent TV produc-tion when more certain and sub-stantial bids from the moviemak-ers are pouring in: Thus we had to film our three productions, "International Thea-tre," "Foreign Legion" and "The Silent Men" at three different studios.

studios.
There is also a lack of trained
TV personnel. This will be remedied as TV activity increases, but
BBC's current video schedules
provide limited training opportunities.

es. There's a bright side to the pic-

There's a bright side to the picture, however.

To begin with, the prejudice and snobbery which has prevented the TV debut of some of our most talented film people simply doesn't exist in England. Virtually every top director and star is vitally interested in this new medium. London is the great melting pot of the theatrical world so that virtually every type of accent—including the American—is available. Canadians do a pretty good job of duplicating our homegrown intonations.

tions.

Europe provides backgrounds which cannot begin to be matched

Europe provides which cannot begin to be matched in America.

I think the most important of Europe's assets for the producer, however, are the locations mentioned above. As a matter of fact, I think this should be the determining factor in planning production abroad. If the script requires the exotic, the historic or the unusual not easily available in the United States, then Europe has these. If this is not a script requirement, then the producer might be just as well off at home.

We, for example, are making our "Terry and the Pirates" series for Official Films in Hollywood. Our three for NBC, especially fashioned with Continental backgrounds, will be made abroad.

with Continental backgrounds, win be made abroad.
Europe welcomes the TV maker and will offer him every cooperation, but again, I repeat, he'd better make his decision on the basiof where his story will be told best, rather than any other considerations.

Christal Gets WGY Biz



"IT GOT AWAY and SO AM I"
Happy Vacation
"IT MEL BLANC



John Cameron Swayze

TV's CURVES

By OSCAR KATZ (Director of Research, CBS Television Network)

As everybody in the industry knows, television's development has been so rapid that, in the past, all estimates have been on the low side, and the crystal balls have been too small. As of the beginning of this year, there were already 15,500,000 television homes. And this figure is expected to rise to 20,000,000 by the end of the year.

A perhaps unrecognized fact is that the potential growth of television lies as much in the current television areas as in the areas without TV service. One third of the nation now owns sets; another third lives in TV areas but do not have sets; and the last third lives in non-TV areas.

In TV sets, the Northeast has reached the highest level, with 50% ownership. The North Central and Pacific regions are at about the national average; and the South and Mountain and Southwest areas have been far below. Incidentally, the importance of future growth of present and new TV markets varies widely by region. In the northeast, for example, if every family within present TV range is were to acquire a set, this would account for close to 90% of all the families in this part of the country. Thus, new markets in this region will cover only 10%.

By contrast, if set ownership were universal in the present Southern TV areas, this would mean that only 45% of the families in the entire region would own sets. Here, then, the markets which have still to get TV represent a large potential.

Breaking all this down to individual markets, here is the development of TV set ownership in the metropolitan districts of three different places as determined by actual month-by-month survey. We picked these cities — New York, Dayton and Birmingham — to represent different present levels of TV penetration. New York was picked for a high degree of penetration; the next city for an intermediate level of 49%, and the third for a fairly low level of 30%. The most striking feature of a chart of the three growth curves is that, though they are on different levels, the lines are similar in rate of growth.

As far as cities which will be getting TV in the future, I expect that the growth of set ownership will follow the same kind of curve shown with one important difference — i. e., growth will probably be at a faster rate during the first few months after a station goes on the air. This is because television itself should have even more appeal to the

That Premature Requiem

portant at times for the emotional well-being of an individual.

A perfect illustration of this point comes to mind in Kathi Norris' "Escape With Me" radio show. In this weekly series, Kathi invites the audience to escape to faroff lands for intriguing stories. She can say, "Now let's go into the wilds of the Amazon jungle" and the listener's imagination takes him into that jungle. He closes his eyes and, for that half-hour, he IS in the jungle. Just try that on television. Of course, you could film the story in the Amazon jungle to achieve reality, but, after the first show, you'd file a petition in bankruptcy. Try it in the studio and who would believe the authenticity of your set? Even the most naive vlewers would laugh at anything you would present as a real jungle.

So we see that the full play of imagination—possible ONLY IN RADIO—is a decided asset for entertainment.

Hypnotic, That's What!

I never did like to go to fumerais especially when the "corpse" is not dead.

That's why I resent the flowery memorial services frequently held for radio. While radio is far from being a lusty youngster, it most assuredly is a vibrant, husky adult in the prime of life.

Let's face it. Radio will always be important because it is the only true medium of escape—that is, complete escape. When one goes to the theatre or movies or watches a TV show, he is always conscious of his surroundings. In the legitimate or motion picture theatre, the surroundings. In the legitimate or motion picture theatre, the surroundings walls are always present. The stage or screen is there to be seen. The actors are there to be seen and, in many instances—all too frequent—are there to be seen and, in many instances—all too frequent—are there to bring us back to reality. The same applies to television, too, of course.

Radio, on the other hand, obliterates everything—repeat, EVERYTHING—but the voice. The listener can settle back in an easy chair (or lie on the floor, for all we care) and close his eyes. No is to far announcer to distract him, no beautiful hair to remind him of his bald spot—no nothing. Just a voice. So he listens and escapes completely. And, escape, according to many psychologists, is important at times for the emotional ewell-being of an individual.

A perfect Illustration of this point comes to mind in Kathi Norse's "Escape With Me" radio show. In this weekly series, Kathi in the tites the Amazon jungle" and the listener's imagination takes him into that jungle. He closes his eyes and, for that half-hour, he IS in the interest imagination takes him into that jungle. He closes his eyes and, for that half-hour, he IS in the interest imagination takes him into that jungle. He closes his eyes and, for that half-hour, he IS in the interest imagination takes him into that jungle. He closes his eyes and, for that half-hour, he IS in the imagine that has previously been set up. This actual visualization bort. In the listener w

the image that has previously been set up. This actual visualization bars a full rapport,
What all these remarks boil down to is very simple. Don't make any plans to attend radio's funeral. Actually, you ought to start saving your pennies to present it with a gift on its 50th birthday.

GENE DE YOUNG BUYS KERO, BAKERSFIELD

Hollywood, July 15.

Paul Bartlett announced the sale of KERO, Bakersfield, to a group

From a sales point of view, it is equally important. Oh, yes, I've known all about the Chinese proverb that one picture is worth 10,000 words. But they didn't have television when that maxim was concorted. Please don't misunderstand me. Video is a powerful selling medium. But, drawing an analogy, and I think it's a sound one, hypnosis is like radio—it, too, obliterates everything except the voice. The hypnotist, with several irrelevant exceptions, can make his subject obey his will. That's the way it is with radio. The listener hears merely the voice, suffers none of the distractions referred to above, and can easily be sold. (There are plenty of other distractions on TV, too. How many times have you



* NELSON CASE

SELLING AMERICA TO AMERICANS By FREELON M. (NAT) FOWLER (Manager, TV Film Programming, ABC)

Private Industry, without actually comprehending it, is, at this writing, responsible for some 832 half hours of broadcasting in its own interest over one New York station alone without huying air time. And this in any broadcaster's ledger amounts to about \$1,500,000 of would-be billing's year. How many of these broadcast times are you taking advantage of? And if not any, why not?

Agencies such as Young & Rubicam, Kenyon & Eckhardt and BBD&O have learned there are institutional gains to be had through the medium of no-charge television programming which veritably every station in the country offers them with regularity. Companies such as Standard Brands, Shell and Standard Oil, United States Steel have learned this too. To you who have not boarded the bandwagon yet let us review the formula—for years industrial film makers have been convincing you of value derived from production of industrial films designed to either inform your employees of your operation, instruct schools, clubs, and other groups of your operation or for consumption by the public at large in clubs, churches, and other meeting halls. Now television offers you itself as your exhibition medium. Your films have probably included obvious direct advertising copy which under commercial competitive broadcaster operations would render them unusable without first buying the station's time for airing. When these plugs are removed, in nearly every case informative entertainment remains without aftering the story line. And usually the direct advertising can be removed in such a manner that even the producer, unless he has a script in hand, is unable to notice the deletion.

Broadcasters have an obligation, a desired obligation, to inform as well as entertain the home viewer and we have learned that we can also sell Americans America at the same time by showing its industries and vast resources, its habits and resulting standard of living. Once you have gone through your vaults and weeded out your film which would interest a broad audience we broadcaster

Central Clearing House

Central Clearing House

As a broadcaster, and undoubtedly my colleaguer concur, I have often wished for one central clearing house for industrial film. Perhaps this writing will move one of the industrial press to set out on such a project or perhaps an agency may result representing intra-industry film availabilities to serve all television. But in spite of this unchartered field we have unearthed some 5,000 industrial motion pictures which, though not all acceptable for broadcasting for one reason or other, have been made available by private industry. These have come from over a thousand sources with which we keep in active contact so as to avail ourselves of new material as it may be loosened for television broadcasting. Newspaper listings show some eight hours of such programming as I have described on one local New York station alone in one week this year. If this schedule should keep going the year round we would be offering the combined American industries some 418 hours of no-charge time per year. Imagine the public service relations achieved if only 50 of the present television stations in this country were introduced to your availabilities.

Specifically to the stations—space in Varnery available for this subject does not allow inclusion of more than a handful of companies interested in our program. For your starter here are a few: all the boat lines, airlines, railroads, Underwood Typewriter Co., Pan American Coffee Bureau, National Cotton Council, Milliken Fabrics, Standard Brands, Bituminous Coal Institute, Bell Telephone Co., all major oil companies, the larger steel companies, insurance companies. And for series presentations there are excellent sources ready to serve broadcasters. They include the U. S. Chamber of Commerce, the American Legion, Boy Scouts of America, the Industrial Home for the Blind in Brooklyn, AAA of New York, National Safety, Council, Canadian National Railways. Though not addressed principally to government, it would be only fair to include the various fine films available



KEN ROBERTS RADIO AND TV



John Cameron Swayze

Putting the Props Under Television

By NORMAN and: IRVING PINCUS

Most producers hand their packages over to the networks and let them take over the mechanics of designing and building sets. As independent producers, we like to handle every phase of production ourselves. We believe this makes for more efficiency and better economics. We maintain our own set designer, our own builders and our warehouse. designer, our our warehouse.

This means considerably more work and responsibility for us, but it gives us closer control of our shows and enables us to keep within budget. It also enables us to build up a "library" of props and scenery. cenery.

The costs of producing video shows are ballooning so rapidly as to frighten most sponsors. Dramatic shows are particularly expensive. The basic costs even before the cast is engaged are colossal.

colossal.

There are ways of controlling such costs which we have learned through experience. We have never exceeded our budget, even in times of emergency. One week a fire in our warehouse destroyed several sets, including the one we needed for our next "Ellery Queen" show. Putting our staff to work on a 24-hour basis, we were able to replace the set in time for the show. True, it cut a dent in our profits, but it didn't cost our client anything.

Because we are so familiar with

Because we are so familiar with our sets, and build them so they are demountable, we can use them over and over again. You'd never know it's the same set either, because of the way they are propped and dressed. And it's not done with pairways. Because we keen the same and dressed. And it's not done with mirrors. Because we keep the same personnel year after year, every-one is completely familiar with his job. This saves time and energy ... and money.

one is completely familiar with his job. This saves time and energy . . . and money.

Producing dramatic shows has become a highly specialized field. Without know-how, the costs can become astronomical. Not only that, but so many things can go wrong, it can give you ulcers overnight. Like having a principal on the show conk out just before broadcast time. This happened to us a few weeks ago when-Betty Garde was hurt in a taxicab accident a few hours before airtime. It was impossible to get a replacement on such short notice, and so we used a kinescope of a previous show, which we kept for just such emergencies. Or like the time Richard Hart, the original "Ellery Queen" of TV, suddenly passed away 48 hours before airtime. It took some tall hustling before we obtained a replacement, Lee Bowman. He did such a fine job on the short notice that he has had the role ever since.

We have never laid down a rule that props cannot be changed at the last minute. In other words, we don't hamper the writer or director if he wants to make changes right up to broadcast time, if it will help the show. Often these changes require alterations in the sets. The hammering may go on until we get the on-the-air signal but we nevertheless do it. Sometimes there's almost as much drama in our own problems as in the show itself and one of these days we're going to do a show based on that. Probably call it Never A Dull Moment.

Arthur Murray Taught Me Ratings in a Hurry

By ARTHUR MURRAY

By ARTHUR MURRAY

If you want to make everybody connected with a radio or TV show dance on a cloud pull the latest rating sheet out of your pocket and show them the substantial gain made since the last rating. Everybody in the industry suffers from ratingitis, whether it be the office boy or the prima donna. Shows are bought, renewed or cancelled because of these ratings. They have been blessed and cursed, praised and condemned, recommended and denounced. If your rating is high, then the rating system is the best in the world. Should the rating drop, then suddenly rating systems in general become very unimportant. Twe known companies to switch to another rating service because it gave them a higher numerical pointage. This did not mean they had more viewers. It just sounded better.

When my program switched from Wednesday nights to Sundays at 9

When my program switched from Wednesday nights to Sundays at 9 on ABC, I had a problem of establishing a good rating at an hour when the competition was pretty keen. The spot had a small rating when we moved into it.

on ABC, I had a problem of establishing a good rating at an hour when the competition was pretty keen. The spot had a small rating when we moved into it.

I observed that the top shows were the comedy programs. Also the ones which featured name personalities. So I realized that in order to reach the public I had to give them stars and comedy. These are the most expensive items you can buy. But you can't stint on costs if you want to get a rating.

I threw my previous budget out of the window and began to buy or stars. Another problem was making the public aware of the program. For years they had been schooled to watch either the "Philco Playhouse" on NBC or Fred Waring on CBS. We had to pull them away from fixed viewing habits. It occurred to me the most effective way to do this was to advertise heavily in the newspapers. I ran small ads every day of the week and the campaign reached a climax on Sunday, the day of the show, with large conspicuous ads. Readers just couldn't miss noting them.

It paid off in more ways than one. After only four weeks in the brand new time, our rating was the second highest on the ABC network. We edged ahead of Waring. We didn't take too much away from the "Philco Playhouse" which proved an interesting point. Rather than cutting into our competition, our newspaper ads helped increase the television audience. People watched our show who otherwise would not have turned on their sets at all. Artists who had been reluctant to do guest shots changed their minds because of the extra publicity these ads gave them.

It seems to me other sponsors might derive a lesson out of this. Especially in a city like New York which has seven TV stations, competition is keen. Sponsors should not heistate to advertise their advertising. Every rating point they gain is supposed to represent almost a million extra viewers, which can be translated into considerably more sales of the sponsors' product. Even if it is costly to raise your rating in a hurry, the added sales make it worthwhile.

Blame the Other Guy! By HARRY WAYNE McMAHAN (President, Five Star Productions)

Hollywood.

"TV film spots cost too much!"

VARIETY started the chant last month, and advertisers from coast-to-

VARIETY started the chant last month, and advertises and coast are echoing it.

"Sure!" say the agencies. "It's the producers' fault!"

"Our hands are tied," say the producers.
Looking at the situation objectively, there is little question but that all three are at fault: advertiser, agency and producer.

First, let's admit that film commercials cost 20% to 30% more than they should. Let's see why:

The Advertiser costs unnecessary expense when:

1. He insists on being a "showman"; trying too much to entertain rather than sell.

He adds too many unnecessary elements to the agency's scripts.
 He goes on the producer's set to "keep a finger in" production—costly factor in any producer's budget.

Now, the Agency costs money when:

It uses inexperienced writers who do not know per-scene costs.
 It does not plan for long range; requires fast, costly deadlines.
 It has poor liaison with advertiser or producer, causing costly re-

- takes.

 And the Producer has his share of blame when:

 1. His sales costs are too high. (Some firms figure 35%.)

 2. His labor costs are out of line; he lacks sufficient constant flow of business for maximum efficiency.

 3. His error incidence is too high, requiring "cushion" in his bid. Yes, TV film spots cost too much.

 Production-wise, Hollywood is showing the lead in how to trim costs. Competition will force New York to do the same within another year.



BILL WILLIAMS *KIT CARSON"

*ponsored by Coca-Cola B

All Pager the Fountry

'Today' as an Experiment. **Bodes Encouraging Manana**

"Today," the morning news prosize man, has now been on the air for six months, and our observations are now conclusive enough to indicate that people will watch television at the early hours of 7 to 9 a.m.

Our program is one that you can take in small or large doses. You can tune in at any time between the hours we are on the air. Whether you stay with us for a short or a long spell of time, you'll at least get the highlights of the news, weather, time, sports, features, fashions, interviews, books, movies, theatre, etc.

"Today," in effect, is a national newspaper, delivered to the homes of millions in 34 cities, from Boston to St. Paul and from Miami to Houston.

ton to st. Paul and from Miami to Houston.

Our program has been geared to give information to the man and woman, as well as the child, of the family. We would like to be informative, interesting, newsworthy.

To get back, however, to the information that I have been asked about—"will people watch a morning program?"—the answer is a definite "yes." The surveys, the ratings, the fan mail, the results that our sponsors have had from this program in the matter of sales and mail response, have given us more than sufficient evidence that the whole idea was sound both on an entertainment and a commercial basis.

Pat Weaver, in a speech made

ctal basis.

Pat Weaver, in a speech made several months before the program was launched, said, "We will change the habits of millions, who, up to now, have gotten their news by radio and newspapers only." I could go on and give you many proofs that the statement has become a reality, but the best proof is to tell you about some of the unsolicited mail which has come in by the basketful, day in and day out.

Typical Examples

Let me cite some typical ex-

"All of us eat our breakfast off the bridge table in the parlor."

"My husband said I should put casters on the TV set so I can roll it around and see it from the

"I used to get all the dishes washed by 8:30—now I don't do a thing until 10 o'clock."

"My husband now dresses in the living room."

"I'm a nurse who lives alone, and it's wonderful to have someone in for breakfast."
"My husband said I could buy a small TV set for the kitchen."
"I would love to keep you on the full two hours, but electricity is so expensive."
The dean of a coult.

so expensive."

The dean of a southern university wrote: "Twenty of us on the faculty now meet every morning at the Faculty Club for breakfast, and watch your show in its entirety. It keeps us well up on current events."

entirety. It keeps us well up on current events."

"Dear Mr. Garroway: Please say' something about the kiddies. They have to get dressed and go to school, or they'll be late.

In citing excerpts from the hundreds of thousands of letters, it is not our intent to merely show that people will write letters to us, but to show that in each bit of fan mail we get a new thought and understanding of why television will attract an early listener.

We have also discovered that, while entertainment is the important factor in programming for television—especially in the evening—a program like ours, which makes news live each day, also attracts millions, both young and old. When we say "news," we go back to the basic meaning of the word — th at we are presenting something "new." And "new" does not have to cover merely accidents, fires, and politics, but also

or leadership.
Dave Garroway, Jack Lescoulie and Jim Fleming, our chief news commentator, are very mindful of those dimensions when they are 'on stage' and are responsible for the ad libs, quips and verbiage tossing.

tossing.

Our list of sponsors has grown and we have had repeated renewals. Sponsors have detected a great public reaction, and at least half a dozen have shown us their confidential figures indicating sharp increases in sales. This, from sponsors who were carrying no other type of advertising at the time and could compare their figures in TV markets against those in non-TV areas.

Most important of all is to have

Most important of all is to have mothers write to tell us that we have become a great influence on the lives of their children.

the lives of their children.

One woman in Boston wrote us that her five-year-old boy tuned the set in at 7 a.m. each day and had thus made viewers of herself and her husband. One afternoon, she said, she heard the child talking in his room. She looked in and saw him, with a toy telephone in hand and a small blackboard, drawing lines over the blackboard and muttering into the telephone: "Hello, Jim Fidler in Washington. This is Dave Garroway in New ling lives of the sour promise we will.



STAATS COTSWORTH

Radio's Top Dramatic Actor" ont Page Farrell, NBC—Marl Frail, ABC—Lone Journey, ABC Special Events Narrator For News Week Dumont and CBS TV

York." This child was merely do-ing what Dave Garroway does each day on the show—talking to the Weather Bureau in Washington, while drawing a Weather Map for

Gamble for Survival

By G. W. (JOHNNY) JOHNSTONE o TV Director, National Assn. of Manufacturers)

Radio and television networks must gamble for survival. What's better than gambling with the future of talent? The field of industry, particularly in science, research and engineering, has developed the university and college scholarship plan to enormous proportions. That's an investment in the future of talent within industry. Why not, then, an investment on-the part of networks—and stations, too, for that matter—for the future "Top 10" in the radio and television firmament? Through the years we've been attempting to sell this idea to the network brass, but so far it has fallen on deaf ears. Reminds us of the time, the morning following an epochal radio broadcast by a then little known news commentator under our direction. Appearing before the executives who controlled the pursestrings of our outlet, we recommended that the commentator be signed up immediately on an exclusive basis "for \$15,000 a year guarantee plus 50% of any income over that figure, the outlet to retain the other 50%."

"What do you think we're in—the gambling business?" we were told. "Let's stick to the radio broadcasting business," they added.

It was less than a week following that an advertising agency got to

told. "Let's stick to the radio broadcasting business," they added.

It was less than a week following that an advertising agency got to the commentator directly, signing him up for a four-figure amount weekly. So what else happened? A clause in the advertising agency's contract included the reading of a "personal message concerning the product," written and voiced by the commentator, as a middle commercial in each broadcast! The guy has been a terrific financial success, the middle commercial still goes—neither the stations nor the network can do anything about that. Oh,'yes, I hear you—time is sold. But it stops there. It is our contention that the original plan would have made more money for the outlet and no one would have been the loser.

'Farm System'

Which brings us to our "investment in talent for the future" idea: why not a "farm system" for radio and television talent? A "farm system" built along the same lines as in professional baseball.

system" built along the same lines as in professional baseball.

Network X—take your pick—owns a half dozen radio stations and several television stations, all strategically placed in major markets throughout the country. Rarely does it present talent which it is developing except from home base. Just as an example, we know of one rather accomplished news commentator who has been employed on the Pacffic Coast by a network for several years, yet has not been heard in a full commentary period east of the Rockies! Is this star development? And please pardon us if we seem to dote on news commentators but we've been working with them for nigh onto 30 years, in fact, helped develop quite a few. But they re talent too!

Our point here is that the petworks should take cognizance of the

Our point here is that the networks should take cognizance of the fact that their owned and operated stations are not only their investment, but they're also members of their own family. An investment in Artist X at one of the owned and operated stations, if that artist has any potential future, is as good as an investment in any network

mail we get a new thought and understanding of why television will attract an early listener.

We have also discovered that, while entertainment is the important factor in programming for television—especially in the evening—a program like ours, which makes news live each day, also discovered that the future of talent at heart; a guy who also has the personality and one of the major league ball teams, he should have the personality and other facets of endeavor that make up our daily living habits.

What he future must bring forth, if show business is to maintain the future of talent at will develop a "farm system." In the program, it good as an investment in any network at the future of talent at heart; a guy who also has the personality and other facets of endeavor that make up our daily living habits.

When we discovered much to our amazement, that youngsters of five and upwards were facinated by our program, it gave us new dimensions to shoot for—a dimensions to shoot for—a dimensions to shoot for—a dimensions to shoot for—a dimensions for the first of the entertainment is the important factor in programming for the way in the even in program is good as an investment in any network at the first of the fir

TV Pic-Making in Stockholm Not All Sweetness & Smorgasbord

By SHELDON REYNOLDS (Producer-Director 'Foreign Intrigue')

Eighteen months ago before I decided to go to Stockholm to make a pilot film for a prospective television series I had my own ideas on what motion picture production was like in Europe. How wrong I was! Now, after spending one year at work producing and directing 39 chapters of "Foreign Intrigue" not only in Stockholm but in practically all the free countries of Europe I have a more accurate and factual knowledge of continental film making.

While Stockholm is our home base, in that we use the facilities of the Europa Studios and do the major portion of our indoor shooting in that city, each week's work in the production of one television show requires one location trip. "On location" for us is a lot different from the Hollywood version: To begin with passports are needed for every member of our troupe. On these safaris I generally take along my cameraman, assistant director, film cutter, script girl, the two American stars of our show, Sydna Scott and Jerome Thor, plus any other essential character actors necessary to the current plot.

On our most recent trip of this type we combined the work of four

On our most recent trip of this type we combined the work of four films and stayed out for two weeks, stopping off for "shooting" in Copenhagen, Hamburg, Vienna and Munich before coming back to Stockholm. This one trip seemingly gave us a backlog to cover four different episodes. But, while we were away with all the important elements of the show production in Stockholm was at a standstill so that we actually had to make up for lost time. And, travel expenses in Europe are not low. For this one-trip the plane fare was well over \$1,000. The transportation charges for our camera equipment were about \$1,500. To this must be added such things as hotel accommodations, transportation within each country, meals for all, salaries for the crew assistants we would hire in each country—a total of \$6,000. The total cost is high but it is the necessary factor in the production of "Foreign

'Socialized' Production

"Foreign

Socialized' Production

Back in Stockholm we have been fortunate in having a crew willing to keep going at the pace necessary for one-a-week production. In a co-operatively socialized country like Sweden all the studio personnel are unionized. But, they still take a few liberties. Once a crew knows that the required number of people are employed there is no longer any shop delineation on the set. An electrician may help you to move a prop or if necessary a "grlp" may handle lights.

Since only my two leads are Americans the rest of the cast must be recruited from the English-speaking actors in Stockholm. While most Swedes learn English in school those who know it well enough to use it dramatically are in a minority. This group is confined to their stage and screen stars. This means that I must use stars, at star salaries, for even mipor roles. While this is a lot less than our standard for stars it is still a good deal more than we pay our extras.

Making a film with one imported star in the cast is one thing. But, working with an entire cast (except one) of actors foreign to the language in which the film is, being made is quite another. And our schedule does not give them time to refer to their dictionaries.

While the studio personnel is highly skilled and I doubt if there are better cameramen in the world than we have on this show they still had to be indoctrinated with our method of working. Most have never been to the U. S. and none have ever seen a television show. Thus even this basic concept of the program was completely foreign. In the beginning it took us two weeks from the time the cutter was finished with the work print until we shipped the finished job to J. Walter Thompson Co. to New York. Today we can do the same job in three and a half days.

As you can see, Europe is not the place to go to in an effort to save money in the making of a small budget 30-minute film. Perhaps a lavish and expensive full-length feature could be made for less money over there. Time and experience do not cut

Blame It on Lack of Vision

Continued from page 38

willing to admit that a constantly growing stockpile of creative talent

willing to admit that a constantly growing stockpile of creative talent is its essential source of raw material.

Every industry has problems and they can generally be solved on an industry-wide basis. Rather than do this, show business prefers its own peculiar sort of masochistic chaos because it, somehow confuses chaos with creation. So, instead of any honest cooperation on an industry-wide basis, the elements of show business prefer to squabble among themselves, remaining a loose amalgam of semi-autonomous but inter-related operations each being run on a gold-rush basis with everyone angling for that one big strike without any intelligent regard for what's been done, what's being done around it, and what the future might conceivably bring forth.

Need Manpower Pool

The Year That Television News Came Of Age

The year 1952 will be recorded as the year that television news came of age.

Speculation has always raged as TV's "magic" news formula, Critics and friends alike have talked of the distant day when someone would discover the ideal way to report news by television.

They can stop speculating. The day has already arrived but the formula hasn't taken the shape they were expecting. They thought of it in terms of a program format; something contained in 15 minutes and bounded by station breaks.

It isn't and won't be that. No earthly news director will ever be able to arrange for the world's big happenings to occur between two station breaks. And television's strength, equalled by no other reporting medium of sight and sound. is putting the news event simultaneously into 17,000,000 homesas it happens!

Basic reporting by television is an atomic blast, a bitter campaign for the Presidential nomination, political conventions, a tour of the White House with the President as guide, a President announcing he would not run, a world series, the top football games and the best prizefights.

That's TV news-reported on the spot with sight and sound, flashed into your living room while it unfolds miles or hundreds of miles or thousands of miles from your set.

That is primary news reporting. But the rest of the "magic" formula, which really is no formula but simple common sense, is the panel show, the combination film and live "straight" news show, the combination film and live telementary, the one or two time-special event. the one or two time special event, and last but hardly least, the audio bulletin for informative purposes. In 1952, then, the TV news pattern is taking solidified shape.

Page 1 Breaks

The panel show not only brings news to its listeners but makes news for other media, For example, the front page breaks of "Meet the Press" and "American Forum of the Air," to mention a few. It would be interesting to know how many viewers, outside of trained newsmen realize Sunday after Sunnamy viewers, busine of trained newsmen, realize Sunday after Sun-day that news is literally being made before their very eyes and piped into their living rooms.

RADIO

'What are the A & P Gypsies Playing Tonight'?

sports of the current season is called "radio-baiting," Almost

called "radio-baiting," Almost anyone can play and the rules are simple for simple people. You lift a very dry martini in such watering places as Louis & Armand's or the Barberry Room, reach away from the check and say to some harassed but loy-

assed but loval broadcasters, "The trouble with radio is there are no new ideas."

The amateur who plays this game must observe one extra rule: he must not listen to the radio. Taking time out to find out what's Taking time out to find out what's really going on over the air spoils fun, because upon discovering that radio is doing some new things forces him back to play another game that was popular last year. That was called "TV Films vs. Live Telecasts."

usually a critic and "radio-bait-ing" is always good for 500 to 750 words on a dull Monday when the writer has exhausted his paens of praise for Kukla, Fran or Mollie Berg. The professional who indulges is

As one of those intrepid souls who has a deep and abiding faith in this sound, solid advertising medium known as broadcasting, I have been subjected to "radio-bait-

vorite news format—a 15-minute roundup of the news; except that here, television again reaches into its hag of electronic tricks to bring film of an event minutes old to millions of living rooms. Witness NBC's feat on the Eisenhower speech at Abilene. Fifteen minutes after the General spoke at Abilene a film insert led off the "Camel News Caravan" from New York.

York.

The combination film and live telementary, the documentary of the films, serves still another purpose. It probes behind the spot news, seeks to bring background unavailable in the straight news show for time reasons, and the significance of the events around us. Here, "See It Now" and "Battle Report" have their place in television's overall presentation of news.

The one or two time special event The one of two time special events is obvious. It's Eisenhower's arrival or MacArthur's or a Truman speech to Congress on a vital issue. Or, still a sub-category—the scripted, rehearsed report of the Americal Arabidal Arabidations of the American area. can Medical Association's conven-tion, complete with operation. And Bertrand Russell's ruminations on 80 years of life.

piped into their living rooms.

The combination film and live "straight" news show is actually a pictorial adaptation of radio's fa-other basic news programs directed

I am aware that most advertising men are frightfully busy but I think it is important to the advertiser as it is to the broadcaster that they help us stimulate and encourage the development of new radio programming patterns.

When a time sale is made to

radio programming patterns.

When a time sale is made too often the buyer takes the easy way out and buys some ancient but honorable property that once had a glowing Crossley rating. There are some yeteran attractions around that still have enough vitality to do the job. We've sold them and we have more for sale. But let's not bring back the Cliquot Club Eskimos.

All we want is an ecceptoral.

All we want is an occasional half-hour of a potential sponsor's time to demonstrate that there are quite a few new radio shows available and that they're pretty good. The roster of new CBS-Radio shows includes: "December Bride,"

shows includes: "December Bride," a situation comedy starring Spring Byington and created by Parke Levy of "My Friend Irma" writing fame; "Gunsmoke," an exciting, adult western, the Frank Fontaine show, the Doris Day show (sold for the summer to Rexall), a nightly strip starring Steve Allen, and the adventures of Horatio Hornblower, with Michael Redgrave playing C. S. Forester's seaworthy hero.

For sin time couplit your faces.

For air time, consult your favor-

mercial sponsorship of a big news event was not too tough a hurdle.

Until now, the real concern of the industry's leaders, rightly, has been to get their properties out of the red and into the black. That corner has been approached and turned in many instances. At least they can see daylight after the red days. But there is still need for more understanding and knowledge on the part of top industry leaders to know the detailed problems of a television news presentation.

Technical advances come when

Technical advances come when operation personnel tell the engineers what they need and want. A new type mobile unit, the NBC crash truck, a veritable moving studio, is in operation. The walkietalkie-lookie, television's answer to the walkie-talkie, has already been in operation. We will be refined, its pack transmitter weight reduced and its range improved as it is used and tested. It will permit the "close-in" camera work needed for big public meetings and the crowd reaction at sports events. And as the industry grows, camera sizes will be reduced, power requirements simplified and the on-the-spot pickup made as simple as the radio pickup of today.

Preview or review—1952 is the talkie-lookie, television's answer to

Preview or review—1952 is the year of television news.

Film Comm'ls Don't Have To Be Bad Ones

By WILL BALTIN : (Screen Gems, Inc.)

very clever ideas have Same been embodied into the television film commercial. And some rather poor ones, too. In the latsome ter case, costly errors in judgment might have been avoided if the needed know-how in film making had been harnassed to the effort—before the effort was even initiated.

One of TV's prevailing maladies, One of TV's prevailing maladies, commercially speaking, is the hangover from radio pervading video
departments in many agencies. And
it's understandable. Copy writers
whose alliterative urgings pumped
sense and sales into aural messages
trumpeted through microphones
for nearly a quarter of a century,
suddenly found themselves swept
but the tide of falexision into the

for nearly a quarter of a century, suddenly found themselves swept by the tide of television into the less familiar atmosphere of visual creation on film.

Likewise, individuals with equal competence and experience in the field of "live" TV program production have veered into the agency field and are attempting to adapt their talents to the writing and supervision of commercial film production. production.

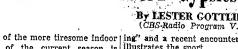
production.

What is needed—and it will come before long—is closer liaison between the advertising agency, on the one hand, and the television film producer, on the other, in the development of an idea from its earliest stages. Top agencies are not short on ideas—good ones. But the moulding of the basic idea into a walloping roll of sales-on-celluloid must be fashioned in collaboration with those who know and understand the techniques of film. making.

Experience has shown that when Experience has shown that when a good idea—raw and undeveloped beyond its basic conception—is tackled in an atmosphere of genuine understanding by agency representatives and craftsmen who know film and know how to pattern a sales message to fit squarely into the television medium, the developed result is not only highly satisfactors—but the concentre of satisfactory—but the economies ef-fected sit well with the sponsor and

satisfactory—but the economies effected sit well with the sponsor and his agency.

In the final analysis, a partnership of effort is essential to the success of a filmed commercial—a well-knit partnership embodying sponsor, agency and film producer. How much better TV commecials on film would be if the following logical sequence of operations were to be adopted by the agencies: first, decide which producer is best sulted to handle their needs; second, be straightforward as to budget limitations; third, eliminate uncertainties attendant to competitive bidding; fourth, develop ideas for TV film commercials in close cooperation with the producer to insure sound production techniques and maximum economies.



One of the more tiresome indoor or of the current season is alled "radio-baiting." Almost anyone can play and the rules are sim ple for si

'The player opened with this gem: "Why don't you fellows have an evening of straight, popular music?"

music?"

I told him that we do have such a schedule on CBS-Radio every Friday; quite good, too.

"Oh," he said, a little deffated, "well, how about a weekend roundup of world news, bringing reports from your correspondents from all over the globe. TV can't do that, you know."

I explained that this has been a

ue that, you know."

I explained that this has been a CBS-Radio feature for a long time and the Sunday session had a happy sponsor.

"Really?" he countered, "well to tell you the truth I haven't been listening to the radio for quite a spell."

I reached for the tab and promised I would have a service man over in the morning to check up on his Atwater-Kent.

Fortunately, this adversary's critique of the mother medium didn't distress me too much. He was not an advertising man but a relative, and you know what they're like.

For it's only when advertising men accost me with "the trouble with radio is there are no new ideas" that I come back fighting. We do have new ideas for radio but the idea we really need is to figure some way to have these fellows listen to them.

And this is not a new problem.

Even before TV new ideas for radio struggled for attention. "Life Supermarket."

For the A. & P. Gypsies try your radio struggled for attention. "Life Supermarket."

at a specific audience—the early morning one. An audience that supposedly didn't have time for elevision—but apparently found

BEN GRAUER

All of these make up television's news report. They correspond in the rough, perhaps, to a newspa-per's basic format of the front page, the opposite editorial page, the sports page and the feature story

sports page and the feature story. This year, as it has every year, since it became a part of American life, television news coverage has advanced. The conventions, one of which will be over when this article appears, will be the halfway mark in the year that television news came of age. Big as the events will be, terrific as their impact will be on the 'political forces within the country, they will be only a part of the beginning of mature news coverage by the 'world's youngest medium for the communication of news. nication of news.

How fast it will reach maturity depends on many things. The economics of the industry, the vision of its executives, its technical ad-

Economies, the routine excuse or not doing many things in tele-ision, should be no serious prob-em. The sale of the convention for not doing many things in ter-vision, should be no serious prob-lem. The sale of the convention coverage of three networks to sponsors proved that if the event is worth it someone will pick up the check. And what is more it proved also that a long time taboo on com-

TRANSMITTER SHIFT TO HYPO SALT LAKE VIDEO

Salt Lake City, July 15. Granting of permission by the FCC to KSL-TV and KDYL-TV to move their transmitters has started a flurry of activity by both stations to rush construction, while video set distributors are hailing the change as a much-needed shot in the arm for retail sales.

for retail sales.

New transmitters will be located atop the nearby Oquirth Mts. at the 9,000-foot level. As result of the move, station engineers predict video audiences in Utah will be doubled, with about 87% of the state's population receiving good coverage. Lee Flint, RCA Victor distributor, says he believes in the neighborhood of 75,000 additional sets will be sold as soon as the move is completed.

Problem of setting up trans-

move is completed.

Problem of setting up transmitters at that altitude can be seen by the fact that KSL-TV was able to get into their site just five weeks ago for the first time since winter snows started to melt, and even at that late date had to blast 40-foot snowdrifts to get through.



JACKSON BECK Actor-Announcer-Narrator

MUrray Hill 8-6600

Estimated TV Film Spot Program Costs

(1952-53)

Costs are those charged individual stations by distributors. Since the costs are figured on a formula based on set circulation in individual markets, the range from low to high in most cases is based on prices charged Albuquerque and New York. Price per station for certain shows, as listed, is based on a percentage of the station's Class A rate, which also reflects set circulation.

١		Citas	:					ponents of our new video-audio system of communications—
2							-	television.
E	ROGRAM.	COST PER	FORMAT	LENGTH	HOW SOLD	PRODUCER	DISTRIBUTOR.	First, let's take a look at "Live versus Film" and ask, "Who's fighting?"
	dventures of Cyclone Malone	\$38-525	Children's	15	Participating	Consolidated TV.	.Consolidated TV Sales	A few "very long" years ago in 1948-1949—it seems that it was a
1	All American Game of the Week	146-2,000 (Based on	Sports Drama	30 15-30 -	Available Available	Sportavision, Inc Consolidated TV	.Consolidated TV Sales .Consolidated TV	battle between east and west. A
	ig Game Hunt	'A' 'rate) 100-500	Jungle-Adv.	30	Participating	Jules B. Weill	.Explorers Pict. Corp.	mer would argue, "You've got to be on the spot, there is no real
3	ig Town	75-300 100-435	Drama Mystery	30	Available	Gross-Krasne	.CBS	place for film in TV;" while his California motion picture friends
- 6	Chevron Theatre	117-2,250 (Based on	Drama Western	30 30	Participating Participating	Revue Prods. Ziv	MCA .Ziv	would vehemently counter with, "There is no substitute for the
1	Buster Crabbe Show	'A' rate) 100-750	Western	30 30	Available	Jules B. Weill Adrian Weiss Prods	Film Vision Corp.	study and care plus the scope of a filmed program."
٠, (Craig Kennedy, Criminologist Crusade in Europe	111-2,193 125-800	Mystery-Det. Commentary	15	Participating	20th-Fox	.20th-Fox TV Prods.	Soon our TV baby started to grow and it extended itself some-
1	Dangerous Assignment	(Based on 'A' rate)	Mystery-Adv.			Donlevy Corp	.NBC	where in the neighborhood of 2,000 miles on the new micro-wave
	Dick Tracy	48-290 80-500	Children's Drama			tions Sales, IncGalbreath	Snader H. S. Goodman Prod.	feeding formula. Suddenly both sides of the argument seemed to fall apart. It appears that film and
	Dilemma Dr. Fixum Household Hospital	50-400 75-775	How to Do It	15	Participating	Vogue Wright Studios	S.Snader	live were virtually married.
	Double Play Dick Dunkel's Football Ratings Fearless Fosdick	39-781 (Based on	Sports Children's	15	Available	Tel Ra Prods Chas. Guggenheim	.United Feature TV	The Californian, now able to reach the nation from his own habitat, was found to admit, "Say,
	File Facts	'A' rate) 7.50-71.50	How to Do It	5	Available	Kling Studios	UTP	there is something to this live thing." The New Yorker, seeing
	Files of Jeffrey Jones Football Extras	125-750 70-500	Mystery Sports	30	Participating	Lindsley Parsons	CBS	the film advantages, all too reluc- tantly gave way to, "Yes, there's
	Football This Week	78-800	Sports			Norman Sper	.Station Distributors	a real and important place for film." The result—no contest.
	Foreign Intrigue	(Based on 'A' rate)	Mystery		Ballantine- Participating	Sheldon Reynolds	JWT	Let us now take a look at the subject overall and see how the
	Fun With Felix	100-500	Magic			Fletcher Smith	Ted Baldwin	pleces fit! Big Town Conversion
	Ghost Towns of the West Goin' Places with Gadabout	25-400	Drama			Simmel-Meservey		We at Ruthrauff & Ryan have had some particularly good advan-
	Gaddis Great Foodini	65-510 (Based on 'A' ratè)	Sports Children's	15 30	Participating	Beacon TV FeaturesFletcher Smith Studios	Prockter Syndications	tages through which to take such a look and make a proper appraisal.
4	Gruen Theatre Headlines on Parade	117-1,688 35-400	Drama Quiz-News	30 15	Gruen Watch	esRevue Prods United World Films	MCA	Among our shows—live and filmed —is "Big Town" for Lever Bros.
•	Hollywood Offbeat	75-1,775 40-400	Drama Interview		Participating Available	Marion ParsonnetCBS	UTP CBS	This program has had the benefit of eighteen months of live and is
	Hollywood Reel	25-200	Commentary	15	Participating	Erskine Johnson &	. Paramount TV Prods.	now on film. It enjoyed an ex- tremely high rating as a live show, but we felt that an action melo-
	Hopalong Cassidy	(Based on 'A' rate)	Western	60	Gen. Baking- Participating		NBC ·	drama, with the added scope film
	Inspector Morley of Scotland Yard Invitation Playhouse	110-660 115-1,508	Mystery Drama	30 15	Participating		McGraw Assoc.	could give, needed to be given a chance to be put on film. This op- eration has now been on film for
)	Jewel Theatre	(not set) 45-400	Drama General Con	30	Hamilton Wa Intl. Silver	Screen Televideo	(not set yet)	several months, with the retention of its live format and its central
	Little Theatre	50-575	mentary Drama	15 15		Paul Moss		character (Steve Wilson, played by actor Pat McVey).
	Major League Highlights Movie Quick Quiz	58-1,262 125-750	Sports . Quiz	30	Available	Tel Ra Prods Schwimmer & Scott	Tel Ra Prods.	Our expectations for greater scope were realized in being able
	NBC Daily News Report	150-350	News	10	Available		. '	to move outside the studio walls to an actual waterfront, a railroad
	NBC News Review of the Week.	33-275	News	15		NBC News & Spec. Events	NBC	yard, a mountain lodge, etc. Per- formance and portrayal of char- acters improved because of the re-
	Old American Barn Dance Pulse of the City	75-675 50-700.	Music Drama	30 15	Participating Participating	Kling Studios Telescene Film	Telescene Film Prod.	finements which could be made in direction, camerawork, film editing
	Range Rider	125-1,500 50-700	Western Sports	30 30	Participating	Flying A. Prods	CBS	and scoring. We found further that we were
	Royal Playhouse	75-757	Drama	30	Participating	Bing Crosby Ent	UTP	able to gain certain economies for
	Sleepy Joe Speed C'assics			15 № 30	Available	Cardinal Products Dynamic Films, Inc.	DuMont Film Dept.	did not want to enter and antici-
	Stars Over Hollywood	25-400 72-900	Sports Quiz Drama	15 30	Ethyl-Partici	pating United World Films Revue Productions .	United World Films	from re-run use of the product.
	(Fireside Theatre)	60-110	Drama	15	Available	Gordon LeVoy	CBS	In addition to this we have seen the show enjoy a higher rating.
	Stranger Than Fiction Sunkist Premier Playhouse	15-175 (Based on	Human Interest Drama	15 30	Participating	United World Films	UWF	Maybe it's because the delayed broadcast stations or stations off the network are getting specifically
	Tales of Famous Outlaws	'A' rate) 35-275						corrected optical prints rather than kinescopes. But then again,
	Telesports Digest	(Based on 'A' rate)	Western Sports	15 • 30	Participating Participating	Western Adv. Prods. Tel Ra Productions.	Western Adv. Prods. UA-TV	maybe it's because of the other benefits of film generally.
	Televideo Theatre	(Based on 'A' rate)	Drama	30	Electric Cos	Gil Ralston-Jacques	Reynolds Product.	We hope what we have said does
	The Brokenshire Handyman	19-465	How to Do It	t 5	(Available i markets	n 11	teyholds Floduct.	think "Live is Dead" or some other such nonsense.
	mb. Oktoor	00.400				Center, Inc	Princeton Film Center	The newscast, the sports events,
	The Chimps	20-400 55-400	Children's Women's	15 15	Participating	Bing Crosby Ent Emil Velazco, Inc	UTP UA-TV	many other types of programs
	The Sportsman's Club This Is the Story	66-440 24-300	Sports Gen'l Com- mentary	15 15	Participating	Woodruff TV Prod	Woodruff TV Prod.	to envision will carry on hive
	This Week in Sports	(Based on 'A' rate)	Sports	15	Participating	Morton TV Prod Morton TV Prod	Snader Telenews Prods.	types of situation comedy, West- erns and many other types of pro- grams will continue to have their
	Time for Beany	150-175 58-1,262	Children's Sports	15 30	Participating	Bob Clampett Tel Ra Productions	Paramount TV Prods.	place on film. At Ruthrauff & Ryan we have
	Unexpected	(Based on 'A' rate)	Drama	30	Participating	Ziv	ziv	
	Unk and Andy	45-200 55-400	Children's News	15 15	Participating Available	Jack Kenaston Prode	sUnited Artists TV	since the beginning of commercial television. Since 1950, we've had a fully staffed film production
	Washington Spotlight Wrestling from Hollywood	20-260 100-400	News-Com- mentary	15	Participating	Snader Telescription	ne Cnodon	department. We think we see both sides of the coin. And believe us,
	TELEVISION IIVIN TONT WOOD	100-400	Sports	ou or 90	Participating	Klaus Landsberg	Paramount TV Prods.	there are two sides.

(V.P., Director of Radi Ruthrauff & Ryan)

Like the "beat-beat of the tom-tom," or the discordant strains of a convention bloc screaming "Wintergreen for President," we have heard the nightmarish we have heard the nightmarish rhythm of "film tops live," "live tops film," until we have had to stop and take periodic inventory of ourselves and recount the components of our new video-audio system of communications—

The Network And Film

By R. W. SARNOFF (V.P. in Charge of NBC Film Division)

(V.P. in Charge of NBC Film Division)

Only yesterday, as head of Production Units, my world was one of tre me nd ou is comedy-variety shows, rotating comics, multiple sponsors, huge budgets—a tireless, but tiring search week after week to meet the insatiable demands of the TV cameras and the eagerness of the American viewer for new live productions. The enthusiastic public acceptance of "Show of Shows," "All Star Revue," "Comedy Hour," has been most gratifying, and with the return of these great shows in the fall, we have proof that it is real value that counts. But now I face up to a new task that offers a huge challenge and limitless possibilities.

Today I find myself in another world—a place of countless would-be producers, numberless ideas, each one considered by its owner to be the greatest, and the price of translation into production rarely less than \$500,000; more often \$1,000,000. Behind all this is the magic word "Film" and the widely held belief that films are the answer to television's problems. The magic word sparking this new conflagration is not really "Film" but rather "Residuals." To some this period appears as the "gold-rush" of the TV industry, nurtured by an overwhelmingly security complex on the part of producers, performers, and others.

NBC-TV has just established a Film Division to coordinate its film activities, with particular emphasis on expanding its film syndication operations: This is a very interesting step for a network to take.

As far as we are concerned, it is believed that some types of pro-

As far as we are concerned, it is believed that some types of programming can be presented better on film than live, and since we are dedicated to the purpose of providing the best possible programming to the greatest number of people, it is only natural and fitting that we use whatever methods and facilities are, available to achieve this end. It is pertinent, therefore, to point out a few of the things that should be borne in mind by those who are eager to advance the cause of film and those who are eager to preserve and exwho are eager to preserve and expand the stature of the networks.

First, Last, Always: Merit

who are eager to preserve and expand the stature of the networks.

First, Last, Always: Merit

First and foremost, we must ask each time "Will this film or series of films be worth showing?" This could be the kind of programming that the network should include in its schedule?" This criterion must apply particularly when the film under consideration by the network is for syndication use only. In other words, one certain way for the network to maintain its stature and importance is to make sure that it does not yield only to commercial temptation, but that it also judges film programs on their intrinsic merit.

Second, the present great motion picture studios, as well as the independent producers, must regard the television public as worthy of the best that the long experience and creative ability of, the motion picture industry can produce within the financial limitations of this new and expanding field.

Third, and what may seem like an obvious truism to many, but important enough to bear constant repetition, is that it isn't enough to make a good pilot and then coast through production of the series on the theory that once it has been bought the rest is "in the bag." That could lead to unfortunate results for all concerned.

It should be borne in mind that film 'TV' programs must justify themselves on an artistic as well as economic basis if they are to take the place of a substantial portion of live programs must justify themselves on an artistic as well as economic basis if they are to take the place of a substantial portion of live programming on TV networks and stations.

Fourth and last, we must not allow ourselves to be pressured advanced to the programs which we honestly believe can be better presented live. This may sound like heresy coming from on who is responsible for a network's film activity. But the simple fact is that we must do whatever is best for the medium of television. Only in this way can we best serve the public interest which means the interest of the industry as well.

Estimated Network TV Film Program Costs: '52-'53

Overall costs include production expenses, actors, musicians, writers, royalties, directors, etc., but not commercial announcers, agency directors, agency commission or time charges.

Agencies listed by initials are Batten, Barton, Durstine & Osborn; Benton & Bowles; Cunninghum & Walsh; Dancer, Fitzgerald & Sample; Needham, Louis & Brorby; J. Walter Thompson, and Young & Rubicam.

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:	PROGRAM	COST	NET	FORMAT SPONSOR AGENCY PRODUCER
: 1	Fred Allen		NBC-TV	
9				Comedy-QuizOld GoldLennen & Mitchell Goodson-Todman
;	Amos 'n' Andy	40,000	CBS-TV	ComedyBlatz BeerWeintraubJames Fonda
,	Gene Autry	17,000	CBS-TV	Western
	Biff Baker, USA	20.000	CBS-TV	Drama Lucky StrikeBBD&O Revue Prods.
	Beulah	15,000	ABC-TV	ComedyP&G
4	Вешан	16.500	CBS-TV	Config.
•	Big Town			Drama Lever
+	Boss Lady	17,000	NBC-TV	ComedyJack Wrather & Rob-
	("Fireside Thea." Summer		ent)	ert Mann
	Burns & Allen	25,000	CBS-TV	Comedy
	Campbell Playhouse		NBC-TV	Drama
١,	Campbell Lagliouse	12,000	2,20 2 .	Daniel
1		B# 000	(Screen Televideo
	Cavalcade of America	25,000	(not set)	DramaduPontBBD&OJack Chertok
	•		.	Screen Gems
	Dragnet	30.000	NBC-TV	MelodramaFatimaC&WJack Webb
	Stuart Erwin Show	15.000	ABC-TV	Comedy
•	("Trouble With Father")	10,000		Comedy
,		10.000	NDC mit	Promo
•	Fireside Theatre	19,000	NBC-TV	DramaP&G
				(Jules Bricken)
	Ford Theatre	30,000	NBC-TV	Drama
•	4-Star Playhouse	25,000	CBS-TV	Drama Singer
1	Gangbusters	14,000	NBC-TV	MelodramaChesterfieldC&WPhillips Lord
3			NBC-TV	Sports
7	Greatest Fight (stock film).			Sports
	The Hunter	15,000	CBS-TV	DramaPathescope
	("Man Vs. Crime" Replace	ement)		
=	I Love Lucy	32,500	CBS-TV	Comedy
- 1	Lone Ranger, The	17.000	ABC-TV	Western-Adv General MillsDF&SJack Chertok
t	My Little Margie	17,000	CBS-TV	Comedy
s			ODD-1 4	Comedy
,	("Lucy" Summer Replace		A DO MIT	ar i and a management of the control
	Mystery Theatre	13,500	ABC-TV	MysterySterling DrugDF&SRoland Reed
Y	Our Miss Brooks	30,000	CBS-TV	Comedy
-	· ·			(Desilu Prods.)
-	Playhouse of Stars	25.000	CBS-TV	DramaSchlitz BeerLennen & MitchellEdward Lewis
	Racket Squad	12,500	CBS-TV	MelodramaPhilip MorrisBiowShowcase Prods.
				includiana
~	Rebound	18,000	ABC-TV	Drama
S				(Basil' Grillo)
-	Roy Rogers	17,000	NBC-TV	Western
-	Sky King Theatre	16,000	NBC-TV	Western
v	Smilin' Ed McConnell	12,000.	CBS-TV	Childrens' Brown Shoe Co Burnett Frank Ferrin
'n	The Doctor		NBC-TV	DramaP&GB&BMarion Parsonnet
•				
	Wild Bill Hickok	15,000	DuMont	Western
C	You Bet Your Life	25,000	NBC-TV	Quiz
-	(Groucho Marx Show)			1
r				

WGN's 'To Market We Go' Hoopla; Ties In With 1,369 Grocers

With 1,500 divections Chicago, July 15e WGN is the latest Chi station to climb aboard the grocery chain merchandising bandwagon. The Chi Tribune station has completed a deal with the Independent Groers' Alliance for a merchandising tie-in with its 1,369 stores within WGN's coverable area.

cers' Alliance for a merchandising tie-in with its 1,369 stores within WGN's coverage area.

Food advertisers spending a minimum of \$500 weekly for 13 weeks will get a "favored week" in the IGA stores. Sponsor's products during that week will be featured "As Advertised on WGN" will get preferred counter positions and special displays and newspaper ads.

To assure a follow-through at the store level, a weekly spot check will be made to determine the actual number of outlets taking part in the campaign.

Project was set up by William McGuineas, WGN commercial manager, and Orville W. Johler, IGA ad director.

CLAIMS WNOE UNFAIR TO HIS CANDIDACY

New Orleans, July 15.

J. Ben Meyer, candidate for the House of Representatives from the First Congressional District, Thursday (10) asked the FCC in Washington to order radio station WNOE to allot him equal time with Rep. F. Edward Hebert.

In his squawk to the FCC, Meyer stated that James A. Noe, owner and operator of WNOE, told him he was going to pay for Meyer's opponents radio time and television time.

Meyer also complained that Noe is not privileged to give radio time to Hebert unless he gives him equal facilities. He said he was at a disadvantage when he ran against Hebert two years also because of the "broadcasting over WNOE for and by Hebert."

Pro Grid TV Sked
Detroit, July 15.
Four road games, including one midnight show, will be televized by the Detroit Lions of the National Professional Football League next

season. Games will be shown over WWJ-TV, with Van Patrick han-dling the play-by-play. Goebel Brewing Co. is the spon-

There's a Gleam In CBS' Television Eye

These days, there's a real gleam in the CBS Television eye. It's been looking out from an increasing number of television screens with increasing effectiveness, all this year; and what it sees for next season is an even more glittering

prospect.

As I write this, the Republican convention broadcasts are in full swing; and however much we protested before that television was going to be important during the political campaigns, I think most of us are pretty much bowled over by just how important it is. One of the by-products of these broadcasts, I feel sure, is that they're going to oblige us to revise upward our estimate of set sales for the year; for the non-owners in television areas are realizing as these meetings go on that they just plain can't live without it.

Since Variety subheads this is-

Since VARIETY subheads this issue as "Review and Preview," this gives me a good excuse to do some

By J. L. VAN VOLKENBURG (President, CBS Television) By J. L. VAN VOLKENBURG(President, CBS Television)
reviewing and previewing myself. As far as CBS Television is concerned, the 1951-52 season has been our biggest, both in programs and billings. The period from January to May, 1952, showed an increase in gross billings of 91% over 1951's corresponding period—a greater increase both in percentage and in dollars than any other network showed—and there are still no signs of any abatement in the trend. The present summer season shows CBS Television with every one of next fall's sponsors holding his place on the schedule, with the prospect of the same kind of successful summer record they racked up last year, when many of them discovered they had actually won their big audiences at a lower circulation cost than their October-April average. This year may be even more spectacular, in fact, since the political broadcasts, plus the improved quality of general summer programming, are likely to result in an even higher sets-inuse figure than last summer.

To us, the most significant broadcasting fact of the season—apart, of course, from the biggest news of all, the lifting of the freeze—has been a shift in programming emphasis—a shift which has been brought about by and particularly benefited CBS Television. This is the emergence of the situation comedy as the most potent program material on the air, in one short season, CBS Television's "I Love Lucy" has won the largest audience ever to look at or hear a regularly scheduled broadcast. There could be no more striking justification of CBS Television's basic programming philosophy than the success of "Lucy," together with our many other standout programs of the same genre that audiences charish—the warm human grams of the same genre that audiences cherish—the warm, human values of plot comedy, with characters they can identify and look for week after week.

acters they can identify and look for week after week.

This fall, we can look forward to the unveiling of other sure winners in the field; "Our Miss Brooks," "Life with Luigi," the Eddie Bracken and Cass Daley shows, "Life With Father," "Leave it to Dad." Long experience in the situation comedy—as true of radio for many years as it is today in television—leaves no doubt we will lengthen our lead in this area. And then, of course, there's Godfrey, who, when the records of this turbulent broadcasting generation are written, will surely emerge as one of the most influential one-man movements in history, as well as one of its most loved individuals. Once again we can look forward to a season of knowing that everything Arthur touches will turn to gold, both for his devoted audiences and his lucky sponsors.

Fall Planning Board

And there are other big programming plans afoot, running through the whole spectrum of effective television: the "Jackie Gleason Show" which we believe will be not only the most spectacular of the fall entries but will move Gleason directly into the charmed (Continued on page 51).

(Continued on page 51)



CHARLES IRVING LE 2-1100



HOLLIS IRVING LE 2-1100

From 1939 To Korea

By HENRY SALOMON-(NBC Television Producer)

One of the most futile current arguments is being waged by those who think that live shows are better than film on TV, and vice versa. There is more than enough room for both. Why limit a limitless medium? In the final analysis the vehicle employed in transmitting a TV show should be determined by considerations which yield the maximum artistic effect.

with "Victory at Sea" NBC has established itself as the first TV network to complete a series of motion pictures through the use of its own staff of technicians and creative personnel. It is now equipped to move forward, able to cope with all manner of film problems. The unit has been given the broadest leeway to experiment in the development of film for television. Thus NBC affirms its faith in the future of films for television. The series will run to 26 half-hour programs, and will tell the world-wide story of sea power from 1939 to Korea. History on TV obviously calls for a good deal more than merely transferring text-book events onto a screen. TV, like any other mass medium, is nothing if it is not showmanship. The problem is not to patch up a half-hour of film clips and run it through the projector. Rather it is to select and edit the film in such a way that the essence of the event is captured, giving the audience not a blur of mere happenings, but a stirring, emotionally rich experience.

Buried in government archives around the world, abandoned in

Buried in government archives around the world, abandoned in hombed-out theatres, stored in enemy film libraries—millions upon millions of feet of motion picture film have been uncovered, dusted off, and finally brought to the light of modern projection rooms as cutters, editors and directors of "Victory at Sea" have pieced together the naval story of World War II.

Sifting 50,000,000 Feet of Film

We began our project with 50,000,000 feet of combat film from every conceivable source. Our task was to winnow cut the best 61,815 feet of this. In other words, the usable footage for a series of 26 half-hour programs amounted to one-tenth of one per cent of the film we had to work with.

This is the opposite of the problem facing most motion picture producers whose job is to create enough new material to make a film. In order to eliminate the 99.9% of the 50,000,000 feet we had at our disposal, we had to set up an index system of 60,000 cards, just to be able to figure out what we could throw away.

able to figure out what we could throw away.

To complicate matters even further, certain of the footage, which was absolutely essential to achieve our objective, was the most difficult to locate, while other footage which we could obtain by the ton, the most unessential. As an instance, in our desire to portray the story of all naval operations in World War II, we needed 717 feet of 35m fine grain film from the Indian Navy. The first step in procuring this footage was for the Indian Government to send 16m prints by air from New Delhi to its embassy in Washington. The Indian Embassy then forwarded the film to us in New York for screening. From the several thousand feet sent us, we tabbed the essential 717 feet. The 16m film was thereafter returned to Washington and sent by diplomatic pouch to Bombay where a representative of BCA, coordinating the activities of NBC with the Indian Government, finally located the 35m negative, part of which was at Simla in the Himalayas, and the rest in Bombay.

Bombay.

We believe there is plenty of room for a fresh approach in every aspect of historical films for TV—film, script, and music. In no other series ever offered the television audience has the music, for instance, played so dominating a role. Richard Rodgers has written for "Victory at Sea" an original, and the longest, symphonic score ever composed which takes him into an entirely new field of composition and marks a new phase of his career. The Rodgers music, as arranged by Robert Russell Bennett and performed by the NBC Symphony Orchestra, should be a television event in its own right. Combined with the films, which the music was especially created to interpret and supplement, it will lift these programs to a level of artistic excellence which, we believe, will be unique in television.

Along with this pioneering emphasis on music to reinforce the im-

we believe, will be unique in television.

Along with this pioneering emphasis on music to reinforce the impact of the pictures has gone a corresponding de-emphasis of the script. The narration, as conceived for "Victory at Sea," is to serve only as an unobtrusive guide to events on the screen, not as a continuing commentary. It will be heard only where absolutely necessary for clarification, and be withdrawn wherever the pictures and music alone can tell their own story, which is most of the time.

By thus assigning new proportions to the time.

By thus assigning new proportions to the basic elements of filmmusic-script we hope to achieve entirely new effects. How far we will
succeed, of course, only the judgment of the public will determine.
The very fact, however, such experimentation with film is going on is
clear evidence that motion pictures are vital and alive, and their employment on TV gives them added horizons and dimensions.

We have tried to make use of the best techniques employed by Holly-wood and Broadway while recognizing TV is a new medium which demands treatments and techniques that are new, that are its own. In short, we are developing motion pictures for television rather than using television to exhibit motion pictures.

using television to exhibit motion pictures.

It is fortunate that this development came about as a public service. From this broad framework of thinking it is hoped we will emerge with programs, both now and in the future, which approximate our ideals. The combination of the finest in all the arts, springing from integrity of thought and motive, can result in nothing but good. The only limitations are those within ourselves.

GALEN DRAKE SIGNS 7-YEAR CBS PACT

Galen Drake, CBS Radio commentator who handles the Housewives Protective League shows, was signed by the web last week to a seven-year firm deal that also gives CBS an option for his TV services. Web plans to build a video show for Drake, but the contract doesn't preclude his going to another network for TV.

Under his current setup with

to another network for TV.

Under his current setup with CBS, Drake has been doing a half-hour afternoon strip and a 15-minute nighttime strip, both for the HPL and aired locally on WCBS, the web's N. Y. flagship. In addition, he has a Saturday morning show on the network in which Flako and U. S. Rubber are participating bankrollers.

Lou Mindling and Mike Nidorf handled the deal for Drake with J. Kelly Smith, CBS Radio administrative veepee.

Public Service Block Pgm. Idea in San Anton'

San Antonio, July 15. Public service programming has been given a lift at KONO here by a new concept of station manager Jack Pink. A block program idea, the series opens at 7:30 p.m. and runs for some four hours, with some of the toprated local programs comprising the series.

grams comprising the series.

"KONO Forum" opens the parade, discussing pertinent topics of the day. This is followed by "District Attorney Speaks," with a question and answer session on legal problems. "So You Want To Be A Cop," a taped record of events in the life of a San Antonio policeman on a typical night, follows. The final session is presented by Trinity U. students, who receive classroom credit for their participation.



EDDY ARNOLD

On CBS-TV for Chesterfield Cigarettes
Monday, Wednesday and Friday
7:45 P.M. EDST.
Now in 9th year on Radio Coast to
Coast
The EDDY ARNOLD SHOW for
Purina Mills
RCA Victor Recording Artist
Exclusive Management
THOMAS A. PARKER
BOX 417, Madison, Tenn.

Men Spieling Continued from page 42 :

torted picture and won't be able to tell the difference anyhow. I am forced to confess that,

though great progress has been made in dealing with mishaps dur-ing commercials, all is not peaches and cream. There are a large number of emergencies for which number of emergencies for which there are, as yet, no bat answers. Prominent among these is the question of what to do when the announcer suffers actual physical injury. Pitchmen throughout the country are working on this now, and it is hoped that some solution to the problem will be forthcoming by fall when the big programs return to the alreaves, to use a technical trade term. There is very little recognition on the part of the public of the dangers lying in wait for the commercial announcer because of accidents. For instance, I was watching a commercial several months ago in Detroit where the pitch opened with a cover shot of the announcer standing behind a sewing machine. He was to sit down to demonstrate it, the boom man's hand must have slipped or something, because the microphone came crashing down like some sort of Damoelean there are, as yet, no pat answers. slipped or something, because the microphone came crashing down like some sort of Damoclean sword, landing with a loud bong! right on the poor chap's head just as he got seated (this was all framed beautifully in the shot, by the way, and constituted some of the finest action camera work I've seen). For a good, I'd say, 30 seconds, the man just, sat there holding his head, his face contorted with pain, his eyes watering. Then, in a broken voice, he slowly continued the pitch, bravely smilling occasionally through his tears. I don't know whether or not he sold any sewing machines, but I can honestly say it was one of the most, moving commercials I've ever seen.

ever seen.

It is obvious to anyone that neither System, the Seatwell nor the Dolfuss, would be of any value in this situation. As I say, someone will just have to come up with something. (The announcer in incident, by the way, was rushed to the hospital immediately after the commercial where it was found that he was suffering from severe concussion and possible skull fracture. Soon after, he was released, ostensibly cured, but he was never quite the same again and, I understand, later went into programming.)

Another event which remains

Another event which remains vividly in my mind has to do with an announcer demonstrating a vegetable-peeler who had the misregetable-peeler who had the misfortune to remove a large portion of flesh from his left hand with the implement right at the beginning of the commercial. For a while, in spite of the gushing forth of quite a bit of blood, I thought he'd get through it all right, since he had ben peeling beets and the colors blended together in such a way as to lead the viewer to think that it was all merely beet-juice, but, as it turned out, he had a weak stom-

TV and Statesmanship

By ROBERT E. KINTNER

For television, this is a time for strength and statesmanship. Just recently, television has been faced in several quarters with varying facets of the same problem—its right to report major events of great interest to the taxpayer and voter. In each instance, television faced up to the problem. So far it's had a split decision, it won at Abilene. It lost at Chicago to the Republican National Committee

when it was hearing convention contests. And it won! Igain with the Credentials Committee of the GOP convention when it televised the committee's session.

committee's session.

Incidentally that same problem came up in radio here in New York city a few weeks ago, when WJZ reporter Julian Anthony was ordered to remove his radio recording equipment from a session of the Board of Estimate considering the taxt fare increases. Anthony himself was not excluded but, very properly taking the position that the equipment was essential to his professional activity, declined to return to the hearing.

These incidents point the way television should take, that of establishing its equality with every other form of journalistic media.

lishing its equality with every other form of journalistic media.

Television's coverage of the Republican National Convention proved conclusively its right to that equality. Its completeness, its variety, its thorough-going reporting of every phase of the proceedings both from a news and feature standpoint were not only apparent to the viewer but emphasized to every thoughtful observer of television's part in the convention. In an editorial discussing this, the New York Herald Tribune said . "The fascination of the spectacle lies in the way it shows the democratic political processes actually at work. The home viewer gets a more clearly defined understanding than ever before of how candidates are chosen, and possibly, how Presidents are made."

Must Keep on Fighting

On the record it established in covering the Republican convention, television should press vigorously for every opportunity possible to show that it can do its own original reporting of events of wide public interest. It must not be bound and hampered by the whims and dictates of those who would like to make use of it, when it is for their purpose but would deny it opportunity to when and where it will in the service of the public.

Talexicon should press toward that end on every level—national

Television should press toward that end on every level—national, sectional and local. The medium has now been thoroughly accepted by the public for its marvelous ability to bring the news right into the living room. It remains to achieve the same acceptance by all public bodies, not only as a potent medium of communications but as a strong force for public good.

At the same time statesmanship in its use is called for from both the telecaster and those who use the medium. It must not demean itself to partisan or biased journalism. It must remain objective, im-

partial and vigorous.

At the same time, those who expect to use television as a means of reaching large audiences for public affairs must join with the telecaster in making that possible. It has been objected by some that the advent of television into public events has a tendency to create confusion and a "circus atmosphere." I think that it has now been clearly demonstrated that this is so only when there is a lack of cooperation between those in charge of such events and the television industry. I think it has been fully proved that wise planning in advance and sensible consideration of the utilization of television completely obviates such objections to it.

I do not think that those who would attempt to confine television to a narrow and subordinate field will succeed in such efforts. The public already has established its attitude that it has the right to see and hear and this demand will grow as television spreads even farther across the country. I think that any attempts to shackle it as an instrument of widest public information will react most unfavorably upon anyone trying it.

Television has come of age, has proved its ability and its appeal and it's high time everyone both inside and outside the industry comes to realize it.

ach for such things and collapsed on the table right in a tossed salad he had been preparing, the camera remaining in tight on him all the while (most directors seem all the while (most directors seem, to take perverse pleasure in keeping the camera trained on whatever is going wrong, when you do something right, it turns out that the director has moved the camera way back for a very long shot or else has gone into slides).

era way back for a very long shot or else has gone into slides).

And then there are other problems which lack of space prevents me from discussing—how to carry off with aplomb the collapse of the set, for instance. Or what to do when somebody trips over some cables and all the lights suddenly go out, leaving you a mere disembodied voice. Or—and this happened to me in Baltimore—how to get through a commercial when, after you've started, someone discovers that the boom and the microphone have accidentally been left all the way down at the other end of the studio. (I did the only thing I could—i. e., I shouted, hoping to be picked up by the mike some 35 feet away—but it was hardly satisfactory. I was told later by those who saw the commercial that it had looked fine, but the audio sounded like a man crying for help from the bottom of a well, which, now that I think of it, was the way I felt.)

No, we have a long way to go before the world is made soft for

WOAI STRIKERS BACK ON JOB WITHOUT GAINS

San Antonio, July 15. Striking WOAI and WOAI-TV workers were back on their jobs late last Wednesday (8) without any concessions in the 46c an hour wage hike and other demands.

Radio and TV supervisors worked overtime at technical and engineering jobs to keep WOAI-TV going and bring complete cover-age of the Republican convention.

age of the Republican convention.
Seven of the striking workers returned, of the 11 who originally walked off their posts on strike. According to Arden X. Pangborn, manager of WOAI and WOAI-TV, jobs of the four had been filled with non-union workers.

Showerman's Sales Spot In Teleprompter Setup

In a further expansion of Teleprompter Corp., I. E. (Chick) Showerman, formerly national television sales chief for Free & Peters, has been signed to handle all sales of the prompting device to video stations in the U. S. and Canada. Showerman takes over as sales veeper of Teleprompter National Sales Corp., a newly-formed subsidiary of the parent company.

under the new setup, the parent company.
Under the new setup, the parent outfit will continue to supervise sales to networks and for all film uses. Showerman was also a long-time NBC veepee in charge of that web's central division, prior to joining Free & Peters.

IN ON TV ACT

By DEAN MARTIN & JERRY LEWIS

When we set around of an evening thumbing through old copies of Whiz Bang seeking a few bon mots not already filched by Bob Hope and Red Skelton, we sometimes discuss in hushed tones the effect television has had on the only legitimate way left of steeling moneyshow business! What a panic it has created. Two years ago theatre owners, movie producers and Pat Di Cicco sneered it would never make inroads into the sale of ice cream bon-bons and B-Epics but we know it has because we also sell the things on our paper route.

Actors now ignore Louella Parsons and Hedda Hopper and spend their time currying favor with any reporter with granulated eyelids. Nobody cares any longer how their picture is doing in Upper Sandusky but if their press agent tells them he personally arranged that flattering review in the trade papers, the happy grafter is in line for a bonus. Joan Crawford used to command the front table at the Brown Derby. Not any more. It's Space Patrol who gets the privilege of sliding \$10 into the maitre d's canvas lined vault. And the introductions are changing. No one ever says "Meet Clyde Cranston, he's just finished a new picture for Hal Wallis," now it's "Say hello to Kermit Kaufman—he has his own TV show, you know."

"In the cocktail parties." Rooms used to buzz with "long shots," "flocation trips," "L. B. Mayer," but now it's "Micro-wave," "Telethon" and "Pat Weaver." Even the hors d'ouvres have changed. They used to feed people salty caviar and herring so they would have to run to the theatre lobby for a cream soda during the newsreel, but no more. They won't even serve drinks at the parties for fear someone will have to exit the room during the commercials. Film producers and directors formed strong guilds to see-that they received proper billing at the beginning of the picture, but the TV boys are much craftier. They give themselves parts in their own shows and deliver their own credits as part of the plot. Insurance companies are now up-grading policies on film producers-directors. They fear mass su

a few years back!

Also think of the changes TV has wrought right in your own home. It's getting so your wife won't go shopping without light panchromatic makeup and a dress of approved TV coloring 'cause who knows when she'll appear on the screen at the super-market. Even the house dresses have that Hattie Carnegie look, for mama never knows when the mobile unit will pull up for an interview. And little Busser! After Faye Emerson and Dagmar who needs to tell him about the birds and the bees. He knows more about cleavage than Errol Flynn.

You can't help thinking some whimsical spirit thought the whole thing up and is enjoying Haig & Haig and knackwurst on cloud 33 laughing like the devil at the whole beautiful, confused mess he has created.

How They Make Bing's Toupees

How They Make Bing's Toupees

One thing, though, it has given industry a shot in the arm. The girdle manufacturers are a year behind in orders because madam's derriere looks even rounder on a 10-inch screen. Even the riding horse has taken a beating. Look at the tails of the horses you see on the bridle paths. Plucked bare to make toupees for Bing. And after just one appearance! God help the poor guy who doesn't like tea for he's sure going to get it. Didn't Arthur Godfrey say on TV it was good for him? Also who can risk carrying around a cigaret whose manufacturer doesn't sponsor a good video program.

Now the politicians have gotten the message. The political candidate who doesn't have a TVadvisor is like Marllyn Monroe in a diver's suit. He just ain't going anywhere. Nowadays the timbre of a candidate's voice is unimportant. 'First he has to dig which camera is on. What he says won't matter if he has practiced his smile and knows how low to bow.

Let's not forget the world of sport. How can Leo Durocher cuss out the ump with the cameras trained on him and the country full of lip readers. And the baseball uniform has changed. Some teams are even going in for shorts. Next it will be elevator shoes. The spectator isn't even safe. Who can take his girl friend out with his wife sitting at home with the old eagle eye glued to the screen.

Florence Chadwick; the channel swimmer, had problems. She had to have a Ceil Chapman suit made to show off her bountiful charms and even had to learn to breathe differently so her mouth wouldn't look like a gopher hole when the cameras were on her. And the smile. Sure, she cultivated a TV smile. Her public must see her at her best.

Lace Pants & Hadacol

Think what TV did for Gussie Moran. She parlayed a pair of lace pants into the best publicity gimmick since Hadacol. The footbal players are now wearing double reinforced pants. Can you take a chance that a ripped seam will make 6,000,000 women faint? And always the spectator. When the old magic eye points in their direction they smile, stick out their tongues, thumb their noses and all sorts of cute things. It wouldn't be surprising if some of these characters won awards for outstanding performances.

The thing that surprises us the most is the shortsightedness of our government. They spend millions on the atom bomb, condemn thousands of acres of ground around Las Vegas to shoot them off, built a guided missile proving grounds at White Sands, N. M., and countless more millions developing jet fighters—The Sabre Jet—The Super Jet—The Jet-Jet and even the Jet Submarine, yet overlook the most obvious weapon of all. TV. Has anyone ever considered what would happen if an enemy agent ever infiltrated one of the popular home-maker programs? With one siy addition to a cooking recipe they could knock off 20,000,000 guys after breakfast with stomach lumps from the morning pancakes.

Of course our mental wanderings are never complete without think-

grams? With one sly addition to a cooking recipe they could knock off 20,000,000 guys after breakfast with stomach lumps from the morning pancakes.

Of course our mental wanderings are never complete without thinking of our fellow actors. Now theirs is a happy lot. With the motion picture still going strong and TV gaining ground in the stretch drive, these bewildered souls don't know who to be nice to. God forbid you should be seen with a felevision producer if you're up for a role at Fox. But if Y. Frank Freeman is seen laughing at your one joke you might not get that job on "What's My Line?" And of course they have another worry. All that amateur talent. Who can compete with a fat lady adjusting her bra while being pinched in the rear by her boy friend? But they all want in. As a matter of fact, Central Casting with everyone in those blue suits and light blue shirts, now resembles the union hiring hall for the pall-bearers guild.

The actresses are also having a rough go. The television camera hasn't been developed to the fine point of motion picture equipment and a gal with wrinkles is in big trouble. A few little lines and their faces look like a muddy road after a motorcycle race.

By this time you should be getting the idea. Everybody is in the act. But we're worried. With everybody rushing to the ball park or to the nearest corner where the man-on-the-street is telecasting just to get to wave to the neighbors, who is going to stay home to watch? For our money Willie Shakespeare was the greatest prophet of all time and could give Nostradamus 10 points. All the world's a stage and most of us are players. He only made one small mistake! ALL OF US ARE PLAYERS, TV or not TV. Any questions?

EVERYBODY WANTS (GETS) Reflections on Production Of TV Film Commercials

By NORMAN C. LINDQUIST (Atlas Film Corp.)

The production of motion picture commercials for television has become big business for the advertisers, agencies, and film producers, we like many others in the field, believe there are many steps that could be taken to make the job less hectic for all concerned and, at the same time, improve selling effectiveness.

We, the producers, can in many instances blame ourselves for not

instances blame ourselves for not being mroe aggressive in our relationship with advertising agencies. Too often, the producer, to avoid any friction, goes along and does exactly what is asked of him by the agency whether or not he actually feels that the job could be done better or more economically with a slight revision or change in the method of treatment. On the other hand, there are times when the producer, because he is so close to the medium, shuts his eyes to the possibility of new ideas and techniques which—are proffered by the creative staff of an agency.

Too often, the writing of TV

creative starf of an agency.

Too often, the writing of TV commercials is turned over to straight copy writers instead of creative people with a good, sharp visual sense.

visual sense.

It has been written again and again, but it is nevertheless true that commercials for television should be thought out in terms of what is going to be seen on the face of the picture tube before a word of copy is written. This does not mean, however, that a good copy headline from a magazine or newspaper ad can't act as a spring-board for visualizing the theme of a TV commercial.

Good visualization of ideas is escaped.

Good visualization of ideas is essential to good commercials and that is one excellent reason why more and more advertising agencies active in TV are turning to their art departments for assistance

The copy can come later and will e that much better when the The copy can come later and will be that much better when the writer can see what he is writing against. Then, it is a good idea not to think in terms of how many words you can squeeze in 18 or 58 seconds, but what can be said to accomplish maximum sales effectiveness without distracting the viewer from the visual impressions you want your product to make.

Don't Compromise

Allotting sufficient time for planning is an old adage that is too often ignored. Time and again we are told: "Delivery? Oh, this job should have been completed yesterday." Rushing blindly forward in film production is like building a house without a blueprint and usually ends up in a compromise which no one is completely happy with.

The selection of your film pro The selection of your rum producer is a very important task, and more and more agencies have discovered that the producer who employs his staff permanently and owns complete facilities including owns complete facilities including a motion picture laboratory is usually a safe, sure bet for getting top quality film commercials that will please his client as well as sell the product. Too often, we run into the contention that a producer, in order to be qualified, must have "Hollywood" after his name. No matter whether your producer's studios are located on the east coast, the west coast, or the middle west, he can deliver to you only what his facilities and personnel have the ability to produce. Since there has been so much

Since there has been so much discussion recently about the price discussion recently about the price of television film commercials, this might be a point worth going over briefly. In our shop our prices are always based on the costs. As a matter of fact, we were getting so many inquiries about what factors contributed to the cost of producing motion pictures for TV that we recently made a short motion picture called, "What It Gonna Cost?", which has found wide acceptance among our clients and enjoys many a repeat performance. This picture among our clients and enjoys many a repeat performance. This picture was slanted especially for the folks who don't get the opportunity to work closely with film producers and has undoubtedly helped many a writer to prepare his script within the budget.

By GUY V. THAYER, JR. (V.P. Roland Reed Productions)

Hollywood.

Once the maker of film commercials for television has learned to view the situation from the standpoint of the sponsor there are virtually no problems.

Creative and mechanical genius the Hollywood film industry has had in abundance for many years. What the boys in the back rooms of the motion picture studios can

of the motion picture studios can do, the workers in the animation, special effects and miniature departments, make Alladin's lamp second rate magic.

The last two years have developed a healthy, beneficial mutual understanding of the processes and objectives of sponsors and agencies on the one part and the producers of motion pictures on the other.

We take all the leging agency with

We take all the loving care with 20-second commercials that we expend on an 80-minute three-color feature commercial or industrial film—and the last one we did concluded with a ballet number

The shorter the commercial the

The shorter the commercial the faster must be the action to drive home the sales point.

Occasionally, in weaker moments, it has occurred to me as strange that so many of the agencies' most scintillating and sensational ideas blaze forth just 24 hours or fewer before the shipping deadline. Happily, we have proven more than once that it's only the impossible that takes us longer than right now to perform.

After all, what's the joh' To get people into the tent and after they're in to make them want to buy something. The advertiser, agency and film producer work together and the job's done.

There's a Gleam,

Continued from page 49 =

Continued from page 49

circle of television's greats; new panel shows which we believe will carry some of the magic success-powder that explodes on "What's My Line?" each week; new experiments in news and documentary techniques that aim at the record of "See It Now," and in drama to capture some of the values of a "Studio One;" and the absorbing experiment of the TV-Radio Workshop of the Ford Foundation; a 90-minute show for Sunday afternoon with some of the finest talent in writing, performance and production ever made available to television.

One more factor that gives us particular pride is that this fall some of these programs will be originating from CBS Television City in Hollywood, and will furnish new and exciting answers for the efficient and economical operation of television production.

VARIETY'S recap of the season's final rating score showed CBS Television with four out of the seven leaders on all three of the nationally-projected TV rating services. We know, too, that CBS Television won the season's highest average rating for all nighttime commercial shows. Far be it from a man in my situation to be greedy, but the

rating for all nighttime commercial shows. Far be it from a man in my situation to be greedy, but our plan is to show you an even tighter hold on the top rung for next season, and an even brighter gleam in our even

DALLAS SOLONS PROBING WRR NIX ON EDWARDS

Dallas, July 15.

Dropping of news commentator Frank Edwards' Mutual net program here last December by WRR, municipally-owned station, will be investigated by local city councilmen at request of the Dallas Central Labor Council.

M. S. Novik, N. Y. radio consultant in charge of Edwards' program for the sponsors, American Federation of Labor, told the city governing board that "your radio license is in jeopardy. You can't sustain the action if you go to a hearing before the FCC." Novik stated that the local outlet, WRR, was the only one of 231 MBS stations that had cancelled Edwards' newscasts.

Status is permitting clients to figure in the is permitting clients to figure in the sonus spot on their regular cumulative discounts.

For sponsors now participating in WNBT shows, any using three or more spots per week sans Shelion get an immediate extra spot on the Sheldon show gratis. For those now using three or more, including Sheldon, they get an immediate extra spot in the show of their choice.

Shows in which the bonus spots are available include "Breakfast with Music," for which WNBT charges \$230 gross per spot; "Hollywood Playhouse," at \$150 gross; Sheldon show and the Richard Willis beauty program, also \$230 gross.

By HAL ROACH
(President, Hal Roach Studios)

Hollywood,

Our higgest problem regarding television commercials is getting enough of them to produce.

Many persons think of the Hal Roach Studios only as producers of entertainment films. However, an equally important part of our business is making commercials, Our facilities are complete and our capacity unlimited and as head of the studios I'm entrely in favor of more business.

The only problem, if there is one, in the making of commercials, is simple and we solve it every day. It involves merely learning exactly what the advertiser and the agency wish to accomplish. The agencies with whom we have dealt have had complete blueprints. Occasionally, because of our experience and special knowledge of picture making, we're able to offer suggestions and we have yet to find an agency which did not welcome help.

Just as agency men are saleswelcome help.

welcome help.
Just as agency men are salesmen, so are we motion picture producers. We have always practiced the business of making stars and selling them to the public by presenting them in such a way as to make people want to see them again and again. So with a bottle of beer or a package of chewing gum we sell through showmanship.

-And Plenty of Actors

Our studio is especially adapted to the making of commercials because we have all services on our ot. We have all the creative skill, manpower and equipment that were utilized in the making of such pictures as "Joan of Arc," "Top-per," "Of Mice and Men" and hun-

were utilized in the making of such pictures as "Joan of Arc," "Topper," "Of Mice and Men" and hundreds of others.

We have writers, directors, art directors, artists, prop shop, electrical department, wardrobe department, film editorial department, film editorial department, everything. We also have in Hollywood the widest selection of acting talent in the world. And a hansom cab, a Chinese junk, 400. Apache Indians or a fully equipped 1890 barber shop are no farther away than the telephone on my desk,

We have a special effects department that performs magic with film you wouldn't believe.

Best of all, we have skilled artisans who have been 20 to 30 years practicing their special trades: Ask a painter in Chicago to paint a house so as to make it appear to be 40 years old and he'll think you're crazy. Hollywood studio painters do such chores every day and think nothing of it.

We're proud of the commercial films we make and we'll be making more and more of them. Just as an agency calls a competent artist for the making of a fine advertisement on on most thinking people go to competent show people when they want commercials which sell as well as advertise.

WNBT Set Up Bonus Sales Plan as Lure For Sheldon Clients

For Sheldon Clients

In an effort to sell more participating spots on its cross-the-board Herb Sheldon show, 'WNBT, the NBC video web's N.Y. flagship, has launched a new boaus sales plan under which any sponsor buying Sheldon and two other daytime spots henceforth will receive another spot in a show of his choice at no extra cost. Deal is available starting July 28, and the station is permitting clients to figure in the bonus spot on their regular cumulative discounts.

For sponsors now participating in WNBT shows, any using three or more spots per week sans Sheldon get an immediate extra spot on the Sheldon show gratis. For those now using three or more, including Sheldon, they get an immediate extra spot in the show of their choice.

Shows in which the bonus spots

Video As An Indispensable U. S. Service

By DR. ALLEN B. DU MONT

At this writing the television in-dustry is engaged in the greatest use of its resources, to date—its extensive coverage of what has been called "America's greatest recurring drama—the nomination and election of a President."

and election of a President."

Through its pictorial, on-thespot, type of journalism television
is offering programming that is
truly serving the needs of the
community. Out of this extensive
political coverage will come the
realization by the public of the indispensable role that video can
play in the nation's life.

Much has been discussed and

play in the nation's life.

Much has been discussed and written anent the tremendous public service the industry is rendering through this campaign coverage. However television's public service is not to be measured solely in terms of news, discussion and a bringing forward of current issues of the day, on the regular broadcast bands.

More Than Luxury Service

There is another segment of the industry well within the realm of public service which gives us positive assurance that television is not merely a luxury service or a pastime.

pastime.

I refer to the non-entertainment aspects of the industry—adaptations of the medium which are put to daily use in the varied fields of education, industry, science, research and in the national defense effort. effort.

The most spectacular, highly-publicized of these has been the use of closed-circuit color systems for mass viewing of operative pro-cedure in medical schools and hos-witches.

In the educational field we see In the educational field we see increasing uses of television as a supplementary aid for more effective teaching. Last April, a milestone was passed when Montclair State Teachers College in New Jersey, conducted an entire day's classes on television to 12 primary and secondary schools in the Montclair area.

Montclair area.

Throughout the nation, colleges and universities are setting up extensive and adult education courses via television. The reservation by the FCC of 242 channels for educational purposes means that state educational boards and schools will have an opportunity to effect great use of the medium.

American industry has discovered.

American industry has discovered television as more than a device which brings entertainment into the living room. Typical American ingenuity has made the medium an important industrial

tool.

Television cameras located in strategic positions and transmitting to monitors at central viewing posts are being used for observation and control of steelmaking and other metallurgical operations, railroad yards, mining, oil drilling, manufacturing processes of all types and for supervisory purposes in large plants where personal control is important.

Recearch and science have found

Research and science have found television a valuable ally because it permits close observation of extelevision a valuable ally because it permits close observation of experiments, by personnel, previously unfeasible, because of the safety risk involved. We find television actively in use in atomic energy plants and A.E.C. research installations, in experimentation and development of jet aircraft engines, and in various phases of research where around-the clock observation of experiments is important.

Our military uses of television are widespread. They range from troop training and as a vehicle for the dissemination of civil defense instructions to front line observation use.

Security regulations prevent a detailed resume here, of television in our defense blueprint. However, it suffices to say that television plays an important role in the thinking and planning of our national defense strategists.

While not as pretentious as public broadcasting, this segment of the television industry is more than doing its share in providing the American people with the fullest measure of public service.



HARRY SALTER MUSICAL DIRECTOR Stop the Music—ABC

Combs' New Time Slot

George Hamilton Combs show, which was formerly bankrolled entirely by the Hotel Sherbrooke, N. Y., has been sold as a package on an exclusive two-year deal to WJZ, key station of the ABC web in N. Y. Show is packaged by Larry Curtis Associates.

Combs, who does a "controlled controversy" type of show, will continue to air from the Sherbrooke, but will go from 10:15 to 11 p.m. nightly, instead of from midnight to 3, am., which he formerly did. Under the new deal the Sherbrooke continues as one of a group of participating sponsors, which includes also Collegiate Institute and Mutual of Omaha.

Boston—Irving E. Rogers, president of WLAW, annonced appointment of Lambert B. Beeuwkes as general manager.

Okay Dead Air for FMer

Minneapolis, July 15.
Radio station WCAL-FM at
Northfield, Minn., near here, has
received permission from the FCC
to remain silent temporarily, pending formulation of future plans.
Operated by St. Olaf college, the
non-commercial station has shared
a wavelength with KUOM, University of Minnesota, also non-commercial. Its programs have been
educational and religious for the
most part, but also have included
music and entertainment. It has
had only a small portion of the
channel time.

Wind Up Arguments In 650G 'Jack Bellboy' Suit

Detroit, July 15.
Final arguments were concluded last week before Federal Judge Arthur F. Lederle in the 4850,000 damage suit filed by WJBK against WXYZ over the switch of disk jockey Ed McKenzie (Jack the Bellboy) from the former to the latter

boy) from the former to the latter station.

WJBK also is suing McKenzie for rights to the name "Jack the Bellboy". The suit against WXYZ is based on the claim that \$650,000 worth of sponsors shifted with Mc Kenzie and that WXYZ improperly allowed McKenzie to use his "Jack the Bellboy" trademark. Judge Lederle said he would rule on the suit sometime before Labor Day.

Chi TV Set Sales Off

Chicago, July 15.
Anticipated spurt in video sets installations because of the political convention telecasts failed to materialize in the Windy City during June, latest Electric Assn. tally

shows.

TV sales totaled 11,353, down slightly from the previous month.



SOBEY MARTIN

DIRECTOR.

"Your Show Time"—Grant-Realm
TV Prods.; "The Unexpected"—Ziv
TV Prods.; "Masterpieces.in Miniature"—Werner Janssen Prods.

Blind Date' Exiting?

"Blind Date," revived on tele-vision this summer as partial re-placement for NBC-TV's "Show of placement for NBC-TV's "Show of Shows," may bow off the air before the season's end. Block Drug bought the show on only a six-week deal with options, and is now re-scanning its ad budget to de-termine whether it can continue it for the remainder of the sum-mer.

mer.

If the show is dropped, NBC plans to expand the "Saturday Night Dance Party," now aired from 9:30 to 10:30 Saturday nights, to a full 90 minutes to fill in for "Date," "Dance Party," starring Jerry Lester and spotlighting a different name band each week, now has only one half-hour sponsored.

Youth and **Television**

By FRANK WISBAR

Hollywood.

I think it is not pure coincidence that the discovery of gunpowder and the invention of the printing press, in their time, followed each other as closely as the discovery of atomic power and the invention of television in ours.

invention of television in ours.

Not a thousand years apart, both double-events were deplored in the same pessimistic language.

Gunpowder and atom bombs were labelled as destroyers of civilization, printing press and television as ruinous of the health of morals and godliness.

The would be the would as all

The youth of the world, as al-ways, is the only hope against pes-simistic thinking. Youth always learns to harness the frightful po-tentials and use them in a positive way to push the world to its higher planes, enriched with greater free-dom and deeper knowledge.

dom and deeper knowledge.
Youth has never feared the approach of new horizons.
I greet the new young men in television who are being shouted and screamed at with the same fervor as the young men of Gutenberg's day were lambasted when the first sheets came from the plates of the still fumbling printing press, but already bringing to all the hungry hearts the first readable translation of the Word of God, the Bible.
We can look at our young men

God, the Bible.

We can look at our young men and women in television with great pride and satisfaction, at the young men working as sponsor and agency representatives, executives under 30, at the young producers, directors, writers. There is an endless flow of young acting talent, new ballets, new singers and entertainers of every kind. It is inspiring to see the unbelievable wealth of talent from the 48 corners of the land stream towards the television centers.

Why Make Trouble?

Why Make Trouble?

Whether the television show is put on live or by means of film is irrelevant. This, again, is a question thrown up by trouble makers. We need our shows live and we need them on film. We will produce them by viedomagnastripe. We will make our shows in black and white and in color. The method doesn't matter, as long as the show goes on.

Television offers our youth the opportunity of a lifetime, for it's big, new, fast-growing... with little time for endless apprenticeship. To the new artist, the new craftsman it shouts, "Come on, pitch in!" And out of the bloody battle of trial and error, the wrangle, the hustle and bustle, the new young master emerges.

Television is a new weapon of airliverse at educates. It blings

young master emerges.

Television is a new weapon of civilization. It educates. It brings news and entertainment into the living rooms of the nation, and a vast and hungry audience accepts this new medium with overwhelming enthusiasm. The young creators hold in their hands preclous food to fill empty plates and satisfy the spirit and soul of the millions.

isfy the spirit and soul of the millions.

If atom bombs build protective walls along our borders, television creates the fortifications in our homes, increasing the strength of our American ideals by presenting inspiring lectures, religious services, clean sport events, wholesome shows for entertainment and the thousand facets of our daily life. Television is the only force in the world to reach across mountain, stream and dale into the remotest-hut to make the lonellest man in the world consciouts of the fact that he "belongs" and is a vital part of his country.

Yes, atomic power and television are here to stay. They will influence our lives as long as we breathe. Believe me, young friends, not without important historical reasons did the advent of these forces occur simultaneously.

Cleveland — Charles V. Hunter, former WJW program director, is now managing a station in Korea for the Army... James C. Hanrahan, general manager and veep of WEWS, has been named to the CBS advisory board... Former AFRAN and now assistant to the president of Cleveland-Sandusy Brewing Corp., Ken Sleds, lusted newly-elected AFRA officers and members at a beer party.

TV NETWORKS' FALL PROGRAMMING SCHEDULE

Following is the tentative fall evening programming schedule of the four major television networks, based on plans and contracts either aiready in the house or in the works. ABC-TV, currently revamping its entire sked in the wake of a number of cancellations, expects to have an additional 10½ hours of commercial time weekly sold by September. Besides the network shows listed, many of the local shows are SRO on the webs' key N. Y. outlets.

		SUNDAY		NBC	
	ABC	CBS	DuMONT	NBU	
5 P.M.	Samuel Clause		OPEN	Zoo Parade (Quaker Oats)	
15	Super Circus (Canada Dry	Ford Foundation			
30— 45—	Alt. weeks) Mars Candy	(Sustaining)	Documentary Theatre (Sustaining)	Meet the Masters (Lees Carpets) alternates with Sky King (Derby)	
6:00-	1		i i	Kukla, Fran &	
15	ODWY	Man of the Week (Sustaining)	Week in Religion	Ollie (RCA— alt. weeks only)	
30-	OPEN		(Sustaining)		
45		See It Now (Alcoa)	_	Roy Rogers (Gen. Foods)	
7:00-					
15	You Asked for It (Skippy P'nut Butter)	Gene Autry (Wrigley)	Georgetown U. Forum (Sustaining)	Red Skelton (P&G)	
30-				·	
45	Horizons (Sustaining)	This Is Show Bix (Lucky Strike)	M'Hattan Playhse. (Participating)	Eddie Maychoff (Reynolds)	
8:00-				*	
	İ				
15— 30—	OPEN	Toast of the Town (Lincoln-Mercury)	M'hattan Playhouse (Participating)	Comedy Hour (Colgate)	
45-		•			
9:00	Walter Winchell		<u> </u>	·	
15	(Gruen—½ of show)	Fred Waring (Gen. Electric)	Rocky King, Det. . (Amer. Chicle)	mar mar i	
i			, ,	TV Playhouse (Philco and	
30— 45—	OPEN	Break the Bank (Bristol-Myers)	Plainclothesman (Edgeworth)	Goodyear alternate)	
10.00					
10:00		Celebrity Time	1	The Doctor	
15	OPPN	(Goodrich)		(P&G)	
30	OPEN		They Stand Accused (Sustaining)		
45		What's My Line (Stopette)		Meet the Press (Revere)	
11:00-	Drew Pearson	Sunday News	Late News Show		
15	(Carter Prods.)	(Norwich)	(Sustaining)		
-		•		(Local)	
30	(Local)	(Local)	(Local)	(Local)	
			i e	i e	

(Continued on page 53)

Library Service Advantages

By MILTON BLINK

(United Television Programs)

Let's face it—television audiences are becoming more and more demanding in their search for different and better programming. The harassed program director is beside himself searching for fresh ideas at low cost. The salesmen are forever looking for new programs to sell at low cost. Applicants for new stations, especially those who may not get national affiliation, are worried about the proper programming for new markets, or how to steal a chunk of audience from the wellestablished TV operations.

Film library service solves quite

Film library service solves quite a few of these problems.

a few of these problems.

AM stations have perfected the library technique to a highly profitable degree in the last 20 years. Television, combining the audial as well as visual, presents a tougher problem. It is not enough for the new TV station operator to say that if it works for AM it will work for TV. I seriously doubt if it's that simple. On AM it is enough to present good library disks, dress up the program with an announcer or ennee and let it go at that. The listener does not necessarily confine himself to the side of his radio to enjoy the program. In TV, however, the impact must be primarily visual. The picture must induce the viewer to remain in his chair, eyes front.

front.

Accordingly, a TV film library must get its sock across immediately and then follow through with sustained interest. It's not enough to film a song; on TV a song must be dramatized. Imagine what the "Hit Parade" would be like, week after week, if the featured artists merely stood in front of a drop and behind a mike.

We were convinced from the

We were convinced from the start that the library—any library—must emphasize and re-emphasize visual impact. Oddly enough the ear is more tolerant of poor material than the eye.

the ear is more tolerant of poor material than the eye.

In effect, then, quality is the keystone upon which rests the long haul success of any program. It is my belief that a library service, to be successful, must be composed of well-balanced "acts" with no expense spared to give them high budgeted production background, and should be continuously supplemented with fresh ideas and stars. Then, and only then, does it answer a station's problems. To the program director it means a program for every conceivable demand—in ample quantity to enable him to build unlimited programs of unending variety ... to the commercial manager it means the chance to offer programs featuring the greatest names in the entertainment field, for almost giveaway prices—and to the viewers, it means the chance to see and hear America's top entertainment at most any time of the day. Settle your program problems with a TV film library.

St. Louis' KWK Files For Channel 14 TV'er

For Channel 14 TV er

St. Louis, July 15.

Radio station KWK, headed by Robert T. Convey, has applied to FCC for TV channel 14 in St. Louis with request for 100,000 watt power, the maximum allowable. KWK originally applied for a TV permit more than four years ago, and the current application is necessary under new FCC rules when the TV freeze was lifted last April.

Convey said the application proposes 16 hours of daily TV operation. for a total of 112½ hours a week. KWK, located in the downtown area in a building constructed for TV purposes, will spend \$600,000 in equipment, and will be able to start operation within 90 days after approval is granted.

The St. Louis Globe-Democrat, only morning paper here, which constructed KWK's present quarters, owns a minority interest in the station.

Antonio-Mission Broadcast-San Antonio—Mission Broadcasting Co., owners and operators of KOMO here, have filed application with the FCC for license to operate a TV outlet here on Channel No. 12.

Application was filed last week by the Boxar County Television Corp., KABG, for similar facilities.

TV NETWORKS' FALL PROGRAMMING SCHEDULE

(Continued from page 52)

MONDAY 5 P.M. Hawkins Falls (Lever) Gabby Hayes (Quaker Qals) 15 OPEN (Local) (Local) 30 Howdy Doody (Participating) 6:00 15 OPEN (Local) (Local) (Local) 30 7:00 Space Cadet (Kellogg) OPEN (Local) Captain Video (Gen. Foods) 15 OPEN (Riggio Tobacco) Doug Edwards News (Oldsmobile) Perry Como (Chesterfield) Those Two (P&G) H'wood Screen
· (Ironrite) OPEN 45 News Caravan (Camel) 8:00 Winchell-Mahoney Lux Video Theatre (Lever) Pentagon Washington (Sustaining) (Crosley and Speidel alternate) 15-OPEN 30-Johns Hopkins Science Review Talent Scouts (Lipton's) Voice of Firestone (Firestone) 45 (Sustaining) 9:00 Guide Right (Sustaining) Lights Out (Pearson Pharm.) I Love Lucy (Philip Morris) OPEN Life with Luigi (Gen. Foods) 'Boxing (Participating) Robert Montgomery Show Hour of Decision (Billy Graham) (Lucky Strike and Johnson Wax alter.) 10:00-Studio One (Westinghouse) Boxing (Participating) 30-OPEN Who Said That 45 11:00 Chronoscopes (Longines) OPEN (Local) (Local) (Local)

45 TUESDAY CBS DuMONT ABC NBC Hawkins Falls 5 P.M. (Lever)
Gabby Hayes
(Sustaining)

(Local)

(Local)

Meet the Boss (Sustaining)

(Local)

Howdy Doody (Participating)

Fred Allen Show (Old Gold)

OPEN

Bob Considine (Mutual of Omaha)

(Local)

(Local)

OPEN

30

45

10:00-

30

45 11:00

> 30 45

OPEN

OPEN

10				
6:00-				
15—				
30	OPEN	(Local)	(Local)	(Local)
45				
7:00—			Captain Video	Space Cadet (Kellogg)
15	OPEN	(Local)	(Gen. Foods)	Short Short Story (Pepsi-Cola)
30	Dl.)	Doug Edwards News (Pall Mall)	OPEN	Dinah Shore (Chevrolet)
45	Beulah (P&G)	Music Hall (Lever) .	OI EIV	News Caravan (Camel)
8:00— 15—	On Trial (Sustaining)	OPEN	Bishop Sheen Show (Sustaining)	Texaco Star Theatre
30 45	United—or Not (Sustaining)		Keep Posted (Curtis Pub.)	(Buick has every fourth week)
9:00— 15—	OPEN	Crime Syndicated (Schick) alt. with City Hospital (Carter)	Charlie Wild, Det. (Wine Corp.)	Fireside Theatre (P&G)
30 45	OPEN	Suspense (Auto-Lite)	Quick on the Draw (Sustaining)	Armstrong Circle Theatre (Armstrong)

(Continued on page 54)

Danger (Block Drug)

Balance Your Budget (Sealy Mattress)

(Local)

How Green Was Our Net

=By JOHN GUEDEL =

Hollywood, this year o As of September of this year our organization will be grossing at the rate of a little more than \$4,000,000 a year, more than half of it in film television. Of which we are very proud, Which is ginger peachy.

proud. Which is ginger peacing.
But—
Our net won't be much larger
than it was last year. Simply because the extra money goes into
pretty lights and magnificent cam-

cause the extra money goes, into pretty lights and magnificent cameras and great piles of cans of film. And do you realize that we have to pay more per month for a comfy fireproof room for these films to just sit, than we did for our entire office rent the first year we were in business? (\$30, in case you want to rent space for films to sit).

You may gather that we are unhappy about film television. This is not true. While it puts a lot of equipment to work, film TV not only gives employment to men to build and run this equipment, it also gives employment to more men than we ever dreamed would be necessary to make a movle. More men take home a paycheck from film TV than live TV, mostly because a live show is completed when the shooting is over, but at that point in a film show there's a long road ahead filled with processing and editing, and several little mysterious byways labeled "fine grain prints" and "answer prints" and "reduction prints." There must be more prints than on file at Scotland Yard.

Anyway, with so many people getting weekly checks it makes for

and "reduction prints." There must be more prints than on file at Scotland Yard.

Anyway, with so many people getting weekly checks it makes for a sound economy. (At this point those favoring "Live TV" shout, "Yeah, but they'll be out of work when the re-runs fill up the dial").

Which brings me to another reason in favor of film TV. In radio it always bothered me that some wonderful shows—original dramas, a particularly good sketch on a variety program, or a situation comedy gem—would be blown away with the wind after one performance. A radio writer says: "Did you hear it last night. It was my best." When you shake your head there's nothing for him to do but repeat it word for word while you're walting for the signal to change. Which, of course, he does.

When any artist does something he hopes it will last. Even if it's a stage play it's repeated every night until everyone with the yen can see it. If an artist's work is captured in a magazine or a book, or on celluloid, it's so much more satisfying. This goes for all departments—the actor, the writer, the director, producer, set designer—everybody. Each knows it has a chance of being seen again. I'm not saying that up to now television on film has more quality than live stuff.

Actually the more artistic work in dramatic shows has come from live offerings. But I believe that's because of the fantastic costs of film and the feverish pace required to shoot it in two or three days no matter what it looks. like. But the fact remains that any artist would rather put his talents toward something that will last, something that actually exists and can be kept in a can, even though it has to sit in a nice outside room with a southern exposure at \$80 mmonth. month.

a southern exposure at \$80 month.

Those 'Residuals'

It's easier to make deals with movie stars for film TV for this reason plus the magic word "residuals." Another word for same thing: "Deferred payment." "You work once." they said, "and then the money rolls' in 10 years from now—yes six, \$1,500 a week forever. Let's see, 5,000 new TV stations, and naturally each one will buy my show at a \$100 a week for a rerun every six months—well, I figure—and this is conservative, mind you—that the least we could make is \$10,000 a week for 20 years!" Sometimes all this "residual" talk reminds me of the Kingfish. As I said above, the idea of repeats is good. We pioneered it in radio with "House Party" and "People Are Funny," and this summer have added Groucho on both radio and TV. But these are shorterm repeats for summer only, and the public knows that all will be fresh come September. When you think of hundreds of shows all repeating on television—well, it may (Continued on page 54)

(Continued on page 54)

Bring 'Em In Live!

By DICK PACK =

(Program Director, WNBT, N. Y.)

It may be news to some video entrepreneurs, but paradise isn't made of celluloid, Utopia doesn't come in a can of film.

Some of the TV operators who

are looking forward smugly to that beamish day when most shows are on film, may be in for a rough kick in the iconoscope when they kick in the iconoscope when they actually bump into the realities of tomorrow's TV—on the local'scene. Certainly, there's going to be a lot more of television on film, particularly in network production, but when it comes to local television, film is not going to supply all the answers.

Sure, local operators need—and will eventually get a bigger and better supply of film shows. But that won't be enough. Local stations, in a tough competitive market, need a diverse stable of live shows.

et, need a diverse stable of live shows.

The stations whose managers may be in for the greatest shock if they think they can eventually rely primarily on film are, I feel, those in the current one-station and two-station markets. Wait till those boys really have to go out and compete. Some of them will really discover they're in the television business. Certain of the one-station an two-station market operators, some of whom now exist in a pushbutton paradise (push the button, and get a network show) may then find out that the margin of profit or loss, lies in the local show. The local show with the local advertiser—and the local Spells L-I-V-E

Local Spells L-I-V-E

Local Spells L-I-V-E

There are quite a few good reasons for spelling local 1-i-v-e. Even when your local sponsor can afford filmed commercials, he very often wants the flexibility of live commercials. That gives him a chance to change his copy to meet his day-to-day sales problems. He can change prices, copy slants, products, and test varying sales and merchandising pitches.

But that's not all. With a show built around a live personality, the advertiser gets a flock of plus values. He gets a local personality, with that wonderful indefinable extrappeal which is the hometown appeal, the local-boy appeal that wins friends and makes sales in New York or Nebraska. He gets all the added force of a live local personality delivering his sales message the way he wants it. He gets a personality he can merchandise—meet his customers, his salesmen and dealers.

This holds good not only for local advertisers but for national

gets a personality he can merchandise—meet his customers, his salesmen and dealers.

This holds good not only for local advertisers, but for national advertisers who buy locally and regionally. They can get the added advantages, community by community, for their local campaigns with local live programming.

Expensive? . . . It's not cheap. But, basically, of the scores of hours of live local programming on WNBT today, there are very few program features that cannot be approximated with variations on almost any station in any market, at relatively the same costs. Our basic strip shows are built around one personality in a simple format. And in combination filmand-live packages, created around a format of a live personality and integrated films, lies the way to many effective local shows.

And remember this: a local station is, after all, a local station—a community station, and it owes a responsibility to its community to be more than just a way-station along the network line, more than an electronic free movie theatre. Plus this fact: that if television's to develop fresh, new personalities, it cannot rely only upon railo or movies or the stage for young talent. Radio found many of its greatest acts in local radio. It was a strict in potential talent, is it is in natural resources; but the method the same. The United clates is as rich in potential talent, is it is in natural resources; but the don't get me wrong: I love ilm, from Hollywood or New York.

But don't get me wrong: I love ilm, from Hollywood or New York. 'ould use a lot more of it right

	TV NETWOR	(Continued from	nammint DU	OLV VIII
		WEDNESDA		
	ABC	CBS	DuMONT	NBC Hawkins Falls
5 P.M.				(Lever)
15-	OPEN	(Local)	(Local)	Gabby Hayes (Minute Maid)
30— 45—	OPEN	(Local)	AND TO THE PARTY	Howdy Doody (Participating)
6:00-		<u> </u>		
15				
80	OPEN	(Local)	(Local)	(Local)
45				
7:00-			·	Space Cadet
15	OPEN	(Local):	Captain Video (Gen. Foods)	(Kellogg) OPEN
30-	Name's the	Doug Edwards News		Those Two
45-	Same (Swanson and Bendix	(Oldsmobile) Perry Como	OPEN	(P&G) News Caravan
1	alternate)	(Chesterfield)		(Camel)
8:00-		Godfrey & Friends (Toni and		
15	Paul Dixon	Pillsbury alternate)	OPEN	Tony Miner Drama Series
30	(Sustaining)		OPEN	(Tentative)
45		Godfrey & Friends (Chesterfield)		
9:00-				
15—	Ellery Queen (Bayuk Cigar)	Strike It Rich (Colgate)	OPEN	
30—				Kraft TV Theatre (Kraft)
45	OPEN	Man Against Crime (Camel)	Starring Editors (Grand Union)	}
0:00—				OPEN
15		Blue Ribbon Boxing (Pabst)		OPEN
80-	OPEN	(Paust)	(Local)	
45		Sports Spot (Gen, Çigar)		(Local)
1:00-		Chronoscope (Longines)	,	ĺ
15			(**	
30	Wrestling (Co-op)	(Local)	(Local)	(Local)
45				
1		THURSDA	Υ .	1
P,M.				Hawkins Falls (Lever)
15				Gabby Hayes (Sustaining)
30-	OPEN	(Local)	(Local)	
45				Howdy Doody (Participating)
6:00-			-	
15	•			(
15— 30—	OPEN	(Local)	(Local)	(Local)

30	OPEN	(Local)	(Local)	(Local)	
45					
7:00-				Space Cadet	
15	OPEN	(Local)	Captain Video (Gen. Foods)	(Kellogg) Short Short Story (Pepsi-Cola)	
30—	Lone Ranger	Doug Edwards News (Pall Mall)	OPEN	Dinah Shore (Chevrolet)	
45	(Gen. Mills)	Music Hall (Lever)		News Caravan (Camel)	
8:00-	OPPN	Burns & Allen (Carnation		(ounici)	
15	OPEN	alternates with Goodrich)	OPEN	Groucho Marx (DeSoto-Plymouth)	
30—	~ · · · · · ·	Amos 'N' Andy			
45	Chance of Lifetime (Lorillard)	(Blatz) alt. with Four Star Theatre (Singer Sewing)	B'way to H'wood (Tidewater)	T-Men in Action (Borden)	
9:00-				Gangbusters	
15—	OPEN	Biff Baker, USA (Lucky Strike)	Gruen Theatre (Gruen)	alternates with Dragnet (Chesterfield)	
80 45		Big Town (Lever)	What's the Story (DuMont Sets)	Ford Theatre (Ford)	
10:00-		Racket Squad	Pro 1 2 2 2 2		
15—	ODDM	(Philip Morris)	This Is Music (Sustaining)	Martin Kane (U. S. Tobacco)	
30	OPEN		·		
45		Crime Photographer (Carter)	Author Meets Critics (Sustaining)	(Local)	
11:00-					
15—					
30	OPEN	(Local)	(Local)	(Local)	
45					

(Continued on page 55)

Dems Considering Free Radio Plank

Chicago, July 15 Free radio plank is under consideration for inclusion in the platform of the Democratic Party. There was none in the GOP plat-form adopted last week, although both major parties have had such planks in the past.

planks in the past.

One important section of the new Republican platform pledges a study toward separating the various types of taxation among Federal, state and local governments. At present, all three sometimes tax the same industry.

the same industry.

Motion picture people have been pushing for a division of the fields of taxation to benefit the admissions levy now used around the country by local, state and Federal governments. Jack Bryson, MPAA legislative rep, was in town on this last week and Eric Johnston came in for a day or two to help.

Film industry wants the Federal government to drop its 20% admissions bite.

admissions bite.

Republican anti-censorship plank covers only the so-called "government gag" on certain types of information which prevents the public from knowing "what their government is doing," according to the Republican platform.

Film industry did not seek a plank for elimination of state censorship of pix, although considerable thought was given to this.

It was finally decided that the best way to handle the situation was by working with the individual states and by taking cases to the courts in accordance with "The Miracle" and "Pinky" decisions.

How Green

Continued from page 53

be too much for the public to take be too much for the public to take a few years from now when there's a leveling off in TV set sales. Originally, with so many new set sales every day there was a brand new audience every day. Then new ways of making moving pictures for much less money will no doubt be perfected and in general use in the near future. Thus we face the possibility of fresh pictures at no greater cost than what we expect from reruns. Meanwhile we have rented two more outside rooms so our cans of film can be comfortable while they sit. (\$240 a month).

I'm not against the principle of

while they sit. (\$240 a month).

I'm not against the principle of reruns, obviously. They help ease the load on the advertiser, and keep from burning up the writers too quickly. But I'm against all this blue-sky dream talk about how hefty residual money is going to be. We've used two excuses in repeats so far: (1) We run the best I3 of the previous 39. This is sort of an anthology of the best, and so the repeating is offset by knowing we are doing only the best ones. (2) We give the advertiser a summer bargain — a time when he's inclined to sneak off.

In any event, to have any kind

puest ones. (2) we give the advertiser a summer bargain—a time when he's inclined to sneak off.

In any event, to have any kind of repeats you need film. Most Variety readers are familiar with most of the other advantages for disadvantages of film, but you may not have realized what we discovered about audience participation shows which require a lot of camera movement. We did a "People Are Funny" type show, one year live and the next on film, ("Life With Linkletter.") After the continuous half-hour of the live show, the stopping every 10 minutes for new setups, new lighting, and film changing for the film show, left no doubts in our minds that such a program comes off much better in a live version. Spontaneity is lost when everything stops every 10 minutes and the audience just sits there. It seems to work with "I Love Lucy," but not with a show in which the studio audience itself figures in the piece. As for edited shows like Groucho Marx' "You Bet Your Life," film is the obvious answer, but we lick the stopping problem by having three banks of two cameras each so that there's no stopping to change camera loads—you just switch from one to the other in the same bank. And of, course the single set requires no change of lighting. But the big secret is—*

*Note: I've reached my 850th word. Thank you for the

*(Note: I've reached my 850th word. Thank you for the opportunity to shoot off a bit.)

Walker Asks Educ'l Action on Tele In. Year of Decision

State College, Pa., July 15. Warning that anyone may re quest that unused educational channels be turned over to com-mercial interests beginning next June 3, FCC Chairman Paul A Walker urged educators here last week to get busy with a definite program to raise funds for noncommercial TV stations.

Addressing the fifth annual ra-dio and TV institute at Pennsylvania State College, Chairman Walker said the movement to build educational stations has hearty endorsement" of President Truman, who is impressed by the potentialities of the medium ťο the children of America and is "keenly interested" in the success project.

of the project.

Pointing out that the television "boom" is on, with over 500 applications filed with the Commission, Chairman Walker told the educators this is the "year of decision" for educational television. "The battle hour has struck," he said. "You must not relax until you see that television tower on your campus rising toward the sky."

sky."

FCC chief said it is "short-sighted" to suggest that educational TV stations will create unfair competition to commercial outlets. "On the contrary," he said, "educational and commercial stations should complement each other."

tons should complement each other."

Various broadcasters recognize this, said Walker, and are assisting educators in plans for noncommercial stations. "Of course," he added, "I do not overlook the fact that these broadcasters are also motivated by the spirit of good citizenship in helping to give the children and the adults of their communities the very best educational service of the times."

Chairman Walker expressed condence that "other broadcasters, after viewing this matter in broad perspective, will likewise contribute their knowledge and experience to this greatest advance in education in modern times."

Walker congratulated Emerson

education in modern times."

Walker congratulated Emerson
Radio and Phonograph Corp. on
its "generosity, vision, public
spirit and industrial statesmanship" in launching plans for a \$5,
000,000 fund to assist educators
and donating \$10,000 to each of
the first 10 noncommercial stations.

"This is the type of imaginative tion," he said, "that sheds lustre n our private enterprise system."

Convention Hypoes Mpls. TV Interest; Pressure Now Seen for FCC Grants

Minneapolis, July 15. Republican convention gave TV its biggest inning here. Tremendous amount of newspaper space and word-of-mouth publicity which TV received from its convention coverage is expected not only to stimulate set sales, which rose substantially just prior to the Republican shindig, but also to substantially increase pressure for speed-ier FCC action on applications for TV station permits, TV circles here helieve

Thus far there has been no action on any of the Minnesota and North and South Dakota applications, and the two Twin Cities TV stations, KSTP and WTCN, continue to be the only ones throughout the three states.

Morning after the convention

10:00

15

45

30

11:00 15 OPEN

OPEN

Morning after the convention ended, the Tribune carried a column-long story, with a three-column head which stated "City Went to Chicago via TV" and that "convention's drama lured passing crowd."

Most hotels, restaurants and bars set up TV sets especially for the occasion and advertised the fact. The RKO-Orpheum had a set going in its foyer.

TV NETWORKS' FALL PROGRAMMING SCHEDULE (Continued from page 54) FRIDAY ARC DuMONT NBC S P.M Hawkins Falls (Lever 15 Gabby Hayes (Quaker Oats) OPEN (Local) (Local) 20 Howdy Doody (Participating) 6:00 OPEN (Local) (Local) (Local) 30 45 7:00 Space Cadet (Kellogg) OPEN (Local) Captain Video (Gen. Foods) °15 European Varieties (Tentative) Doug Edwards News (Oldsmobile) 30 Those Two (P&G) Stu Erwin Show (Gen. Mills) OPEN Perry Como (Chesterfield) 45 News Caravan (Camel) 8.00 Mama (Gen. Foods) Down You Go (Sustaining) RCA Victor Show 15 OPEN 30 My Friend Irma (Cavalier) 20 Questions (Sustaining) We, the People 45 Rebound (Packard) (On five ABC-TV 9:00 Life Begins at 80 (Serutan) Playhouse of Stars (Schlitz) Big Story (Amer. Cigaret) 15 o.&o.s only) 30 Tales of Tomorrow (Kreisler & Masland alt, weeks) Campbell Playhouse (Campbell) Our Miss Brooks (Gen. Foods) (Local) 43 10:00 Police Story (Pearson Pharm.) 15 Cavalcade of Sports (Gillette) Cavalcade of Stars (Druggists of America) OPEN 30 It's News to Me (Simmons Mattress alternating weeks only) Greatest Fights (Chesebrough) 45 11:00 (Longines) 15 OPEN (Local) (Local) 30 (Local) SATURDAY 5 P.M Youth Wants to Know (Sustaining) OPEN OFF (Local) 30 Rootie Kazootie (Co-op) 45 6:00 15 OPEN (Local) (Local) 45 7:00 Saddle Pal Club (Sustaining) Stork Club (Sustaining) (Local) OPEN 15 One Man's Family 30 Pet Shop (Sustaining) Beat the Clock (Sylvania) (Miles Labs OPEN alternating weeks only) 8:00 TV Teen Club (Nash-Kelvinator) Jackie Gleason (Schick Shavers— Thos. Leeming; pne-third of show open) 15 All Star Revue (Participating) OPEN 30 OPEN 45 9:00 Your Show of Shows (Participating) OPEN OPEN OPEN 30 45

OPEN

Wrestling (Co-op)

Sports Showcase (Autobrite)

Wrestling (Co-op)

Your Show of Shows

Hit Parade (Lucky Strike)

(Local)

(Cass Daley Show)
(Tentative)

Battle of Ages (Serutan)

(Local)

Photographed Film Isn't **Motion Pictures**

By GORDON W. LEVOY-

Hollywood.

Hollywood.

Two years ago it was heresy to suggest that quality television shows could be of a motion picture type. Today it is fashionable to proclaim that 75% of the future programs will be on "film." Too many, however, who do lip service to this philosophy believe that motion pictures constitutes merely setting up photography under better lighting conditions.

A camera should be used for more than a mere recording device, except for news events. In order to have that audience appeal so that you feel you are a part of the story, it must portray the characters in a much more realistic action. Between plain photography and that of a properly prepared motion picture, there is the same kind of difference that you would find between a snapshot and a painted portrait.

Most of the arguments in favor of "film" are already pretty well known. The leading ones generally advanced are the following:

1. Story. Because a live action show must be presented within the confinement of a stage, the type, number and quality of the plots are likewise severely limited. The demands of TV will require an exhaustive number of scenarios. Motion picture production unquestionably affords a much greater story source.

Motion picture production unques-tionably affords a much greater

south picture production unquestionably affords a much greater story source.

2. Acting. Motion picture production proceeds only one segment at a time, so that the actor has but a few lines to remember in any given moment, with each scene being photographed as many times as necessary. In live action, however, performance of the whole presentation must be rehearsed letter perfect from the beginning; if it is to be properly done it requires weeks of preparation at prohibitive expense and exhausting energy. energy. Flexibility

Regy.

3. Quality production. The sets and properties in a live presentation are again necessarily very limited, whereas motion pictures can build any type or kind, or use "stock shots" from other pictures, or go to the mountains, the desert, the ocean, have snow, rain, almost anything. Trick effects, process camera production, use of miniatures and superior lighting possibilities also contribute.

4. Editing. In a live show you see only what the particular camera may happen to pick up the first and only time, from wherever it may be, whether it is good, bad, or indifferent. Motion pictures will have a half a dozen "takes" of the same scene—closeups, long shots and angles from one to the other of the cast while talking or in action, so that when edited only the best is retained even within scenes and, of course, intercut in sequence, most of the photographed material being discarded as unsuitable.

5. Finished production. In a motion picture you will not see

suitable.

5. Finished production. In a motion picture you will not see fluffed lines, cues missed or names mispronounced; nor will there be occasions, as there are even today in live shows, where you will see a script girl or a stage hand walking across the back. The sound, of course, will be always perfectly regulated, not as you will sometimes see in the live show where the sound comes from one corner of the room while the people are in the lother.

the sound comes from one corner of the room while the people are in the other.

6. Exhibition. The time of presentation of a live show from coast to coast involving the expensive cable costs cannot vary to suit the particular product. A 9 o'clock audience in New York should not be a 6 o'clock audience in Ios Angeles, or vice versa. In motion pictures a child's audience, a woman's audience, a late night audience, can be picked in each particular region. region.
7. Markets obtainable. There is

7. Markets obtainable. There is also the factor that it is getting increasingly difficult to clear time across the nation for a live show. On a market by market basis, film becomes practicable so that if in a closed area time is not available, other time can be secured.

The technique of production for television is not exactly similar to (Continued on page 96)

'Cantor and Me'

group I had exploded into was merely composed of the executive directors of the Texas Oil Co., makers of Texaco gasoline. That they, along with their advertising representatives were down here to look over the program, as prospective sponsors. What I had done simply made it appear that I was writing the whole show myself—plus confusing the entire issue in general. Very good, Davis.

Of course, as it worked out Texaco bought Cantor in

What he called Helen about, though, was to spite of me. spite of me. What he called Helen about, though, was to have her tell me that in the future I was to see him privately with my new material—for obvious reasons. The following day Cantor informed me that he wasn't trying to restrict me in any way. He still wanted to hear all of my stuff. It was just that it could no longer be done in public because another such incident might put us both out of work.

'Just the Three of Us'

Naturally, under the new order I had to operate differently. I not only told him a new gag every time I saw him alone, I made it my business to be where he was day and night. When he went sunbathing I went sunbathing. There were just the three of us—Cartor, myself and a gag. After exposing him to one of dubious quality he said that out in the sun I should wear something to cover my head.

When he ate, I ate. When he played handball, I played handball. When we went swimming, I dove in after him. The fact that I couldn't swim never stopped me. When he took a shower I scrubbed his back—still trying to tickle his funny bone.

tickle his funny bone.

We finished out that season in Florida, and then returned to what was now a much warmer New York. With our stories of broadcasts over, we hit the summer layoff—something I had looked forward to. It would afford me time to see my mother again. Cantor himself went to England. But before leaving he arranged things so I would receive a check every week even though we weren't working. I visited my mother quite often during this period and she could never understand why I wasn't busy. She would ask, "Son, what are you doing these days?"

"Yothing, Mom. I get a check every week."

"Oh," she said, "back on relief!"

That I once drove a cab was never allowed to be for-gotten for any length of time. Cantor loved to tell his friends about Eddie Davis. He cited me as what he called a living example of democracy, "that a guy could even come out of a taxi and amount to something in show business."

business."

Comedians usually aren't around at writing sessions when a new script is taking shape. Cantor, however, as a great gagman in his own right, was present whenever possible. He would see that all was going well and also kick in with a good deal of the material himself. Being a born perfectionist, Eddie often said, "I never ask any of you to do what I myself can't." Of course, I have yet to encounter anyone capable of doing the work that he can, or who possesses his incredible energy. Cantor is the entertalment world's answer to the vitamin pill.

At one particular writing session we had developed a solid comedy situation but found ourselves stumped for the clinching gag that would tie it all up. We wrestled with it

solid comedy situation but found ourselves stumped for the clinching gag that would tie it all up. We wrestled with it for hours without any success. Finally Cantor pointed to me and said, "Eddie, I can't understand it. When you were driving a cab you shot gags at me faster than you passed red lights, but now—? I want you to get back behind the wheel of a taxi and don't come back here until you've got the punch line." At first I thought he was kidding, but there he was—holding the door open for me. Fortunately, I had a friend who drove a cab, so I borrowed it for awhile. The whole thing consumed an hour and a half but the idea paid off. I not only came back WITH the gag BUT I also netted \$8.75 in fares. And would you belleve it—to this day Cantor still claims he deserved a cut of the money?

As you probably gathered, Cantor is a great prankster. And the impish twist he could add to almost any situation was something he carried with him onto his program. On one show it went something like this: Jimmy Wallington would say, "Eddle, I'd like to take this opportunity to congratulate you. After you sang 'Potatoes Are Cheaper' on last week's program we received 5,000 letters requesting that you sing it again. That's wonderful. I'd like to shake your hand!"

After the handshake, Eddie screamed, "Ouch!"

After the handshake, Eddie screamed, "Ouch!"
"What did I do?" asked a surprised Wallington.
"Nothing," said Cantor, "but how do you think YOUR hand would feel after writing 5,000 letters?"
I recall something in a similar vein that happened on the train back to New York. It was 1937 and by now Cantor and I knew each other pretty well. At mealtime the waiter approached with pad and pencil and told us to write down what we wanted. He would return in a minute to pick up the slips. Cantor couldn't control his smile as he instructed me to order "postafazoolie" for him. When the waiter delivered our food it turned out to be two platters of scrambled eggs. Eddie beat me to the punch, saying, "I thought this would happen! EGGS I knew you could spell!"
But little did he know what a time I had with "scram-

But little did he know what a time I had with "scrambled"!

As I mentioned earlier I had always taken delight in As I mentioned earlier I had always taken delight in imitating Cantor, and several months after we got back to New York, Helen presented me with a wonderful baby girl. On this occasion, Eddie wired: "SO! YOU'RE STILL IMITATING ME!" Of course, I never let the suitation get out of hand the way he did.

As I said, I spent a good deal of my first summer layoff with my mother. In later years, however, I usually asked Cantor to "loan me out" to other comedians while he was off. I wanted to continue working, and, of course, making money. This pollcy gave me the opportunity to associate with a number of other comedians and in one instance, the opportunity to work myself into a beautiful jam.

I spent the summer of 1937 with Ed Wynn. As head-writer, this was a full time job, but when Milton Berle also approached me to work for him, I unthinkingly agreed. It didn't take an atomic physicist to realize that the situation was impossible. There was only one of me

while there were two of them and they both wanted me to work full time. Not having a split personality handy, I either had to relinquish one of the assignments or live dangerously. Frankly, the former consideration never occurred to me. I would write material for one of the shows each week, then switch it to suit the style of the other comic. Such intrigue!

That Man Berle

Berle's show was on in mid-week, while Ed Wynn worked at the week's end. Therefore the material first had to be written for Milton, then switched for Wynn. I knew that Ed spent most of his evenings at home. Armed with this information, I prevented him from hearing the Berle show by phoning him when it began and keeping a conversation going for the full half hour. This worked to perfection for two weeks but on the third something that I no longer remember came up and I was unable to make on the following day and he recognized it. "Say, Eddle," the call. Disaster! I presented Wynn with my material he said, "this is the same stuff that Milton Berle used last night!" "How do you like that Berle!" I blurted. "NOW he's

'How do you like that Berle!" I blurted. "NOW he's

night!"

"How do you like that Berle!" I blurted. "NOW he's stealing our gags before we even tell 'em!"

The following issue of Vaniety reported that the pressure of other work had forced Eddie Davis to retire from the Milton Berle show. We parted under friendly enough circumstances, however. In fact, I am presently connected with his television program.

Through the years, Eddie and I had few disagreements concerning the program scripts, and when we did I always made it a point to bow to his greater knowledge and experience. Always—except once. I vividly recall a writing session in New York. There I was, stubbornly insisting that my blackout gag was strong enough as originally written. "Change it? It's a masterpiece! And doesn't need any changing." Cantor disagreed. I held out for my joke though and finally Eddie said, "Okay, I'll do the gag your way on this week's preview, just to prove to you that it's going to lay flat! That's the only reason I'm going to use it, and you'll see for yourself that it's lousy!" At this, I began to think. And the more I thought, the more frightened I became. If the gag died, I'd be in I couldn't very well back down, Eddie would never let

for a riding.
I couldn't very well back down, Eddie would never let

I couldn't very well back down, Eddie would never let me forget it—so I decided to think of a way to insure the laugh. To make certain that the house would rock when Cantor told the gag. The idea came to me like a stroke of genius. As Eddie did the joke; I just took off my pants and walked across the stage behind him—in my long underwear. Needless to say, pandemonium resulted. And to this day, Cantor, doesn't know how that gag drew the howl it did. Wait till he reads this!

They're all wonderful memories but as is usually the case, one story in particular stands out in my mind as, if not the funniest, certainly the most ridiculous. It happened in 1937. Cantor always offered his writers a sizable bonus for whoever could devise a continuity gimmick. That is, some idea that could run for several successive programs. Eddie knew that anything capable of being carried over from one show to another was great for stimulating audience interest as well as making each program that much easier to create. Leave it to me, I dreamed up a gem to be known as "Oscar the Flea." The theme was for Cantor to announce that the pride of his life, Oscar, his trained flea, had disappeared into thin air and that he, Cantor, would pay a substantial reward to anyone who could return Oscar.

Eddie agreed that it was an interesting device. Oscar would bow in on the next show. The thought was that we could perpetuate the idea indefinitely by announcing the week-to-week progress made in the flea-hunt. Complete, of course, with all the trappings. Clues, police descriptions—the works.

Dogs, Dogs, Dogs

Dogs, Dogs, Dogs

We happened to be in Chicago at the "contest's" inception, and it was another two weeks before we returned to California. I checked into a hotel, then drove out to meet Cantor at his home. I was greeted by a sight I will never forget. It was fantastic! There on his front lawn stood, Cantor. Surrounded by I'll never know how many dogs. Dogs! Dogs to the right! Dogs to the left! Big dogs! Little dogs! Barking dogs! Thoroughbreds! Mongrels! Just dogs! Also a stray camel that needed a dry cleaning, three or four goats and a shetland pony, yet. But mostly dogs. Quite a spectacle. In short, if it had fleas and walked, we had it.

Cantor was furious. The fact that a St. Bernard was chasing him around licking his face didn't soothe Eddie any. "You and your ideas!" he shrieked at me. "This is in response to your contest!" And as everything went black I heard him shout, "Next time you get an idea keep your big mouth shut!"

I left Cantor in 1939 when presented with a chance to write a Broadway show, "George White's Scandals," and I followed that with another musical, "Hold On to Your Hats," starring Al Joison. Shortly after, however, my health began to fail and I came down with a bad case of asthma. I was forced to leave New York by my doctor, although there were a lot of people who thought the advice came from the theatre critics. Anyhow, I went out to Arizona—which is really nothing more than the Catskills with cactus—built a home and lived there for two years. My health improved considerably during this time so I came back to Broadway and did a show called "Follow the Girls," starring Gertrude Niesen. Luckily, it turned out to be a smash. After the reviews were in I received dozens of congratualatory messages. They were all wonderful but there was one that I wouldn't trade for anything, and to this day I carry it with me. You guessed it. It was from Cantor, and it read: "Congratulations, Eddie. You're back in the driver's seat again."

Life seemed to be one big piece of Lindy's cheesecake, when sudde

at the time was that he knew I'd only blow it on necessities like slik shirts and alligator shoes! What a guy His eyes are as big as an ordinary man's heart and his heart is as big as an ordinary man.

heart is as big as an ordinary man.

Back in New York, I started on another show, "Ankles Aweigh." It was slow work at first, but things finally began shaping up and I expect to get it into rehearsal next fall. As you know, Cantor is doing his television show. White waiting for my own revue to take shape, I recently wrote a sketch for the program. In connection with this I dropped in backstage one afternoon last week to watch the rehearsal and there was Cantor going over his now famous Maxie and Taxie routine,

"How do you like that!"

"How do you like that!" I said. "NOW who's imitating

who!"
"You're right," Eddie laughed. "I took you from behind
the wheel so I could get there myself."

After the rehearsal, Eddie and I left the studio and
climbed into my convertible parked in front of NBC. It
had rained all day and by sheer coincidence the streets
were slippery as we turned down Sixth avenue at 50
miles an hour.

"It call the tall" reports Contor.

"Look out!" roared Cantor.

"Relax," I said. "There's no meter in this one!"

"I know!" Eddie snapped. "That's what worries mel
NOW if anything happens I won't even be able to sue the
company!"

Puffing & Sipping

-he stuck to the fact that the Morris cigaret was made for pleasure and not ingredients. That was the inference to us—but for good solid inhaling and exhaling the Philip Morris man is right up there with the best.

we also accepted the suggestion of the Lucky Strike people who asked us to compare their cigaret to determine its "packability" in relation to other brands. This test called for us to purchase a package of all other brands —something we didn't quite understand—as why would the Lucky people want us to buy the other brands just to rate its stability in the rice paper. Our outlay here was about \$1.50 and we wished we had it back.

about \$1.50 and we wished we had it back.

The Lucky test was shown on the TV screen by a young (or old) lady's well manicured hands ripping the paper from several cigarets. If we were to judge hands in this survey, we'd allow they were quite efficient but for the life of us we couldn't remove the cigaret papers without having all the brands fall apart—including Luckies—but this certainly is no reflection on the Lucky people as when it comes to cigaret ripping we're just all hands.

Our researchers jokingly expressed the hope that other manufacturers won't ask us to tear their products apart—especially automobile sponsors—as that would be rather expensive and this certainly would drive us out of the research business.

The ladies and gentlemen who smoked king-sized cigarets professionally were considered and appraised for our final observation. This group includes Fatima, Pall Malls, Dunhills and Cavaliers and to our amazement, the professional puffers of the king sizes are no larger in stature than their brothers who smoke on regulation cigs. We naturally expected to see large, oversized people drag on the oversized smokes but the Pall Mall group and others tripped us up on that one.

Regarding Pall Mall, it was a revelation to see that the puffer didn't inhale or exhale smoke—but the commercial—one of those animated things—displayed the man puffing and from the cigaret emerged certain words of praise for Pall Mall. It was pleasant interlude for us after having seen nothing but smoke for these many years. The Cavalier puffer—Bob LaMond—expressed more pleasure with his job than all other king-sized smokers and for downright beauty, this LaMond pleased the female smokers.

The question evices whether an all other oversized smokers.

smokers.

The question arises whether or not a beer sipper could ever qualify as a cigaret puffer, or a puffer could make the grade as a sipper. We caution those who would turn from puffing to sipping to first examine the prominence of their thyroid cartilages and to the sippers who wiggle their Adam's Apples we suggest they consider puffing.

We didn't give much study to commercial auto drivers on television but our attention was pointed to Groucho Marx's driving of a DeSoto Firedome (we were unable to ascertain what a Firedome was) along the expansive boulevards of Beverly Hills. As Mr. Marx smoked his cigar and glided along in his convertible, one researcher remarked, "Marx would make a hell of a beer sipper—look at him—his Adam's Apple is practically stationary."

Thorny Problems

have had to cancel Amos 'n' Andy for instance, because of

repeats.

As to prices for film, it would seem that each film producer expects each station to pay the entire original production cost in their "asking" prices. Of course, the business of bargaining has been going on for many years, but it does get awfully tiresome haggling over exorbitant prices. I suppose the film people feel that we buyers are a bunch of chiselers, but the fact of the matter is we know what local sponsors will pay for film, and from my experience, the age or star value of any group of films doesn't seem to make too much difference to these local sponsors. We have tried unsuccessfully in many cases to obtain more money from our sponsors for films, but apparently our present figures have reached the top bracket. The pricing of 15-minute film series seems to me the

The pricing of 15-minute film series seems to me the furthest out of line. Film producers will ask almost as much per time for these 15-minute programs as they do for a 90-minute star-studded feature. It would seem to me that lower prices would bring greater volume of sales, but of course, this is against the economic theory.

As to quality of prints the force offered runs the gamut

As to quality of prints, the fare offered runs the gamut from excellent to terrible. Generally, we have found that the first two or three films from the same source, and of the same series, set the pace for the remainder. If the first two or three are good, the rest of the series are good. However, if the first two or three in a series are bad prints, the rest of that series show up badly.

Vidipix's 50% Hike

own lineup of stations and specific columbia stations in some-mar-time slots, is a hotly-debated ques-tion. Figures gathered by Vargery

The fact that film once on the reveal that five and one-half hours

webs is being re-issued on a spot time slots, is a honly-drawated quickly configures gathered by Variety reveal that five and one-half hours of programming were placed on a national spot basis in the survey week of May 1951, with the total upped to seven and one-half hours for the comparable period this year. That represents a growth of 86%. Standard for counting a syndicated film as a national spot deal was whether it was backed by one sponsor in at least five markets (webs consider a show networked if they beam it to their five owned-and-operated stations). That this kind of setup, by-passing networks, is picking up acceleration is evident from the number of upcoming telefilm series which are slated for the spot trail in the fall. At least four national spenders are booked for canned shows on a station-by-station format for next season (such as Singer Sewing Machine and Pacific Coast Borax), and other similar campaigns are in the offing.

Feature Oldies Excluded

The figure of 18 hours on the webs and national spot, it should be stressed, does not include old features not originally intended for video. Were the theatrical product counted in the film column, the amount of celluloid tallied on the chains would have been hiked appreciably, and, of course, antique reels are an even greater staple in the 'local station's diet. VARIETY vidpix tabulation also does not count film inserts in basically live shows' (such as "Treasury Men in Action" or "Big Story") or newsreels for which film clips are a vital ingredient. The heavy amount of film used for commercials is similarly not included, but does indicate tele's dependence on film.

The main telefilm inroads so far.

amount of film used for commercials is similarly not included, but does indicate tele's dependence on film.

The main telefilm inroads so far, it's important to note, are confined to the nighttime hours. Videix accounted for only 45 minutes of network programming weekly before 5 p.m. this year, while occupying 11¼ hours after 5 o'clock. Networked vidpix are, for the most part, in the half-hour dramatic category — in the general drama, whodunit and situation comedy bracket, although the Groucho Marx entry is an example of a quizzer on reels.

This suggests that films-for-tele are not the answer to all program needs, that moving from the image-orthicon to the motion picture camera should be dictated by the type of presentation desired and that there will always be many types of airers for which live production is preferred.

While network programming fell off in the evening periods, it was not due primarily to the film upbeat. The amount of vidpix on the skeins almost doubled, from six and a half hours in '51 to 11¼ hours in '52, but that is still a relatively small segment of total program time. The decline in evening hours of networking, from 125¼ last May to 97 hours in May, '52, resulted in large part from other causes. Demise of "Broadway Open House" on NBC-TV in the 11 p.m. period, loss of several commercial shows on ABC-TV and DuMont and dropping of some network feeds at other times cut the volume of live after-dark programming about five times as much as the intro of celluloid entries.

Daylime Expansion

In the daytime portion of their schedules the skeins expanded—and in spades—giving the webs an

Daytime Expansion

In the daytime portion of their schedules the skeins expanded—and in spades—giving the webs an over-all gain in airtime from 175 to 193 hours weekly. NBC-TV's "Today" operation alone added 15 hours of live production a week—more time than the vidpix total on all four webs. That doesn't indicate that live programming is still open time in which live teevee can expand.

The chains are not oblivious to the threat of telefims. Programs which were once screened on the skeins are now making the rounds station-by-station. A notable example is product previously beamed on Procter & Gamble's "Fireside Theatre," now syndicated as "Royal Playhouse" and "Strange Adventure."

The webs, further, are not averse to making a buck from TV

The webs, further, are not averse to making a buck from TV films, even if it means competing with themselves, and they have entered vidpix production and syndication, In some cases, an NBC film series is being varried by

The fact that film once on the webs is being re-issued on a spot or local basis underlines the economic factor which is spurring the development of vidpix. Film can be used again and again, in contrast to a live presentation which has no re-run value (except for the limited use kinescope recordings can be put to). On the other hand, telefilm has important subsidiary potentials, including possible theatrical release, Latin-American and European video rights (the Italian TV network recently purchased a large number of American telepix), subsequent rerelease on the chains, and spot syndication.

The spot market adds signifi-cantly to the dimensions of films-for-TV. Included in the seven and one-half hours of spot-placed cantly to the dimensions of films-for-TV. Included in the seven and one-half hours of spot-placed shows are such items as "Old American Barn Dance," a 30-minute vidfilm program backed in a dozen areas by American Snuff Co., a bankroller which does not need a national network's "umbrella" coverage but rather pinpointed circulation following its distribution pattern. Beer, bread, and oil companies, most of which are local and regional, are heavy users of spot and are buying film airers for their markets.

In addition to the network and regional advertisers using film, a great many local spenders are backing vidpix series. "Double Play," a 15-minute show, was backed by one sponsor in four markets and by another in three markets and thus narrowly misses getting into the national spot classification (on the basis of five markets for a single advertiser).

Yet many of the almost 100 vidpix series available have a long live was the series and live was long live was the series was lived at live was the series was lived at lived li

Yet many of the almost 100 vid-pix series available have a long list of outlets carrying them, sev-eral with as big a lineup as net-work shows (with their multiple clearance problems) are able to

On a regular basis, Variety will tabulate the growth of vidpix visa-vis non-film programming, reporting by means of its "Filmometer" on the shape the video medium takes.

Midwest Colleges Prep Plunges Into Educ'l TV; Kansas Schools Combine

St. Louis, July 15.

U. of Missouri, at Columbia, last week filed application with the FCC for a commercial TV permit, and while the school's board of curators didn't disclose how the project would be financed, a spokesman said it wouldn't be necessary to ask for funds from the State Legislature.

Curators stated they hoped that

State Legislature.

Curators stated they hoped that at least 50% of the TV time would be devoted to public service programs, and that profits would be used for inprovement of the station's programs. Initial cost was estimated at \$1,006,880, operating costs at \$302,000 annually and the station was expected to show a profit in its second year. University's plans also call for a \$480,000 TV studio on the campus and erection of a 796-foot tower four miles south of the town.

One hitch may upset the plans

One hitch may upset the plans as the application seeks channel 3, the same being asked for by the Missouri Farmers Assn.'s insurance division for station KMMO at Marshall, a radio station it owns.

Joint Kansas Expansion

Joint Kansas Expansion

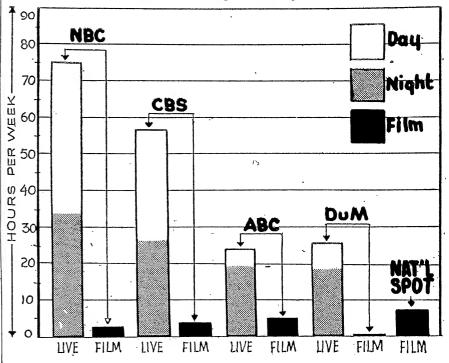
Kansas City, July 15.

Educational television has aroused interest of Kansas' two leading universities. In a joint project, the U. of Kansas at Lawrence and Kansas State College at Manhattan are filing applications for non-commercial, educational stations of 50 kw.

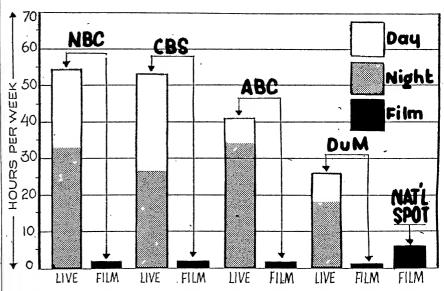
stations of 50 kw.

It's estimated that each station will cost \$362,000, and plan calls for programs to originated on both campuses and be fed by microwave relay both ways. Whether or not the venture becomes a reality depends on appropriations of the Legislature.

Network TV Programming—1952



Network TV Programming—1951



From May, 1951, to May '52 the total hours of live programming on the four networks increased more than the hours of film shows the networks added. However, in the cases of ABC and DuMont, the amount of programs, both daytime and nighttime, fed to the network declined. Figures are in hours per week, for a week in May of each year. National spot figure is for film shows sponsored on at least five outlets by one bankroller.



DURWOOD KIRBY

GARRY MOORE SHOW—CBS-TV

YEAR TELEVISION PLAYHOUSE—NBC-TV

BOB AND RAY SHOW—NBC-TV

HILLTOP HOUSE—CBS-RADIO

Glenn Clark Miller moved up from director of the AM station to Smith's former post. Earl Corbett, program, director of WCPO, steps that in Miller's former by the state of the Miller's former by the Mi GARRY MOORE SHOW—CBS-TV
GOODYEAR TELEVISION PLAYHOUSE—NBC-TV

Crosley Signs Al Morgan

Cincinnati, July 15.

Al Morgan, singing planist who became a TV name in 1950 with his recording of "Jealous Heart," is to return soon to his native Cincy under contract to the Crosley Broadcasting Corp.

Peciden processing on WI W. W.

Besides appearing on WLW-There he will be programmed on one of the major video webs, according to Robert E. Dunville, Crosley chief.

chief.

His bookings at theatres and night clubs were interrupted for a few weeks last year when he made an unsuccessful bid to revive the Glenn Rendezvous, nitery in Newport, Ky., opposite Cincy, as operator and entertainer. ery ir Cincy, tainer.

WCPO's Exec Shuffle

Cincinnati, July 15.

Three executive changes were made this week at WCPO stations by Mortimer C. Watters, general

John Patrick Smith was upped from national radio and TV sales manager to assistant general mana-ger of sales for all operations.

Wherever you find

commercial TV

around the free world

-you'll find

McCANN-ERICKSON

Argentina

Television is just getting under way. Two of our TV executives have already had States-side training.

Brazil

There's one station in Rio and two in Sao Paolo—with more stations on the way in both cities and 16 stations planned for the interior of the country. We have complete TV staffs in both our Rio and Sao Paolo offices, producing some of the leading programs on the air.

<u>Cuba</u> and

Mexico

Since TV's beginning in Cuba and Mexico, McCann-Erickson has pioneered the commercial use of the medium. Today eleven trained TV specialists in Cuba and eight in Mexico are producing top shows in both countries.

Dominican Republic,

Our Caracas office is tooling up for TV in Venezuela; we're set for TV in the Dominican Republic, and we're ready to go in Puerto Rico.

Puerto Rico, Venezuela

England

Our London office is prepared for commercial TV — whether it comes tomorrow or two years from now. (Just completed:—a survey of viewing habits among 2971 viewers.)

United States

At present we are serving 27 different clients using television in our U. S. offices. The experience we've gained from over half a million specialized man hours working on TV in the states is being passed on to our other offices throughout the world.

McCANN-ERICKSON, INC. Advertising 50 Rockefeller Plaza New York, N. Y.

Kagran Corp. and Kagran Films

in association with

Martin Stone

Television Howdy Doody-NBC Gabby Hayes-NBC Author Meets the Critics-DuMont

> Radio Howdy Doody-NBC Gabby Hayes-MBS The Jackie Robinson Show-WNBC

> > FilmHowdy Doody Iron Mike—(Full length feature)

> > > 4 West 58th Street New York, N. Y.





COMEDY STAR of the James Melton TV Show

WALLY BROWN

Thanks to JAMES MELTON for 7 WONDERFUL MONTHS on the FORD FESTIVAL SHOW

ALSO THANKS

Star of the Family

Currently Headlining All Major Theatres

CO-STAR of 19 Motion **Pictures**

FEATURED COMIC in 22 Others for Major Studios

Music Corporation of America

* BETTY GARDE



Radio – Stage – Television – Screen





Du Mont creates television that *impresses* advertisers because Du Mont offers sound television value—good shows that *impress* audiences at a reasonable cost. The results of this down-to-earth showmanship have been most *impressive* to the many sponsors who have come to Du Mont in search of good, sound television value.

If you want this kind of advertising value, you'll be impressed with the way your Dollars Do More on Du Mont.

> DUMONT TELEVISION NETWORK

515 Madison Avenue, New York 22, N. Y., MU 8-2600 A Division of the Allen B. Du Mont Laboratories, Inc.

Managaran paragaran de la company de la comp

WORLD'S GREATEST VENTRILOQUIST...



JIMMY NELSON

DANNY O'DAY **HUMPHREY HIGSBYE**

and Our New Mascot

"Farfél"

WATCH FOR THE JIMMY NELSON

SHOW

To Be Announced Soon

Returning SEPT. 16 for 1952-1953 Season MILTON BERLE

TEXACO STAR THEATRE NBC-TV

Guesting AUG. 3rd with

ED SULLIVAN

"Toast of the Town"

Personal Management

LOUIS W. COHA

1776 Broadway, New York

Booking: WM. MORRIS AGENCY Publicity: FRANCES E. KAYE 203 No. Wabash Ave., Chicago

SIEGAL & ROTHENBERG, Chicago

WILBUR STARK

Producer

KATHI NORRIS

HOLLYWOOD LOVE STORY - NBC Radio NEWSSTAND THEATRE—ABC Radio KATHI NORRIS SHOW - DUMONT TV ANYBODY HOME - NBC Radio ESCAPE WITH ME -- ABC Radio THE BIG HAND - ABC Radio

Co-Producer:

ROCKY KING, DETECTIVE -- DUMONT-TV

In the Works:

WHAT'S THE GAG LADIES' CHOICE THE ATOMIC PHANTOM THE LADY'S A COP IF I WERE YOU WHAT'S YOUR FUN



JOHN GART

Musical Director

"Chance of a Lifetime" with DENNIS JAMES

-ABC-TV-



THE BIG STORY

TELEVISION, Fridays, 9 to 9:30 P.M., NBC-TV

RADIO, Wednesdays, 9:30 to 10:00 P.M., NBC

For PALL MALL CIGARETTES

Agency:

SULLIVAN, STAUFFER, COLWELL AND BAYLES



TREASURY MEN IN ACTION

TELEVISION, Thursdays, 8:30 to 9 P.M., NBC-TV For BORDEN'S INSTANT COFFEE

Agency:

DOHERTY, CLIFFORD AND SHENFIELD



POLICE STORY

TELEVISION, Fridays, 10 to 10:30 P.M., CBS-TV

For ENNDS Chlorophyll Tablets and Eye-Gene

Agency:

HARRY B. COHEN

NEW TELEVISION SHOWS AVAILABLE:

Heart of America Quick as a Flash Affairs of Ann Scotland We, the Women



THE PEPSI-COLA THEATRE

TELEVISION

STARTING SEPTEMBER 30th

Tuesdays and Thursdays,

7:15 to 7:30 P.M., NBC-TY

Agency:

THE BIOW COMPANY

PROCKTER PRODUCTIONS, INC.

221 WEST 57th STREET **NEW YORK 19. NEW YORK** JUdson 6-4830

high man

Mister PLUS stands for the one network that dominates radio listening-

by nearly 2 to 1—throughout

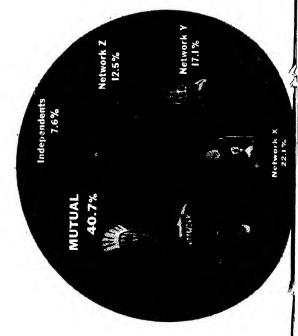
"Non-TV America"... that 45-state

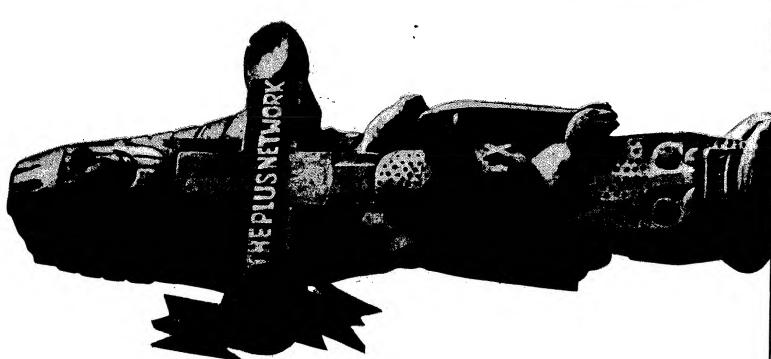
market where 60,000,000 customers live

and listen...where there are as many radio homes as there are TV homes

in the entire U.S. .. and where

Mutual has 416 stations, more than the other three networks combined.





Actual Listening in Non-TV America (Day and Night All Week Long)

proportion, are non-MBS markets, MBS-only markets, and markets total U.S. area where TV cannot be seen. Included, in proper This chart summarizes the findings of a 1,000,000-interview study (by J. A. Ward, Inc., Feb-Mar, '52) in 151 markets Full proof of Mutual dominance is available on request. shared by MBS with 1, 2, and 3 other network stations. in 45 states ... distributed for accurate sampling of the

low man

rate card in the business-and consistent is so geared to the current advertising Mister PLUS also stands for the one economy that its clients can continue network that traditionally offers the in all radio, Today especially, Mutual delivery of PLUS-values which no lowest-cost route to sales success to depend on the lowest-scaled

other broadcasting network can match.

the **Mutual** network of 560 affiliates

... THE NUMBER ONE ROUTE TO NON-TY AMERICA... AND THE LOWEST-COST ROUTE TO ALL AMERICA

REGARDLESS of who is ELECTED PRESIDENT

"TWO FOR THE MONEY"

a Nau

TV QUIZ PROGRAM

Created by Goodson & Todman

Starring Fred Allen

Sponsored by ... Old Gold Cigarettes

Will Be Presented Over the NBC TV FACILITIES

Starting September 30th

JANE ACE

(DISK JOCKEY)

Telefilm's

"Roving Cameras"

(65 Complete Episodes)

Open Ends and Center For 10-Min. Time Ségment

An outstanding $8\frac{1}{2}$ minute show available to Stations for sustaining or sponsored programming.

Complete Production Facilities

Available for 16mm Commercials—T.V.—

and Commercial Motion Pictures

Full Information on Request - Write or Wire:

TELEFILM

• INCORPORATED •

Cl. . . 1020

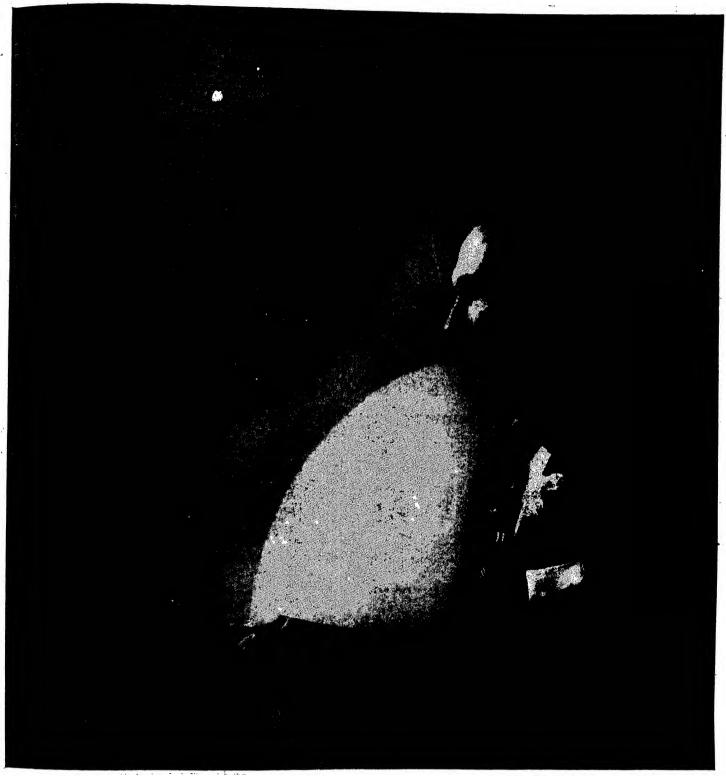
6039 Hollywood Blvd.

Hollywood 28, California

Phone HO. 9-7205

SATURDAYS AT 8 P.M. EDST

NBC



Photograph by RALPH STEINES

"It never occurred to me that my neckties might be a problem . . ."

Not only his neckties, but his shirts, gestures and state of health are of tremendous concern to John Cameron Swayze's regular viewers. Swayze, who started as a reporter and newscaster in Kansas City, must choose his accessories as carefully as he edits his script. Television's most decorated newsman, Swayze has won more awards for accuracy than a Swiss watch... including the coveted DuPont award. Formerly Director of News for NBC's Western network, Swayze's

phenomenal memory and brisk showmanship first gained national prominence with his TV coverage of the 1948 presidential conventions. Now with his daily Camel News Caravan, television's highest rated news show, Swayze is one of the most-heard newsmen in the business.

As a keen interpretive reporter and knowledgeable showman, Swayze knows that 1952's big story is politics, and his first assignment, like that of 100 other NBC men of news, is to cover the conventions and the elections as they've never been covered before.

Swayze, Pearson, Kaltenborn, Mueller—these are a few of the outstanding reporters who make the NBC News Center pre-eminent in broadcasting. News reaches most Americans first

through radio and television, and ratings prove that, day-to-day, more Americans prefer NBC as their primary news source on both radio and television. The reason is simple. NBC's news-gathering facilities are larger and more active, and NBC consistently broadcasts more hours of news, more special events than any other radio or television network.

Politics makes more than strange bedfellows. It makes exciting news, and in this, the most intense political campaign since 1932, more Americans will hear the news first and hear more of it from NBC.

NBC radio and television
a service of Radio Corporation of America



BERT LYTELL

FATHER BARBOUR
in Carlton Morse's Television Version
of "ONE MAN'S FAMILY"
Sponsored by ALKA-SELTZER

JOHN REED KING ENTERPRISES, INC.

55 WEST 53rd STREET, NEW YORK COLUMBUS 5-0343

SALE #4 "PUD'S PRIZE PARTY" FOR FLEER'S DUBBLE BUBBLE GUM, ABC-TV

JACK MILLER

and His Orchestra

THE KATE SMITH HOUR

Monday thru Friday NBC-TV

HAL FRIEDMAN

Producer-Director

TO FOLLOW THE SUN with a message... hit every time zone—same day, same hour—straight across the country—to do all this efficiently, economically—<u>USE FILM</u>...

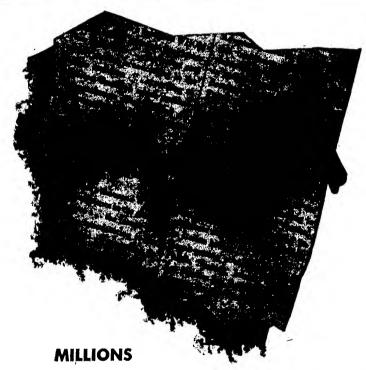
Complete information concerning film selection and processing available . . . also details concerning special Eastman technical services, equipment, and materials.

Address: Motion Picture Film Department, Eastman Kodak Company, Rochester 4, N. Y. East Coast Division, 342 Madison Avenue, New York 17, N. Y. Midwest Division, 137 North Wabash Avenue, Chicago 2, Illinois.

West Coast Division, 6706 Santa Monica Blvd., Hollywood 38, California.



DANNY THOMAS



of impressions at a few cents a thousand

For only 9 cents a thousand WHOM reaches Italian homes in the greaters New York area ... the lowest cost of any station broadcasting to the Italian radio audience. ... according to ADVERTEST RESEARCH which reached this conclusion after making an elaborate survey of listening habits in Italian homes....

WHOM 1480 on your dial • 5000 watts AM . FM The Il Progresse Station 136 W. 52 ST. N. Y. 19 . Cl rcle 6-3900



HENRY"", SYLVERN

MUSICAL DIRECTOR

"THIS IS SHOW BUSINESS"

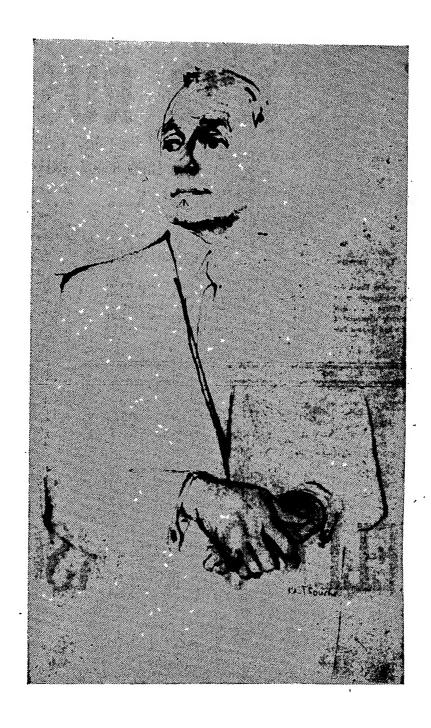
MURRAY HILL 8-6600

JOHN J. ANTHONY

MUTUAL BROADCASTING COMPANY

Sunday, 9:30-10:00 P.M.

For Ironized Yeast — Haley's M-O — Dr. Lyon's Tooth Powder



THE ONLY 6 STAR PERFORMANCE IN HISTORY

★ M. C. ed

★ STAGED

★ DIRECTED

★ WROTE

* CHOREOGRAPHED

* MUSIC and LYRICS



From The Editorial In the LONG BEACH INDEPENDENT, Long Beach, California:

"As we sat in the auditorium Saturday night we were thrilled to see and hear the most entertaining and beautiful pageant we have ever attended in Long Beach. In our 37 years' residence in this city nothing ever approached the Miss Universe pageantry... The auditorium was packed. On two successive nights the audience sat for four hours each night without a moments boredom... The city council is now making up its budget for the next year... We know of no expenditure that would bring greater or better publicity to our city. It would be a sign we have really reached maturity."—L. A. C.

From the Editorial in the ATLANTIC CITY TRIBUNE, Atlantic City, New Jersey:

TRIBUTE TO GENIUS

"...he is a fine singer with a ready wit and a knack for appropriate introductions... To the girls in the competition he is coach, guide, bulwark, anchor and entertainer... Bob Russell's part in the production can't be properly appreciated without a look-see at rehearsal... as usual he had done a terrific job and he's been doing it every day since."

BOB RUSSELL

Just Concluded the "MISS UNIVERSE" PAGEANT In LONG BEACH. CALIFORNIA

GILBERT ROLAND Said:

"I've seen the greatest out here, but nothing to equal the job Bob Russell had done."

CATALINA, INC.
City of Long Beach
Pan American Airways
Universal-Internetional Studios
(Co Sponsors) Said:

"To Bob Russell fell the duty of holding the impatient audience for more than 4½ hours . . . He is a master entertainer, ad-libber and director . . . Results beyond our greatest expectations We don't know of anyone who could have equalled Russell in this spot."

MAYOR.B. W. CHACE Wrote: Long Beach, California:

"Terrific job . . . this is not an ordinary compliment. Because you were magnificent. We are sold on you and on the 'Miss Universe' pageants."

Direction
MIGNON SIMPSON
GAINSBOROUGH STUDIOS
222 Central Park South
New York 19, N. Y.
Phone: Circle 7-5600

LOUELLA O. PARSONS

CBS RADIO NETWORK

SPONSORED BY

LUSTRE CREME SHAMPOO

GOODSON-TODMAN PRODUCTIONS

Creative Programming for Radio and Television

49 East 52nd Street New York 22, N. Y.

MARK GOODSON

BILL TODMAN



"MAM.



THIS is the Hansen family. The Hansen family plays a fresh story every Friday night at 8:00 on CBS TV, from New York (where the program is enacted) to San Francisco (where the original Hansen family lived). The actors are Peggy Wood (Mama); Judson Laire (Papa); Rosemary Rice (Katrin); Dick Van Patten (Nels); Robin Morgan (Dagmar); Ruth Gates (Aunt Jenny). Carol Irwin produces "Mama"; Ralph Nelson directs it; Frank Gabrielson supervises the scripts. Iss good to remember.

Consistently The Top Rated Local TV Show on the West Coast!

SPADE COOLEY



Sponsored by

Chesterfield

lpana

Anacin

American Home **Food Products**

Boyle-Midway

And we're proud as punch that our one-hour show has been telecast every single Saturday (over KTLA-Paramount Television) for almost four solid years!

WORLD FAMOUS

SANTA MONICA BALLROOM Santa Monica, Calif.

Decca Records — Standard Transcriptions

WALT FRAMER

Produces

Nine Solid Hours Weekly Top-Rated TV-Radio Shows

"STRIKE

CBS-TV

WEDNESDAYS 9:00 P.M.

NBC-RADIO MONDAY THRU FRIDAY....11:00 A.M.

"THE BIG PAY-O

NBC-TV

SUNDAYS 8:00 F.M.

TV and Radio Shows with "HEART INTEREST"

WALT FRAMER

123 West 44th Street New York 36, N. Y.

PLAZA 7-0800



James C. Petrillo

President

AMERICAN FEDERATION OF MUSICIANS



DOROTHY KILGALLEN and DICK KOLMAR

"WHAT'S MY LINE?"

"BREAKFAST WITH DOROTHY AND DICK"

"GUESS WHAT?"

Mary Margaret McBride



Exclusive Management:
ESTELLA
H.
KARN
49 West 45th Street

New York City



MEMO: COLLECTOR OF INTERNAL REVENUE

Dear Sir:

Recently we have played engagements at the

MAYFLOWER HOTEL.......Plymouth, Mass.

LAKE TARLETON CLUB...........Pike, N. H. and soon must head cross country to

Hal Braudis' Thunderbird Hotel in Las Vegas, Nevada.

We would like to know this—may we list the PULLMAN COMPANY as a dependent?

Hopefully,

Nelle Fisher and Jerry Ross

Personal Management:

JACK VAUGHAN & PEGGIE GATES

13 half-hour Telepix now ready for national sponsorship or syndication!

RENFREW OF THE MOUNTED"

AN ACTION-PACKED TV SERIES THAT IS A "NATURAL" FOR PRODUCT PROMOTION!

Renfrew of the Mounted LIVES!

Renfrew is no story-book hero of the past but is regularly featured in today's headlines...a symbol of the Royal Canadian Mounted Police, the world's most modern, colorful and publicized police force.

Renfrew is WHOLESOME entertainment!

Renfrew outsmarts the craftiest of criminals without resorting to violence or trickery. This is a TV series that is packed with thrills, mystery and action yet is completely wholesome and digestible.

Renfrew is a FAMILY hero!

Surveys show that Renfrew fans include as many adults as children. This is attributed to a careful formula compounding a hero capable of withstanding the critical accuracy of the modern adventure fan.

Renfrew has a READY MADE audience!

Renfrew has become one of the best known and liked fiction characters of modern times. He is the only Canadian Mounted Police hero popularized in this country through books, short stories, radio, pictures and TV.













Writel Wirel Phonel

M&A ALEXANDER PRODUCTIONS, Inc.

6040 Sunset Boulevard Hollywood 28, California Hillside 3414

ROBERT MONTGOMERY

Presents

"YOUR LUCKY STRIKE THEATRE"

"THE JOHNSON'S WAX PROGRAM"



JOHNNY OLSEN

Now Facing the TV Cameras for the 8th Consecutive Year

Johnny Olsen's RUMPUS ROOM
DAILY ON DUMONT

KIDS and COMPANY
SATURDAYS ON DUMONT

Working Right thru the Summer
ALSO HEARD ON RADIO AND RECORDS



Soprano, Metropolitan Opera Association Operatic Queen of Television (NBC Show of Shows)

Personal Manager: J. GRAYES McDONALD 430 East 63rd Street, New York

TEmpleton 8-3629



My appreciation

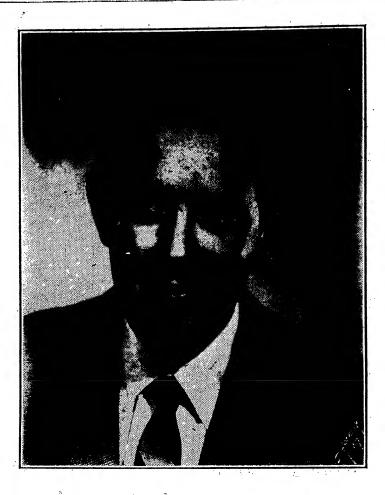
To Procter & Gamble and Compton Advertising, Inc.

My thanks

To the many devoted and tireless friends of production staff and crew.

They are the best!

Kanshistar



Starring on CBS-Radio's "MUSICLAND, U.S.A." FRIDAYS, 8:00 - 9:00 P.M., E.D.S.T.

EARL WRIGHTSON

RCA-VICTOR RECORDS

Personal Management: JACK BERTELL New York 19, N .Y. 4 West 58th Street

Associate: DON COPLIN

STEVE ALLEN

Management: JAMES L. SAPHIER AGENCY, INC.

NOW AVAILABLE!

ROCKY JONES - SPACE RANGER

Starring

RICHARD CRANE

from the Producers of...

TROUBLE WITH FATHER MYSTERY THEATHE

Starring STU ERWIN

Sponsored by GENERAL MILLS

Starring TOM CONWAY Sponsored by STERLING DRUGS

BEULAH

Starring LOUISE BEAVERS

Sponsored by PROCTER & GAMBLE

MY LITTLE MARGIE

Starring GALE STORM and CHARLES FARRELL Sponsored by PHILIP MORRIS

Also Producers of COMMERCIAL and INDUSTRIAL TV FILMS

ROLAND REED PRODUCTIONS, INC.

275 S. Beverly Dr.

Beverly Hills

CRestview 6-1101

AN AMERICAN INSTITUTION

Original
AMATEIR
HOUR
TED MACK

PRODUCED BY

THE MAJOR BOWES STAFF

5th YEAR
ON T-V

COAST TO COAST!

18th YEAR ON RADIO

COAST TO COAST!

18th YEAR
ON The ROAD

= EVERYWHERE =

TED MACK'S AMATEURS ON TOUR



Publicity DAVID ALBER

JAN MURRAY

Star of

"Meet Your Match"

TUESDAYS

NBC NETWORK, 9:00-9:30 P.M., E.D.S.T.

Currently Headlining

PARAMOUNT, NEW YORK

Management JACK BERTELL

Bookings M.C.A.

ONE MAN'S FAMILY

Broadcast Over NBC Monday through Friday for MILES LABORATORIES

ONE MAN'S FAMILY

Televised Over NBC-TV Every Saturday Evening for MILES LABORATORIES

I LOVE A MYSTERY

Broadcast Monday through Friday for CO-OPERATIVE SPONSORS

THE WOMAN IN MY HOUSE

Broadcast Monday through Friday, NBC for SWEETHEART SOAP

CARLTON E. MORSE

PRODUCTIONS HOLLYWOOD

NEW YORK

Norman and Irving Pincus

TELEVISION PRODUCERS

101 West 55th Street, New York City

Ellery Queen

Mr. I. Magination

Authors' League Theatre



MARJORIE GATESON

Currently

MOTHER BARBOUR
"ONE MAN'S FAMILY," NBC-TV

There's Only One



FRANK DeVOL

CONDUCTOR

ARRANGER

COMPOSER

M.C.

COMEDIAN

5th Season on CBS-Tide Show

"The Frank DeVol Show" on KTTV (DuMont)
Every Saturday Night

"MUSIC OF THE CENTURY" Dance Band

Publicity BOB WEISS

Agent M.C.A.

JAY Marshall

Should Have His Own TV Show

Signed

MARK LEDDY

JAY MARSHALL

Management: Mark Leddy

> Leon Newman 48 West 48th St., New York 19 JUdson 6-2760

Meet 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 custamer.

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.



REgent 7-9200



Producers of

TELE-DISCS—distributed by United Artists, maintains New York's largest independent studios for complete motion picture production—from script to finished film—in the past year over 200 films for TV advertisers.

WLW The Nation: Station .



SID CAESAR – IMOGENE COCA – MAX LIEBMAN
"YOUR SHOW OF SHOWS"
NBC-TV

4th Season Commencing Saturday Sept. 6th

Jackie Gleason's fracturing us on tour!



BUSHKIN

and his quartet

with

IOE IONES

BUCK CLAYTON

MILT HINTON

HAPPY ADVERTISERS are our BUSINESS

In June an advertiser wrote WGN-TV:

"...our telecast exceeded our expectations as to returns. Our product is somewhat seasonal, and April and May are usually our dullest months in the year from the standpoint of sales. Orders received as a result of our telecast brought our cost per dollar order down to 14.2c. We also received an increase in sales during the last week in May which was attributable to the telecast."

Hes...happy advertisers are our business...

Buy WGN-TV in Chicago... you'll be happy you did



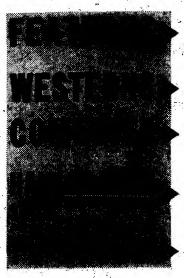
The Chicago Tribune Telebision Station

Atlas elevision Corp

Murray Hill 7-5535

VSensible prices VAudience Appeal √High Quality VTop Ratings √ Efficient Service

for TELEVISION



37 BRITISH PRODUCED INTERNATIONAL FFA Sters, AMERICAN FEATURES — Dyama—Adventure — Myster, —Comedy, A sound buy,

FILMS

FULL LENGTH or HALP HOUR VERSIONS Tem Tyler, Gabby Hayes, Jack Perrin, Lane Chandler, Bab Guster, etc.

350-15 MINUTE or TWO
REEL YERSIONS
Teyriffic Sales results. Specially for CH IL DREN'S
SHOWS—also ADULT IN
TERTAINMENT. Top Start
Top Rafings. In Hour Length
as COMEDY CARNIVALS.

HILLARIOUS HALF

LIBRARY OF 100

(4th Street , • New York 36, New York

HOPE YOU'VE ENJOYED OUR

PHILIP MORRIS

COMMERCIALS .

"I LOVE LUCY"

LET OUR TELEVISION EXPERIENCE SERVE YOU, TOO!

Dudley Television Corporation 9908 Santa Monica Blvd., Beverly Hills PHONE: CR 1-7258

> Television and Radio Productions

JERRY LAYTON ASSOCIATES,

New York 17, N. Y. 551 Fifth Ave. MUrray Hill 7-6320



Starring

AMERICA'S FAVORITE SON!

Featuring

with • David Rose • Jimmy Wallington And an all-star supporting cast!

> NOTE: CAPTURIA

THE SPIRIT,

THE DRAMA AND

THE EXCITEMENT

OF THE U.S. SENATE AT WORK!

THE MOST TIMELY AND IMPORTANT PROGRAM ON THE AIR TODAY!

- SUPERR MUSIC BRILLIANT SCRIPTS
- EACH HALF-HOUR

TRANSCRIBED FOR LOCAL AND REGIONAL SPONSORSHIP

THE NON-PARTISAN INSIDE STORY OF WASHINGTON, D.C.

ator Dear Edward

1529 MADISON ROAD · CINCINNATI 6 OHIO

OUR LATEST 16-

"NEW FACES OF 1952"





DICK and EDITH



OF ALL MUSICAL NUMBERS

also in 1952 ...

"RINGLING BROS. BARNUM and BAILEY CIRCUS" Directed — Staged and Chereographed

"SHOOTING HIGH"—Revue Palmer House, Chicago Written, Directed and Choreographed

"DOROTHY LAMOUR"-"Smashed Records"

-Roxy, N. Y.

Act Written — Directed — and Stuged

Cecil B. De Mille's-Film Epic-"GREATEST SHOW ON EARTH" Choreography and Special Staging

OH Yes - and TELEVISION too -

Nate Gross says-"THE TOP BROTHER AND SISTER TEAM IN VIDEO"

Direction: WILLIAM MORRIS AGENCY-

Profitable TV Audience exclusive with

Maria William South Bearing to Soll office to 18/4

LANCASTER, PENNA

Only TV station a nonly TV

Represented by

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COSTUMES TELEVISION

n experienced personnel with special raining are available to give you im ite rental charges.

BROOKS COSTUMES ARE ON EVERY TV CHANNEL EVERY DAY

Talavisian's Official Costumer

BROOKS

COSTUM'E CO

Yelephone PL 7-5800



4 Reasons Why

Jewish Market of Metropolitan New York

 Inherent listener ...
 Potential buying per Send for a copy of WHO'S WHO ON WEVD



"REMAINS TO BE SEEN" CLINTON, MASS.

Coral Recording Artist
Direction: MCA



New starring on MRC's ALL STAR REVUE

A REMINDER!

Westerns, Features, Travel, Novelties FOR TV

Telecast Films, Inc.

New York 36, N. Y.

JUDSON 4-5488

TELEVISION PLAYHOUSE

Sunday, NBC-TV

FRED COE Producer

GORDON DUFF Associate Producer

DELBERT MANN Director

VINCENT J. DONEHUE Director

ORACE

Guest Appearances

Lux Theatre Tales of To-Morrow Not for Publication Crime Syndicate

Texaco Star Theatre Ed Sullivan's Show Ken Murray Show

RADIO

Philip Morris Spotlight

THEATRES

Comerford Theatres Olympia, Miami

Direction: LOUIS SHURR OFFICE

Television's Most Exciting New Panel Show

'MASQUERADE PARTY'

Summer Premiere

SPEIDEL

NBC-TV on Mondays at 8 P.M.

M.C.
Bud Collyer
Panel
Peter Donald
lika Chase
John S. Young

Wolf Associates 420 Medison Avenue New York City, N. Y.

EYES TIRED? . . .

. . . Then Close Them and Hear

MEREDITH WILLSON

AND GUESTS IN HIS

"Music Room"

WITH THE LONG AND SHORT OF IT

ON NBC (RADIO—THAT IS)

EVERY SUNDAY AT 8 P.M. (EDT)

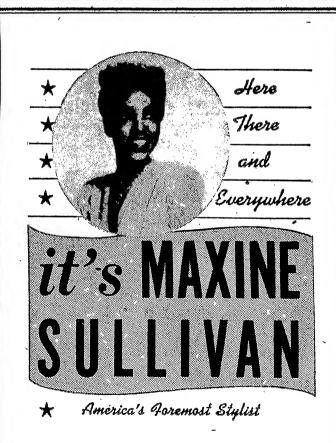
FOR RCA-VICTOR



Exclusive Management
MARTIN GOODMAN
65 West 54th Street
New York City

Sincerely Yours,

ARLENE FRANCIS



RADIO-T.V. — NITE CUBS — VAUDEVILLE THEATRES — PICTURES

Direction: GALE AGENCY, 48 W. 48th St., New York City



Your Lucky Strike Hit Parade

presents to all our friends during our 8-week hiatus a special summer service!

Your Lucky 7 tunes that you would have heard last week as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph recerds, the songs most heard on the air and most played on the automatic.

coin machines. 1. KISS OF FIRE

2. Blue Tango

3. DELICADO

4. I'M YOURS

5. WALKIN' MY BABY

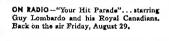
6. Here In My Heart

7. BE ANYTHING

Look for this listing every week. We'll be back on Radio—AUGUST 29 TV-AUGUST 30

ON TV-"Your Hit Parade"... starring Eileen Wilson, Snooky Lanson, Dorothy Collins and Raymond Scott. Back on the air Saturday, August 30.

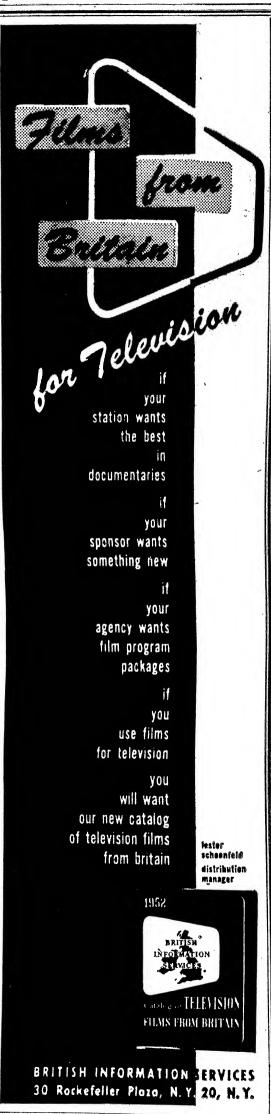
CIGARETT

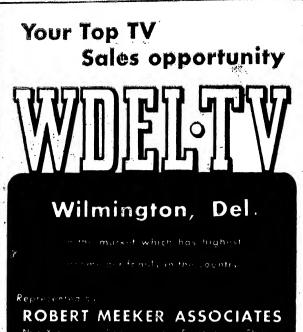




See your Lucky Strike Hit Parade Summer TV replacement

Saturdays at 10:30 P.M., NBC Television Network





MFFT VICTIM

26 fifteen minute tv film invsteries



STERLING TELEVISION CO., INC.

316 W. 57TH STREET, NEW YORK 19, N. Y. JU. 6-3750

We Sell We Rent We Service

35mm-16mm Mitcheil, Bell & Howell, Maurer, Arriflex cameras

DOLLIES 000

Manufacturers of Balanced TV Tripod Head

TV GROUND GLASS ... for Mitchell Standard, N. C., Bell & Howell 35mm cameras. Shows TV alignment. Outlines active receiving area and Academy (sound) aperture.

Griswold HOT SPLICERS! . . . \$65. Your Griswold Splicer, Models R2 and R3,

CAMERAS

MOVIOLAS

converted to hot splicer \$40.

Expert factory repairs. We mount lenses.





There are very few situation comedies in television today and their quality is admittedly poor. Most shows depend primarily on the revue, burlesque, night club and vaudeville show for its comedy. 'Slaproutines for its comedy. 'Slap-stick' has become the order of the day, because situation comedy, the most difficult of all productions in comedy presenta-tion, must enjoy the security of filming in order to maintain a constant high standard

Local stations must depend upon their mother network in order to supply their area with high caliber, up to date, shows. This practice has proven to be very taxing on the facilities of the local stations.

Before the advent of "Poor Charlie" few, if any, producers had conceived or attempted to invade the film field with a situation comedy made specifically for the local stations and within a price range that would be profitable in each individual market area.

We believe that "Poor Charlie" can reverse this trend, and even set a pattern for all future situation comedies on television. The time is coming shortly, it may be quite soon, when vaude-ville will have been so over-worked that it will die a second death, and this time television, not the movies, will have killed it. The trend will then move, as it did in radio, towards the situation comedy.

"Poor Charlie" combining as it does comedy, music and oc-casionally pathos, is the ideal show to meet that coming trend.

POOR CHARLIE INC. 166 West 75th Street New York 23, N. Y. EN 2-5489

A timely TV first!

OLYMPIC CAVALCADE

A 55-minute documentary of the great 1936 Olympics in Berlin.

Narrated by BILL SCATER. Scored with powerful music.

America's immortal athletes filmed by over 600 cameramen!

The greatest sport scenes ever filmed.

WCBS bought it Immediately. .

For details phone or wire:

United Television Programs, Inc.

444 Madison Ave., New York City PLaza 3-4620

360 N. Michigan Ave., Chicago CEntral 6-0041 740 N. La Brea Ave., Hollywood Webster 8-9181





RETURNING IN FALL TO

Hotel Roosevelt, New York

Next Spring

THIRD ANNUAL CONCERT TOUR

DECCA RECORDS

RADIO:

LUCKY STRIKE'S 'YOUR HIT PARADE,' NBC, FRIDAYS' and F. W. ZIV'S TRANSCRIBED 'GUY LOMBARDO SHOW'

Publicity: DAVID O. ALBER ASSOCIATES, INC.; Gene Shefrin

Exclusive Management

MUSIC CORPORATION
OF AMERICA

CIRCLING THE KILOCYCLES

Worthington, O.—Harry Bruce, member of WRPD's sales staff formerly performed by Paine, in since 1949, has been named stations sales manager. Bruce formerly worked for WOSU and was a disk jock-announcer for WCOL before Johning the Peoples Broadcasting Corp. station.

Memphis—Larry Higgins, former w.k. Miami disk jockey, has been added to the WHHM staff here in a similar role. Prior to joining the

Dallas—George K. Utley has been upped to commercial manager of WFAA, the Dallas Morning News' 50,000-watt AM outlet, according to station manager Alex Keese. New post puts Utley in charge of local, regional and national sales, with Ted de Hay assisting on national sales.

Minneapolis—Phil Lewis, WCCO staff member since 1947, has been upped by general manager Gene Wilkey of the GBS owned radio station here from assistant sales manager to sales manager. He succeeds Roy W. Hall who becomes account executive with the CBS Network Television Sales in New York.

Memphis—Larry Higgins, former w.k. Miami disk jockey, has been added to the WHHM staff here in a similar role. Prior to joining the Memphis indie, Higgins handled several shows for WWPB. Miami and WMIE along Miami Beach. In addition to his daily d.j. stints here, he is also doing several newscasts and sports shows.

Bloomington — Elmer G. Sulzer, U. of Kentucky radio chief, has been named director of radio-TV broadcasting at Indiana U. He'll take charge of all radio and TV shows originating from the campuses here and at Indianapolis and from the nine adult education centres throughout Indiana. He'll also manage WFIU, the university's FM station.

Television Sales in New York.

Schenectady—Caleb Paine, former program supervisor for WGY, has been appointed to the new post of director of public service for the General Electric radio outlet as well as for the company's WRCB-TV, Ray W. Welpott, manager of stations' operations, and nounced. Bernard S. Krause, supervisor of science broadcasting

tivities, which also were carried by four local radio stations.

James E. McGovern, who recently resigned as local WDGY radio station news director, has been named news director of CBS affiliate station WISN, Milwaukee.

Dicker for Web, Sponsor On Sugar Bowl Telecast Paralysis Fund Benef New Orleans, July 15

San Antonio—Edward V. Cheviot, advertising executive, has been appointed commercial manager in charge of Television sales for WOAI-TV, effective July 24. He succeeds Jerry Lee, who has resigned Announcement of the appointment was made by Arden X-pangborn, general manager of WOAI and WOAI-TV.

Paris, Tex.—Fred Kincaid, manager of KPLT here, has been named prez of the North Star Broadcasting Co., owners of the outlet. Boyd Kelley, now manager of KPRN, Wichita Falls, has been named veepee, and Lewis Selbert, manager of KGKL, San Angelo, was named secretary-treasurer.

Kincaid came here as manager on Sept. 1, 1950, from KRLD, Dallas.

Dallas—George K. Utley has been named commercial manager of WFAA here. Utley will be in charge of local, regional and national sales. Teddy Hay will be Utley's assistant on national sales.

Dallas — Ward M. Wilcox has been named a veepee of Glenn Advertising and will head the Dallas office, Agency now main-tains offices also in Fort Worth and Los Angeles.

On Sugar Bowl Telecast; Paralysis Fund Benefits

New Orleans, July 15.
The Sugar Bowl football classic will be televised over a nationwide hookup for the first time next Jan.
1, Irwin Poche, president of the Mid-Winter Sports Association, sponsors, said Friday (11). Negotiations now under way for both

sponsors, said Friday (11). Regional consors, said Friday (11). The bowl game has been televised locally since its inception. The coaxial cable, which added New Orleans to the national network on July 1, will make the national telecast possible.

Poche said the added income from the saie of the TV rights will assure participating teams and conferences greater revenue. Maryland and Tennessee each got \$126,232.47\$ last winter.

He added that the National Foundation for Infantile Paralysis will receive a portion of the fees received from radio and TV rights.

The game will be advanced to 1 p. m. from 2:15 p. m., the former starting time, "to obtain complete clearance on the air and the microwaves," Poche also said.

waves," Poche also said.

Keene, N. H.—Recently added to the announcing staff of WKNE is Joe Sabla. Before coming to WKNE, Sabla was program direc-tor at WHOB, Gardner, Mass.

Conn. TV Blanket **Due Soon by FCC** OK on UHF, VHF

Hartford, July 15. By start of the new year, Connecticut will be blanketed by TV etherings by four new stations and one VHF. The four UHF's were authorized by the FCC last Friday (11). The VHF, WNHC-TV of New Haven, has been in operation for several years.

Haven, has been in operation for several years.

Two of the UHF stations are in Connecticut. The other two are in southern Massachusetts. They will service the northern part of Connecticut. Station WKNB of New Britain and the Southern Connecticut and Long Island Television Co., Inc., are owners of the new Connecticut outlets. Former will operate on Channel 30 in New Britain and umbrella-cover Central Connecticut. The S. C. & LI. TV. will operate on channel 43 in Bridgeport and give UHF coverage in the state's southern part. The two Massachusetts stations are in the Springfield-Holyoke area. All four have indicated they will try to get on the air by Jan. 1, if possible. All have equipment on order.

Springfield Television Broad-carting Comp. will other two datasets.

on order.

Springfield Television Broadcasting Corp. will use channel 61.

Its transmitter will be on Mt. Tom in Northampton. It will use some studio facilities of WSPR in Springfield. The other permit in the area was given to Hampden-Hampshire, Inc., which will use channel 55. The company, which operates radio station WHYN, with transmitter in Holyoke, its owned by two newspapers—Holyoke Transcript-Telegram and Dally Hampshire Gazette of Northhampton.

WKBN is owned by the Britain Broadcasting Co., whose president is Julian Gross, Hartford advertising man. It will be the first TV station to hit the Hartford market. Although the permit is for a New Britain station, the transmitter will be located at Berlin, only nine miles from Hartford and 2½ miles from New Britain. Station may be the first of the four to go on the air, by Nov. 1, although a Jan. 1 date has been set. Peter Kenney, manager of WKNB, will double as manager of the TV outlet. WKBN is owned by the Britain

Suddenness of the FCC decisions left the New Britain outfit without definite plans for network affiliations. Ty'er will probably operate on a short-term CBS arrangement. NBC has several ties with WNHC-AM and WNHC-TV in New Haven, making that net unavailable. Full tie with CBS probably won't be made, because of a Hartford situation. Here the CBS outlet, WDRC, has applied for VHF and will be engaged in a dog-and-cat fight for channel 3 with two other outfits. One is WTIC and the other the huge construction firm, McGraw Construction from, McGraw Construction for suit of that contest hirliges a permanent CBS tie.

New Britain Broadcasting Co. approximations of the contest in the contest of t

manent CBS tie.

New Britain Broadcasting Co. applied for VHF in 1947. This spring, outfit asked for the sole UHF charnel for New Britain. Its application was revised about a month ago. Estimated cost to put the New Britain (Hartford) TV'er in operation has been set at \$500,000.

REHEARSAL HALL

8,000 Sq. Ft. Heart of B'way used by the Philoo Playhouse for the past three years, now available 5 or 8 days weekly from 10 A.M. to 5 P.M. Call

Judson 2-1937 het. 10 A.M. to 4 P.M

PITCHMAN - TYPE TY ANNOUNCER

wanted by national advertiser. Finoportunity for big money in isading the control of the control

154 W. 46th St. New York 36, N. Y.

RADIO MUSIC QUIZ

Who does the music for "Top Guy"-ABC Fri. at 8:00 p.m.

See Page 98

USIC AND SPO



happened on the baseball diamond-in the prize ring-on the gridiron—and elsewhere—to the great, the near-great, and the unknowns who played the game and played to win-often when there was more at stake than just the game itself.

> A complete script package featuring your own talent with records . . . available three times weekly as a 15-minute presentation.

YOU'RE SAFE IN USING BMI CONTINUITY

TEEN AGE BOOK PARADE

Sparkling and appealing 15-minute scripts available on a three times weekly schedule ... Brings to your audience a series of distinguished reviews by America's outstanding book critics. Slanted to the teen-ager but captures the adult as well.

ACCORDING TO THE RECORD

Timely facts about the unusual, with musical cues that fit neatly into a dynamic 5-minute show. Available seven times per week for 52 weeks. Now in its 8th successful year. MAK

YOUR CONCERT HALL

The finest in concert music presented as a series of full-hour programs, three times weekly. Authoritative scripts which make concert music popular music. Supplemented by "TODAY IN MUSIC"—dates and facts about the important music events of the

SPECIAL EVENT SCRIPTS

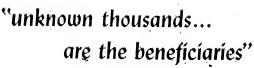
Complete half-hour programs based on periodic national events... timely and ef-fective supplements to the "According to the Record" series.

BMI CONTINUITIES are a regular service to BMI-licensees at no cost. They are designed as practical programs and may be used as commercial or sustain-

TO INSURE your receiving "STORIES FROM THE SPORIS RECORD" and other BMI scripts regularly, simply send your request to BMI's Continuity Department.

BROADCAST MUSIC, INC.

580 FIFTH AVENUE NEW YORK 36 7



...E. ROLAND HARRIMAN

Pres., Nat'l American Red Cross, Wash. D.C.



Congressional Record

PROCEEDINGS AND DEBATES OF THE \$2 CONGRESS, SECOND SESSIO

Na 54

Eddie Cantor Assists Red Cross Blood Plasma Drive

WASHINGTON, PRIDAY, MAY 14, 1952

EXTENSION OF REMARKS

OF

HON. B. W. (PAT) KEARNEY

OF NEW YORK

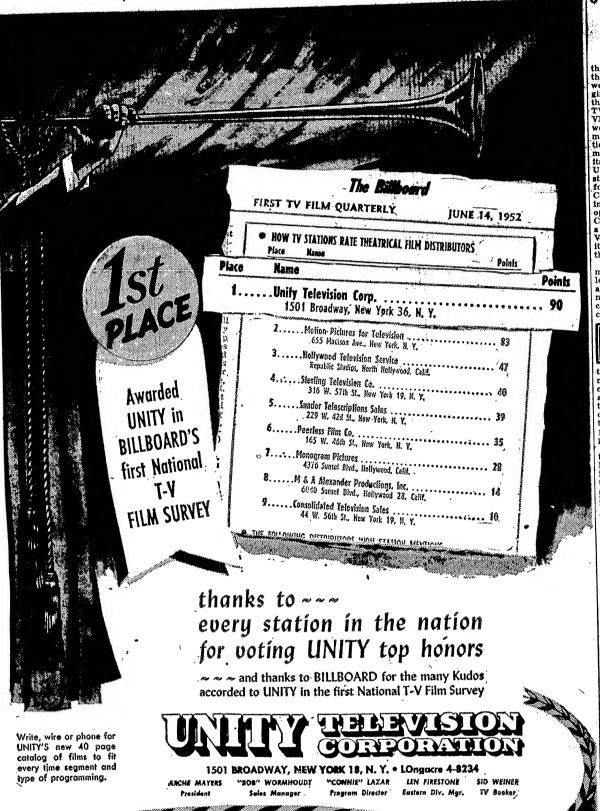
IN THE HOUSE OF REPRESENTATIVES
Friday, May 16, 1952

Mr. KEARNEY. Mr. Speaker, our Nation is engaged in a drive to replenish the blood-plasma reserves of our Armed Forces, which were depleted by the extensive use of plasma for our casualties in Korea. A gigantic goal of 300,000 pints of blood per month is necessary to meet future needs and at the same time continue the flow of whole blood to Korea for current needs.

I have just learned of the valiant assistance being given to the American Red Cross in this program by Mr. Eddie Cantor. He has just completed a tour of seven major cities where he gave his one-man show for blood donors only. It has been estimated by Red Cross officials that this effort resulted in the donation of nearly 100,000 pints of blood. He is now campaigning for blood on the Pacific coast.

Mr. Cantor says that he made this trip to repay part of his debt to America. He has never forgotten that he began life in a tenement on the lower East Side of New York City and that in no other country in the world would it have been possible for him to have had such a successful career.

Noted for his aid to patriotic and philanthropic causes, coining of the slogans "The March of Dimes," and "Gifts for a Yank Who Gave," Mr. Cantor celebrates his forty-third anniversary in show business on Sunday, May 18. It seems a fitting occasion to record here the appreciation of the many who have benefited through the patriotic efforts of Eddie Cantor.



3 Denver Grants Biggest Surprise

Washington, July 15.

Biggest surprise in the TV authorizations granted last week by the FCC was that three permits were issued in Denver, largest virgin TV area in the country. Until the day before the agency took up TV applications, three of the four VHF channels assigned to Denverwere contested and only one permit could be issued—to radio station KFEL. However, at the last minute, Empire Coil Co. amended its application for channel 9 to UHF channel 26. This left radio station KVOD as the only applicant for channel 9 and enabled the Commission to issue three permits instead of one. Empire Coil, which operates TV station WXEL in Cleveland, evidently believes that a UHF station now is better than a VHF later, perhaps much later, if it can beat out the competition for the channel.

the channel.

Issuance of a permit to Empire means that Denver will have at least five commercial TV stations, as there are still two VHF channels tied up. There's also a UHF channel going begging and an educational.

Photographed

Continued from page 55 =

that of motion pictures. Direction

that of motion pictures. Direction requires a change of pace. More closeups, less extravaganza shots, are the order. Timed action so that the "breaks" for commercials can be appropriately placed and the picture properly edited for its particular length presents more problems.

Editing is much more difficult too. Motion pictures may run any length because it is relatively unionportant as long as the story is told. But the time limit becomes a great issue on television, and if a half-hour story, for example, must be finished with credits in 26 minutes and 25 seconds, and built in such a way as to allow an intermission in the middle for the sponsor's message, it must be edited on that basis with extreme particularity.

In the story writing, however.

sor's message, it must be edited on that basis with extreme particularity.

In the story writing, however, there is the greatest difference. In a regular motion picture one can concentrate on the plot undisturbed. During the program of a television story, however, the viewer may be distracted by the phone, conversation or other factors, thereby missing some essential portions of an already shortened plot and losing the nucleus of the basic idea. It is, therefore, necessary to plant the story more firmly so that even if any dialog be missed, the viewer may follow it for he will be using his selectivity prerogative. It thus becomes essential both to be repetitious within a very short period of time to instill a story idea, and at the same time to do whatever is required to hold the audience from turning of or away from the show.

WTIX in New Setup

New Orleans, July 15.

WTIX began operations Friday
(11) from new, enlarged studios
and quarters on Canal St., the
city's main stem. Station, formerly located in a temporary structure
in the suburban area, is now centered in the civic, business and
entertainment heart of the city.
Hugh Wilkinson, Jr., is president
of the station, the city's lith, and
Pat Shannon, general manager.

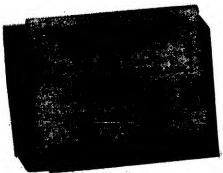
LAWRENCE and



ON THE AIR

... and getting RESULTS!





COMMERCIALS

64

NATIONAL SCREEN SERVICE

THE ADVERTISER

"ENNDS" Chlorophyll Tablets and EYE-GENE Eye Drops

THE AGENCY

Harry B. Cohen Advertising Company, Inc.

THE PRODUCER

National Screen Service

The Salesmanship of Showmanship is being proved every day...on your Television screen!

Look at the "ENNDS" Commercials on "LIGHTS OUT" via NBC.

Look at them again on "POLICE STORY", via CBS.

See for yourself why these successful advertisers use National Screen Service to tell the dramatic story of "ENNDS", the *popular*; chlorophyll tablets.

LOOK at the RECORD . . . and discover why National Screen's more than 30 years of producing the motion picture industry's TRAILERS . . . their foremost advertising medium . . . has everything YOU need to create the finest, salesproducing TV-FILM COMMERCIALS!

Join the advertisers and agencies who KNOW that the Specialists in producing ADVERTISING-ON-FILM... are at NATIONAL SCREEN SERVICE!



NATIONAL SCREEN SERVICE :

NEW YORK 1600 BROADWAY, CIRCLE 6-5700 HOLLYWOOD - 7026 SANTA MONICA BLVD., GLADSTONE 3136



Credentials Snag

before the convention, the first 225, men want a camera stand set deadradio tickets arrived. Then 225 television tickets were delivered, and also 450 badgets, so that men could get into the auditorium at the International Amphitheatre. This, of course, left the situation up in the air until some extra general seat tickets and convention employee tickets—not good for the auditorium—were delivered.

auditorium—were delivered.

Trouble with the employee tickets was that they would get-people only into the wings and not into the main auditorium where the convention was being held.

Networks and major stations which brought large crews and large quantities of equipment to Chicago are using this between-the-conventions week for house-keeping, getting out the bugs which developed during the Republican show and for planning to improve their coverage.

Webs have demanded, and expect

center facing the convention pos-trum, and built up from the floor. Difficulty is that some seats, allo-cated to alternate delegates, would have to be eliminated.

have to be eliminated.

Nets, the Clear Channel Broadcasters and one or two other outfits have elaborate strings of temporary studios, control rooms, offices, etc., in one wing of the convention hall. They are wired and filled with equipment. Rooms are locked up except for mechanics trying to improve the setups. About half the net staffs have been shipped home until next weekend. But the webs are keeping their hotel working quarters in the Conrad Hilton because these, too, are wired and contain much equipment.

Skeleton news and feature staffs

Skeleton news and feature staffs are remaining in Chicago to handle the pre-convention story for the Democrats.

improve their coverage.

Webs have demanded, and expect to receive, another TV camerastand in the convention hall. Some distortion developed last week because all cameras were on an angle, set on platforms built out from the side balconies. Video spokes-

600G N. Y.-CANADA COIN FOR 52 VIDPIC SERIES

Hollywood, July 15.

N. Y. and Canadian angels are bankrolling Television Varieties, Inc., to the time of \$400,000 for a series of 52 telepix, with attorney Max Fink secretary-treasurer of the company, and Herman Webber producer.

Webber is now in Europe shoot-background footage for telepix, which will have a circus theme. Fink leaves this week to join him on the Continent, and will return in 30 days.

Webber returns to the U. S. end of the year, to complete the series

Cleveland—Sidney Andorn has rounded out 17 years on the air with his "Man-About-Broadcasting" now heard on WERE... Bruce Charles back on WHK announcing staff after army stint... White Sewing Machine has signed the five-minute 6:30 p.m. "Tunes and Cartunes." featuring caricaturist Dick Dugan; pianist Cynthia Parkick Dugan; pianist Cynthia P

RWG Strike

tracts, voted to honor the RWG picket lines before the network homeoffices and studios. NBC-TV will have a number of labor delegates present, who undoubtedly newsmen are covered by a contract negotiated June. 30 by the Authors League of America. Pact, however, contains a clause that no TV newsman can be penalized for honoring a picket line set up by nomeonices and studies. NBC-TV newsmen are covered by a contract negotiated June. 30 by the Authors League of America. Pact, however, contains a clause that no TV newsman can be pensilized for honoring a picket line set up by any ALA union.

An illustration of the contract of the contr

honoring a picket line set up by any. ALA union.

An illustration of what might lie in store for the Demos at Chicago occurred Sunday (13), when W. Averill Harriman, one of the leading Demo Presidential candidates, inadvertantly crossed one of the Guild picket lines thrown around the NBC-TV studios at Park Avenue and 106th Street, N. Y. Harriman, who guested on that web's "Hats in the Ring" show, called the Guild to obtain permission to cross the line. His request was turned down but one of his associates reportedly assured him that the Guild had granted permission. He subsequently wired apologies to the Guild and also fired the heads of the three networks explaining his position. position.

According to RWG spokesmen, their picketing of the Demo con-clave in Chi can be much more serious than their picketing of the

up the convention proceedings.

Authors League, meanwhile, has decided to grant the RWG full cooperation in the strike, including participation in its strike fund. ALA is sending out letters this week to its 7,000 members, detailing how they can help the RWG achieve its aims. One of the points covered its a suggestion that the ALA writers withhold all material from both the radio and TV branches of the networks, so long as the move does not constitute a breach of contract or a secondary boycott.

Barry

Continued from page 33 =

vention, there was a test vote on changing the convention rules to-ward rejecting the National Committee's recommendations for

chaiging the convention rules tomaid rejecting the National Committe's recommendations for
Georgia, Texas and Louisiana. The
Taft forces went down to defeat
by 110 votes, a licking from which
they never recovered.

The pressure on radio and television was kept up by the Eisenhower leaders. When the pro-Taft
Credentials Committee conducted
new hearlings and again brought in
a report favoring the contested
Taft delegations, the convention
was ready and waiting. Once again
the delegates, who had heard from
the folks back home, repudiated
their committee and gave the victory to the Eisenhower delegations.
It was these victories which tipped
the scales to General Ike on the
first ballot here last Friday.
Every delegate and every party
leader left town well aware of the
new fact that television, backed up
by sound radio, is a special kind of
steamrolller which can meet headon and fatten the older, smokefilled room variety.

TV Newsreels

: Continued from page 33 =

low and simultaneously records the interview on the soundtrack as the film rolls through the camera.

In order to operate the device, Telenews needed special authorization from FCC. Authorization was granted by the Commission because "the public interest would be served." The system will also be used for the Democratic Convention.

be used for the Democratic Convention.

Telenews also has a new buttonhole mike manufactured by the Stevens Corp, which could be used as alternative to the Army equip-

Anguish Into Production With 52 Half-Hour Series

Hollywood, July 15.
Toby Anguish, veteran pix-tovideo distrib, is entering the telefilm production field beginning
with a series of 55 half-hour telepix to be filmed around the world.
Each has a \$15,000 budget with
Anguish angeling the entire venture. He plans to shoot abroad for
six months, then return to Hollywood for interiors.
Jim Bond appears in one unit
now shooting in Alaska, and Wally
Taber in another which will locale
in Africa. Taber, Anguish and a
cameraman leave for Africa Sept.
1. They expect to have the first 26
ready for distribution by Oct. 1. Hollywood, July 15.

HARPO MARX

RCA-VICTOR Mgt.: GUMMO MARX

RADIO MUSIC QUIZ MURRAY ROSS

Does the music for "TOP GUY" ABC Wed, at 8:00 p.m.



in production

The March of Time

American Wit and Humor

A series of twenty-six half hour programs, with heart-u stories adapted from the best works of the 19th century.

the Sports Show

BALLETS DE FRANCE

Bringing to the television screen, in twenty-six fifteen minute

TV AWARDS

for the THREE March of Time TV Productions

CRUSADE IN THE PACIFIC

-RADIO AND TV DAILY-

The best television documentary of 1951.

MARCH OF TIME THROUGH THE YEARS

-OHIO STATE INSTITUTE FOR EDUCATION -"first award for public affairs programs".

CRUSADE IN EUROPE

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Television Chatter

New York

Johany Guarnieri replacing Eddie Hatrack as regular planist on WCBS-TV's Ernie Kovacş show into non CBS-TV's "Crime Syndicated" next Tuesday night (22) ... taiday night (20). John McGovern and Pergy Allenby, and John Seymol's World Now, renewed for its third 13-week cycle on WCBS-TV ... Bill Penn set for a lead role on NBC's "Kraft Tv Theatre" tonight (Wed.) ... Mildred Miller, Metropolitan Opera mezzo-soprano, (18) in a story which he authored,

Hollywood

Nancy Cameron nàmed to newly-created post of. sales service co-ordinator at KNXT. Lea News grabbed heavy role in KECA-TV's "Gabed heavy role in KECA-TV's "Gabed heavy role in KECA-TV's "Goodyear Playhouse" grabbed heavy role in KECA-TV's "Goodyear Playhouse" in Kelley topline new live these teams set for NBC's "Goodyear Playhouse" in Kelley topline new live the set will appear as witnesses in the show's presentation of "The Trial of Steven as witnesses in the show's presentation of "The Trial of Steven as witnesses in the show's presentation of "The Trial of Steven as witnesses in the show's presentation of "The Trial of Steven as witnesses in the show's presentation of "The Trial of Steven as witnesses in the show's presentation of "The Trial of Steven as witnesses in the show's presentation of "The Trial of Steven as witnesses in the show's presentation of "The Trial of Steven as witnesses in the show's presentation of "The Trial of Steven as witnesses in the show's presentation of "The Trial of Steven as witnesses in the show's presentation of "The Trial of Steven as witnesses in the show's presentation of "The Trial of Steven as witnesses in the show's presentation of "The Trial of Steven as witnesses in the show's presentation of "The Trial of Steven as witnesses in the show's presentation of "The Trial of Steven as witnesses in the show's presentation of "The Trial of Steven as witnesses in the show's presentation of "The Trial of Steve

"Ahead of His Time."

Hollywood

His wife, A. Allen Buckley ankeld as director of "You Asked for R" to join Frank E. Mullen Amoctates... NBC-TV director Joe Ainley preping video version of "Little Theater."... Former KHJ-TV account exec Jack Tobin joined sales staff of Jack Douglas Productions... Republican and Democratic convenience of Jack TV sets in L.A. area, hike being 40 to 50% over comparable period in 1951, giving L.A. July 1 total of 1,275,000 sets... Ken Murray will recreate his "Blackouts" when he tees off his new CBS-TV show in September, and is angling for Marie Wilson, who was in original "Blackouts." and is angling for Marie Wilson, who was in original "Blackouts." and is angling for Marie Wilson, who was in original "Blackouts." and is angling for Marie Wilson, who was in original "Blackouts." and is angling for Marie Wilson, who was in original "Blackouts." and is angling for Marie Wilson, who was in original "Blackouts." and is angling for Marie Wilson, who was in original "Blackouts." and is angling for Marie Wilson, who was in original "Blackouts." and is angling for Marie Wilson, who was in original "Blackouts." and is angling for Marie Wilson, who was in original "Blackouts." and is angling for Marie Wilson, who was in original "Blackouts." and is angling for Marie Wilson, who was in original "Blackouts." and is angling for Marie Wilson, who was in original "Blackouts." and is angling for Marie Wilson, who was in original "Blackouts." and is angling for Marie Wilson, who was in original "Blackouts." and is angling for Marie Wilson, who was in origi

Chicago

NBC-TV producer Reinald Wetzenrath, currently on leave from the web for a Navy Reserve assignment, grabbed shore leave to help with the convention telecasts.

U. of Illinois test-running its programming facilities in anticipation of its own educational channel with a tele documentary beamed via WBKB.

Cactus Jim (Bill and Johnnie Coons) personal appearancing for the Jewel food store chain.

Harriet Van Horne, N. Y. World Telegram & Sun's radio-TV editor, pinch hit for, regular panelist Carmelite Pope on DuMont's "Down Nou Go"... Drewrys Ale back on WBKB with "The Unexpected" vidpix series. after dropping its variety stanza on WGN-TV... CBS tubthumper Jack Goldstein here Chicago Theatre... Hope Sum—

mers, regular on NBC-TV's "Hawk-ins Falls," doubling in Salt Creek summer theatre production of mers, regular on NBC-TV's "Hawkins Falls," doubling in Salt Creek
summer theatre production of
"First Lady". Filmed blurbs
used by Admiral on its ABC-TV
convention coverage being lensed
at Kling Studios. Sante Fe
Railway came through with another year's renewal on Clint
Toule's Wednesday and Sunday
weather show on WNBQ. Florence Murdoch of the Earle Ludgin
agency supervising the cutting of
new spots for Stopette use on
"What's My Line" on CBS-TV
wait Durbahn, conductor of
WNBQ's "Wait's Workshop,"
ramed as a judge for Ford Motors
annual Endustrial arts awards.

San Francisco

San Francisco

ABC granted KPIX 10-year lease to locate its transmitter atop Mt. Sutro, also used by KGO-TV, the ABC "o-and-o" station... First KPIX pies beamed from new site were sharper in most areas, but required adjustment of antennas in others. Made it tough on customers anxious to view the GOP show on KPIX... KGO-TV boss Vince Francis and wife skied to Gotham for a week... Howard Wines left KRON to join TV Preview Magazine... KRON lensed a micro weirdie when Ben Grauer's volce from Chicago overlapped pictures of Johnny Dugan mugging on a variety show from Hollywood... On first GOP convention day, CBS-TV neglected to provide sound with its 8:30 am. pictures. So KPIX's Jim Eakins covered with ad libs, news reports and music. For an hour... Local business practically at standstill during convention telecasts. TV rental firms ran out of sets the first day... KGO's Chef Cardini dropped 64 pounds' since January, is down to 190. He's been explaining his diet on TV.

London

DETROIT HAS

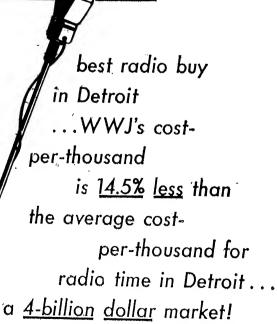
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CBS-TV—SUNDAY 4-4:30 EST Cat's Paw Cat-Tex

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NEW YORK

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Morris Plan

Continued from page 29

switchover from live to film can be effectively made."

As for dramatic shows, Jordan feels they're better done on film from the start—although they're a lot more expensive that way, he warns. Aside from the undisputed advantages in quality in putting off.'

The same thing will apply to be product is available, the product is available, the warns they're and advantages in quality in putting off.'

reels they're better done on film from the start—although they're a lot more expensive that way, he warns. Aside from the undisputed advantages in quality in putting TV shows on reels, Jordan questions whether the added cost is recompensable via residual rights. He feels that having a series in a can for possible resale to TV outlets two years or five years or 10 years hence will prove of value only for shows with star names. He opines that competition will be so tough and quality so improved as time goes on that nothing but top-name stuff will have any long-range replay value.

Limitless Horizons

have any long-range replay value.

Limitless Horlzons

"When there are 2,000 stations,"
Jordan says, "the potential income for a vidpix series will be so great that much more money will be put into them than is feasible at present. Likewise, the competition among stations for audience attention will be so intense that none will be able to afford to show anything but the best product he can lay his hands on. As a result, any

off.

Jordan credits the lack of TV stations currently as the reason for the present telepix boom. Inability of sponsors to clear time on a national basis, he explains, is driving them into spot placements, which seems they must put their shows on film. When in several years many more outlets are on the air, new networks or groupings will make time available on a national basis, but by that time-telefilms will be too well-established a medium to be dislodged, Jordan feels.

Morris office exec sees vast un-

Morris office exec sees vast un Morris office exec sees vast un-tapped possibilities for making vid-pix abroad. He admits that Ameri-can unions may crack down on this activity, as they are starting to do in Hollywood on feature-making overseas. He believes, howthis activity, as they are starting purpose.

to do in Hollywood on featuremaking overseas. He believes, however, that even if it requires something like a standby fee to appease the unions, the added quali-

ies, particularly in atmosphere, and the lower production costs, make production abroad worth-while, Jordan points to the 'Foreign Intrigue' series as the best example.

Major banks are starting to show

Major banks are starting to show a nibbling interest in telefilm financing, Jordan notes. He thinks this is a welcome sign in that it will put the whole field on a more businesslike and stable basis. By providing regularized sources of coin for production, Jordan opines the banks will force out of biz the fly-by-nighters whose only demonstrable talent is finding angeling coin. Jordan mentioned Bankers Trust and the Chemical Bank & Trust, both in New York, as having evidenced interest in vidfilm financing.

Austria to Taste TV

Vienna, July 15.

Austria is one of the few countries where TV is unknown.

Chances are that only after the signing of the peace treaty will TV be introduced. Nevertheless, the recently-held Stockholm conference reserved eight wavelengths for this purpose.

Commercial Japan

the Broadcasting Corp. of Japan, operators for the last 27 years of a medium wave non-commercial radio broadcasting system. On surface NHK seems most likely to get nod from commission since it has facilities, techniques and personnel already engaged in TV. NHK argues that to equal their 1952 plans will cost any contender \$6,500,000. NHK reminds the public that it has at its disposal the greater portion of Japan's TV engineers and that some of its top men have recently

some of its top men have recently studied the science in U. S. Rivals for the rights admit they have

beamed to the public before next spring at the earliest.

Four of the five applications, under consideration are for licenses for commercial television. Two requests are backed by country's biggest newspapers and the equipment could easily be procured.

Basically, both outfits have similar plans dor use of TV in Japan, Says his programming who envisions a 32-station network Co.

The Yomiuri newspaper is requesting a channel under the name of Japan Television Network Co.

The single request for a license for non-commercial video comes for mon-commercial video comes for mon-commercial television was necessary to the listeners through a board of governors. This board will choose the programs to without sponsors or advertising to worry about, Furukaki, feels more a medium wave non-commercial equipment could easily be procured.

Basically, both outfits have similar plans for use of TV in Japan.
NHK president Tetsuo Furukaki,
who envisions a 32-station network
within five years which will cover
all Japan, says his programming
will be controlled by the listeners
through a board of governors. This
board will choose the programs to
be aired by NHK's television net.
Without sponsors or advertising to
worry about, Furukaki feels more
time can be devoted to getting
truly cultural programs to the
people.

Matsutaro Shirōki, head of the
Nippon Television Network Corp.,
says he will have a system of 20
micro-wave connected stations
within two years. He claims his
sponsors would not have absolute
right to choose their shows, that
a board similar to the NHK one
would decide jointly with sponsors
what programs to air.

ACLU

Continued from page 31

Communist) is convicted of a criminal offense." But, the ACLU said, the "heart of the problem is not membership in the party but the question of alleged association with purported Communist-front organizations. Noting CBS' claim that the FCC should not block the networks' consideration of a performance of political sympathies before hiring because the Commission itself is bound by the Government's loyalty program, the ACLU stressed that the Federal program contains a hearing procedure, some-

loyalty program, the ACLU stressed that the Federal program contains a hearing procedure, something which is not available to performers who are blacklisted.

Brief emphasized that, despite the nets' delegation of programming power to advertisers and agencies, "the final responsibility for programs rests solely with the licensed station." Brief added: "We submit that the licensees have concentrated the power of rejecting talent totally in the hands of an organization to which they have no responsibility and which has no responsibility towards them—that is the publishers of Red Channels. The power has been concentrated in this agency through the use of listings in Red Channels as a blacklist. It is an enormous power, and as shown. . it has not been used in the public nets as a blackist. It is an enormous power, and as shown . . . it has not been used in the public interest. If concentrating power in the hends of the networks was an evil that the FCC had to remark that the transfer of the property of the property of the state of edy, the concentration of power in agency under no control from the Commission, or any licensee, is completely irresponsible and total-ly against the interests of the pub-lic."

In addition to the four nets, the In addition to the four nets, the ACLU is also seeking that license renewals be held up for KOWL, Santa Monica, and for WPIX, N.X. According to the brief, WPIX "admits that the supposed political views of Charlle Chaplin were in part responsible for the cancellation of his films."

After You've "Packed 'em in"

Re



An appealing human-interest situation dramatizes Ipana's themet "Nice things happen to people who avoid Tell-Tale Mouth with Ipana"... and pleasantly sugar-coats a hard-selling reason-why message. Made for Bristol-Myers Co. through Doherty, Clifford and Shenfield, Inc. for "Break the Bank"; used also as a hitchhike on "Mr. District Attorney." untion dramatizes Ipana's themes



Sure

You



ite blonde are sure-fire attention getters for Stopette Deodorant and Poul Body Powder. This commercial for "What's My Line?" ends with a point-of-sale clincher offering a combination deal. Made for Jules Montenier, Inc. through Earle Ludgin & Co.

Product-in-use shots of an exquis-

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curtain raiser commercial for the Philco Television Playhouse smoothly integrates a strong selling message with a fine dramatic production. Produced for Phileo Corp. through Hutchins Advertis-

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films



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Tele Followup Comment

but it sounds fresh. He was given didn't get the atmosphere or the a speedboat setting with water setting to do work of this type, churning behind him. It detracted and it left a void in the proceedfrom Draper, but he

still showed up well.

Joan Laste, a French import current at the French Casino, did a tasty bit of ballet. She's a lithe, lively lass and knows her way around the terps.

ings.
Sullivan also did an interview
with Pitcher Bob Feller, of the
Cleveland Indians. He surrounded
this bit with some good film clips.

Jose.

lively lass and knows her way around the terps.

The only flaw in the show was Sir Cedric Hardwicke, who gave a reading of shortstory, "Crazlest Story Ever Written."

Hardwicke Presentation of "The Velvet Glove" last week (7-11) on "Broadway TV Theatre" via WOR-TV, N. Y., underscored as perhaps mother show has yet done in this Story Ever Written."

Hardwicke Hardwicke tempting to transfer a legit pro-

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The PHANTOM PIRATE!"

Starring ROBERT STACK (AUDITION PRINTS AVAILABLE SHORTLY)

MADISON

d Bill Hickok

duction directly into TV with no attendant script revisions. Story, localed in a Catholic convent, was wordy and lacked any semblance of action; Fact that it all took place in a single set also helped Iull viewers sufficiently to switch to a different channel. In addition, the lead role, that of the Mother Superior, was woefully miscast.

Since the show was aired the

perior, was woefully miscast.

Since the show was aired the five nights during the Republican convention, when the N. Y. network outlets were carrying convention, proceedings almost exclusively, it's possible that producer Warren Wade might have thought he wouldn't stand much chance of an audience anyway. By the same token, viewers tired of watching the GOP in action might have switched over to WOB-TV for relief. On that score, Wade missed the chance of corralling

some new-adherents for his cross-the-board theatre.
As written by Rosemary Casey, the story told of how the Mother Superior and her nuns succeeded in getting their bishop to change his mind about firing a young history professor from their school, when they were convinced that the Communist charges against him were false. Lola Montez, who's appeared in most of the "Theatre" productions, played the Mother, but that's about all that can be said of, her work. In an apparent attempt to imbue her characterization with the necessary everence, she both moved and spoke the role in a monotone. Bramwell Fletcher succeeded much better as a crotchety but kindly old monseigneur. Richard Derr, as the professor, and Susamn Shaw, as his flance and secretary to the Mother, were good. Dorothy Peterson was okay as one of the sisters.

Stal.

George Jessel, in the first of a scheduled string of TV guestings, injected plenty of sparkle and verve into CBS-TV's "Information Please" Sunday night (13) but could not overcome the show's basic weakness—its lack of visual dressing to make it palatable for TV. With moderator Clifton Fadiman in his usual top form and permanent panelists Franklin P. Adams and John Kieran pitching in, the show had its moments. It remains, though, a basically good, radio format which has not yet achieved successfully the transition to TV.

Jessel surprised with his amudi-

Jessel surprised with his erudition, quoting obscure lines from Shakespeare and from other classic poets as neatly as did Kieran. He bantered capably with Fadiman, tossed in some solid gags about his wives, alimony and pleture-making and generally indicated that his famed toastmastering ability-cap be projected excellently into video. (Jessel plans to go into TV heavily, as both a producer-director and performer, now that his producer's pact with 20th-Fox has lapsed).

Stal.

Foreign TV Review

DOON THE WATTER With Richard Dimbleby Producer: Stephen McCormack 45 Mins.

Mins. BC, London Novel topographical program in the "Round Britain" series proved of considerable interest, tracing a journey down the River Clyde, out into the beautiful Clyde estuary,

Journey down the River Clyde, out into the beautiful Clyde estuary, and around such quaint islands as Arran and Bute. Stanza was prefilmed on locales of the waterway by BBC's television unit, with commentator Richard Dimbleby as guide and interviewer. Latter's descriptive narration was pleasing and informative. "Doon the Watter," program's title, is a Scots term signifying "Down the River Clyde," watter being the vernacular for water or sea.

Sturdy island Scots came over well, in the interviewing chores. These included Clyde steamer Captain Murdoch, Marquis of Bute and Lady Mary, daughter of the Duke of Montrose of the island of Arran. But, too often, conversations took too historical a turn, especially the interview with the knowledgable Lady Mary. A more topical slant would have been welcomed. Scottish country dancing scenes were authentic and atmospheric. Scenes showing 1952 conditions in the many Clyde holiday resorts would have added life to program.

The little-trick islands of Scot-

resorts would have added life to program.

The little-trod islands of Scotland, with their quaint customs and simple-living islanders, house a store of potential TV material, as yet little tapped. Point is worthy of serious note by U.S. television program-builders.

Memphis—Due to the Chi political powwows, television set sales boomed to a total of 136,784 sets in use in this area, monthly report by WMCT, Memphis' only TV station, disclosed. Report showed an increase of 3,458 sets since June 1.

PIX DIRECTORS, ATEP AGREE ON VIDEO PACT

Hollywood, July 15. Agreement has been reached be-

tween the Screen Directors Guild and Alliance of Television Film Producers on a TV pact, upping directorial minimum from \$400 a week to \$550, and giving the meg-gers residual rights.

gers residual rights.

Directors originally sought \$600 minimum. ATFP countered by offering directors on vidpix in their fourth run in any given area \$275 residual coin, and Guild took the offer; agreeing to the \$550 minimum.

imum,
Alliance is now negotiating with
IATSE 659, which reps the cameramen, but talks are in too early a
stage for any detailed demands.

Continued from page 30

in Cleveland, was issued the UHF permit.

of a UHF station in Portland was also issued to Empire Coil, manufacturer of colls and transformers

Denver and Portland are the largest cities in the U. S. without television service, and were first and second on the FCC's priority list for processing applications for non-TV areas.

Wis., area; and the Beaumone For Arthur, Tex., area.

Theatre interests are involved in some of these applications. The Wometo circuit is part owner of Orange TV Broadcasting Co., which is seeking a VHF permit in Tampa. The Sherriil Corwin chain of California has a piece of Mid-Continent Television, Inc., which is applying for VHF in Wichita. W. S. Butterfield Theatres is applicant for UHF in Filnt. John Wolfberg has a 34% interest in Denver Television Corp., seeking VHF in Denver, applicant for VHF, is half-owned by Frank Rickston, Ir., who is president of Fox. Intermountain Theatres. Luftin Amusement Co. is an applicant for Port Arthur.

Two Hollywood stars are in a seeking the services of t

Two Hollywood stars are involved in Denver applications. Bob Hope has a substantial interest in Metropolitan Television Co. and James Stewart is 20% owner of Denver Television Co.

FCC Moves

An authorization for construction

in New Rochelle, N. Y.

non-TV areas.

Other permits, all for UHF stations, went to radio stations WHYN in Holyoke and WJKO in Springfield; Trans-American Television Corp. in Flint; radio station WNBH in New Bedford; radio station WKBN and Vindicator Printing Co. in Youngstown; radio stations WNOW and WSBA in York; Southern Connecticut and Long Island Television Co. in Bridgeport; radio station WKNB in New Britain; radio station KHQ and KXLY-TV in Spokane; and KTBC and Charles H. Coffield in Austin.

Cities in which applications were

H. Coffield in Austin.

Cities in which applications were thrown into hearing (to be scheduled later) are Denver, Portland, Tampa-St. Petersburg, Wichita, Flint, Canton, O.; Reading, Pa.; Waterbury, Conn.; Harrisburg, Pa.; Jackson, Mich.; Sacramento, Fort Wayne, the Duluth, Minn.-Superior, Wis., area; and the Beaumont-Port Arthur, Tex., area.

Philadelphia—David A. Carlisle added to sales staff of WFIL-TV. Carlisle worked in production, traffic sales service and sales for five years and served as a radar lieutenant in the Navy during World War II.

Austin, Tex.—Harry O'Connor has joined staff of KTXN here. He comes here from New Orleans. Prior to that he was with KMAC and KEYL, San Antonio. He specializes in hillbilly music as a disk lockey.

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BLAZERS!"

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Television Reviews

one, turning in a' neatly whimsical job as the milquetoastish character who had supervised the agency's filing system for 30 years, and then became a "tiger" when it looked as though his beloved files were to be shunted into the assement by a new femme assistant to the prexy. Newland overplayed slightly the fraternity-minded boss of the agency, and Jean Casto was good as the femme assistant. Olive Blakeney made for an appealing vis-a-vis for Taylor as his longtime fiance. Miss Hayes, another member of the original group, played only a receptionist in the show. Supporting cast was good.

Show is supposed to be a moderate-budgeter for the summer by inself handled his usual intros via film, evidently lensed in advance to give him a chance for a vacation. Show will continue to be bankrolled alternate Monday nights during the summer by Johnson's Wax and Lucky Strike.

Stal.

Went into a televersion with a day-weekly evening package. It's virally a sight transcription of the radio show, and as such has a static tradio show, and as such has a static virally a sight transcription of the radio show, and as such has a static virally a sight transcription of the radio show, and as such has a static virally a sight transcription of the radio show, and as such has a state layout, and is now in a bi-weekly evening package. It's virally a sight transcription of the radio show, and as such has a static valuality asight transcription of the radio show, and as such has a state valuality asight transcription of the radio show, and as such has a state valuality asight transcription of the radio show, and as such has a state valuality asight transcription of the radio show, and as such has a state valuality asight transcription of the radio show, and as such has a state valuality asight transcription of the radio show, and as such has a sight transcription of the radio show, and as such has a sight transcription of the radio show, and as such has a sight transcription of the radio show, and as such has a sight transcription of the

in the show. Supporting case good.

Show is supposed to be a moderate-budgeter for the summer, but sets and other production trappings looked good. Montgomery himself handled his usual intros via film, evidently lensed in advance to give him a chance for a vacation. Show will continue to be bankrolled alternate Monday nights during the summer by Johnson's Wax and Lucky Strike.

Stal.

AL PEARCE SHOW With Art Morton, Tizzie Lish, Ar-lene Harris, Jay Stewart, an-ouncer

ouncer
Producer: Stefan Hatos
Director: Judd Whiting
Writers: Jack Harvey, Bob Weiskopf, Jim Critchfield
30 Mins., Thurs. 8 p.m.
Sustaining
CBS-TV, from N.Y.

The Al Pearce show, a staple in radio for many years, recently

MUSIC HALL'

MUSIC HALL.
With Patit Page, Carl Hoff Orch;
Robert Clary, guest
Producer-director: Buzz Kulik
15 Mins, Tues. Thurs., 7:45 p.m.
LEVER BROS.
CBS-TV, from New York
(J. Walter Thompson)
In a quarter-hour twice-weekly showcase that attempts to do nothing more than display the warbling talents of Patit Page, CBS-TV has come up with a pleasant, unpretentious entry in "The Music Hall."

Since the show doesn't bother with production settings to back the numbers or try to intersperse many camera effects to heighten visual values, Miss Page has to carry the ball alone, and she manages it handily via top piping techniques, warm projection and a well selected songalog.

On show caught Thursday (10), for example, Miss Page belted out "Back in Your Own Backyard," "With My Eyes Wide Open I'm Dreaming" and "I'm Glad That You're Happy With Somebody Else" with enough charm and appeal to compensate for the dull "inane" backgrounding. Guest for the stanza was Robert Clary, currently featured in the Broadway revue, "New Faces of 1952." He had little chance to show his wares but impressed as a good tele guest bet with his Franco-English workover of "La Seine," Carl Hoff's orch did a capable backing job for both-Miss Page and Clary.

Lever Bros. plugs were overlong for this brief segment and tended to antagonize the viewer. Gros.

EDDY ARNOLD SHOW

with Russ Case Orch, guests; Bill Shipley, announcer 15 Mins.; Mon.-Wed.-Fri., 7:45 p.m. CHESTERFIELD CBS-TV, from N. Y. (Cunningham & Walsh)

(Cunningham & Walsh)

Pinchhitting for Perry Como
during the latter's six-week summer vacation, Eddy Arnold, RCA
Victor's top country artist, gives a
warm folk flavor to this musical
stanza. Although in the alfalfa
groove, Arnold isn't a 100% rustic
and is able to project any tune with
sufficient pop flavor to cover both
urban and hinterland viewers.
This session still retains the
straight format used by Como so
successfully. Backdrops for the

vocals are simply done with the show banking on the song quality to put it over. Arnold registered excellently on the preem (14) with "Anytime," "Never Take The Ribbon From Your Hair' and "Take My Hand, Precious Lord," latter being backed by the Ray Charles Orch. First of the string of guests set for this show, Georgia Gibbs was showcased in a clever production of her current disclick, "Kissof Fire."

Announcer Bill Shipley handled two plugs for the tobacco company in effective style.

Herm.

SPEAKING CAN BE FUN

SPEAKING CAN BE FUN

SPEAKING CAN BE FUN

Horm.

Hormat, then entiched it with his own convincing personality.

Two cameras do all the work—nee on Primm's face, the other lensing pictures, maps and diagrams to fillustrate the stories. Primm has a natural knack for brevity, and achieves adequate, instruction of her current disclick, "Kissof Fire."

Announcer Bill Shipley handled two plugs for the tobacco company in effective style.

Herm.

With Marcene Riley, others Director: Robin Adair 30 Mins.; Mon., 4 p.m. Sustaining KGO-TV, San Francisco

30 Mins; Mon. 4 p.m.
Sustaining
KGO-TV, San Francisco
Speaking can be fun. It also can be a terrific ordeal for those who stammer, stutter, lisp, omit sounds, have brain injurles, articulatory defects, too much nasality, or who may be hard of hearing or deaf.
Program's public service objective is to explain the causes of speech defects and demonstrate how, in many cases, they can be corrected.

The preem was woefully lacking in TV production technique—just a series of closeups as the camera monotonized between moderator and panelists.

Nevertheless, it was an attention builder, capitalizing on its topic material—of particular interest to those who speak for a living, and doubly so for parents whose children have speech defects.

Moderator Marcene Riley, a speech correctionist herself, selected top experts in the field, Dr. Leon Lassers, Priscilla P. Pittenger, Dr. Walter E. Heek, Dr. Jane Connell, Dr. Val Jones, representatives of State College, Public Health Dept. and Morrison Rehabilitation Center.

Though program employed typical radio panel procedure, the fact that you could see experts mouth words and illustrate speech defects created an impact impossible on radio.

In future programs Miss Riley intends to employ visual, on-camera demonstration lessons and cover every phase of vocalizing from speech deficiency to speech perfection. Program is a useful, interesting and practical adjunct to local viewing.

NEWSPAPER OF THE AIR

NEWSPAPER OF THE AIR With Art Primm
Enrector: Pete Miller
5 Mins.; Mon.-thru-Fri., 10:30 p.m.
ALKA SELTZER
KRON-TV, San Francisco

ALKA SELTZER
KRON-TV, San Francisco

Art Primm's preem airer was a fast-paced, smoothly coordinated newsette, easy on the ears and a shock to the eyes. At least, to those who know Primm personally.

On the radic news beat, where he has batted out copy for years, he is usually coatless, tieless, rut-fled and harried. On TV he has repersonalized himself to a Bond St. suavity as correctly costumed as John Cameron Swayze.

Primm is a competent newsman with a free, unaffected delivery. He has always been his own double on the typewriter. He netted for Mutual before the war, served as a Marine combat correspondent, has berthed in KYA's news room in recent years.

"Newspaper of the Alr" is the first local attempt at a five-minute news strip. Before hitting the cameras, Primm planed to Hollywood to study the sponsor's comparable series there. He brought back the

WKBK-CBS

Continued from page 33 =

expectancy the show might run at least 25 hours, the station worked out a plan to salvage as much local revenue as possible. It proceeded to build some convention shows of its own, bankrolled by Nelson Bros. furniture stores and aired from its studios during lulis in the CBS coverage. Also the station took 60-second-plus cutins on the web's station breaks and ran in either four spots or a minute Electrolux demonstration.

It so happened that most of the

ran in ether four spots or a minute Electrolux demonstration.

It so happened that most of the iceped sets spotted around by CBS in the hotels and conventions lounges were tuned to WBKB. Under the DuMont pickup of the CBS coverage, WGN-TV also carried the CBS show but had notified the network it would leave for the All-Star baseball game and the regular Cubs' telecasts. The result was the CBS and Westinghouse hierachy watching the web telecast here on WBKB's Channel 4 were forced to dash to a close circuit set tied in with the network line or sit through the WBKB local cut-lins. After CBS prexy Frank Stanton huddled with Mitchell carly in the GOP convention, the WBKB studio shows were axed but, the quadruple spotting continued.

continued.

Despite its effort to save as much local biz as possible, WBKB estimates that the 65-hour convention marathon last week cost it over \$10,000 in washed out hometown shows. The Westinghouse 15-hour commitment fetched in about \$5,000, leaving a net loss to the affiliate of about the same figure.

"The CBS deal on the GOP convention is no precedent for the Democratic convention," a top WBKB spokesman told Variety. It's his argument that it's neither fair nor good business to let the network reap the laurels and the sponsor a "bonanza" of gratis commercial time on one of these freewhegling pub-service affairs at the expense of the affiliates.

He intimated the chains, realizing it would be incumbent upon them to carry the political nominating clambakes as pub-service sustainers had no bankrollers been found, had been overly generous in giving away the affiliates time of the three clients involved. With Westinghouse, thanks to its openend CBS arrangement getting a free ride on the station after 15 hours, the indie officials felt justified in trying to squeeze in as many local accounts as possible.

Corsicana, Tex.—Application has been filed with the FCC for transfer of control of KANC here from Wesley W. West and Phil M. Stebenson to J. C. West, Sale price is said to be \$16,985. Outlet operates on 1,340 kilocycles with 250 watts.

BRAND NEW FOR TELEVISION Hal Roach Presents TWO NEW FULL-HOUR WEEKLY FEATURES

FAY BAINTER

THE ACTORS' HOUR

with

ONSLOW STEVENS as Her Guest Star

Produced by Gayle Gitterman

"YOU'RE JUST MY TYPE" Pat Waltz Barbara Bestar **Harvey Dunn**

Directed by Norman Lloyd

"OF MICE AND MEN" Burgess Meredith Lon Chaney

"SEPTEMBER AFFAIR"

Fay Bainter Phyllis Coates Michael Read Lee MacGregor Lottie Stein Charles Evans Directed by Roy Kellino

"VALLEY FORGE" Onslow Stevens Paul Javor Lester Matthews Fred Essler Leonidas Ossteynski Keith Richards Tommy Ivo

Directed by Roy Kellino

MAUREEN O'SULLIVAN

THE CHILDREN'S HOUR Produced by Sidney Van Keuren

"THE CHILDREN'S STORY" Maureen O'Sullivan Linda Gay Shalimar Gillespie Roger Broadus Virginia Whitmire **Elena Romay** Robert Meyers Lina Romay Stephen Wooton Erik Nielsen Nadene F. Ashdown Michael Jackson **Tony Taylor George Wallace** Benna Bard Bingo Directed by John Reynolds

"IMPIE AND ANGIE" Frankie Darro Karen Sharpe **Barry McCormick** Directed by Louis McManus

"CRUMMY THE CLOWN" Danny Beck

Charles Watts Directed by James Tinling

"THE BIBLE STORY" Moroni Olsen Ralph Morgan Herb Latimer Kristine Miller Nelson Leigh Directed by James Tinling

GOT A MUSICAL IDEA FOR TV?

Well known TV producer interested in getting an unusual and ingenious way of presenting a musical show on TV. Looking for ideas for formats that are different.

Write Box 285 VARIETY, 154 W. 46th St., New York City 36

VETS AGAIN CLICKING ON WAX

It Isn't the Biz, It's the Heat

Although publishers are moaning that sheet music business Attnough inhibitors are all the state of the

songs have taken on hospital for that all the line wo weeks of July.

Jobber execs, moreover, point out that last year the business was riding with several strong summer clicks including. "Too young" and "Because of You." Currently, there is no standout national hit to draw the customers into the stores but business is nevertheless hitting par for the seasonal course:

Cleffers Yen Return to Solid Songs Since Click Quickies Earn Little Coin

flock of Tin Pan Alley tunesmiths. with squawks coming in from all corners that today's output "ain't what it used to be," the writers are rapidly realizing that their future hinges on long-lasting commercial appeal rather than carboning current wax tastes as they've been doing the past 10 years. While the writers know that a quick disclick will bring some revenue, they also are getting to understand that they've now got to have 10 songs in the running at one tune where one solid hit in the early 1930s would bring in the same coin. According to several writers, too many cleffers have been playing long shots by turning out material that's pegged for a particular artist's talents or that lends itself to "new sound gimmicks." The clisk companies aren't beefing because these platters usually clean up in the market, but the writer and publisher are left with little more than mechanical royalties since the songs have little impact in the sheet market or in licensing societies performance payoff.
"Come On—A My House," for example, one of last year's big disk hits made a relatively poor showing in sheet sales totals. A (Continued on page 113) With squawks coming in from all corners that today's output "ain't what it used to be," the writers are

Lanza's Split With Manager Weiler May Prelude New RCA Deal

Hollywood, July 15.

Mario Lanza has split with manager Sam Weiler, following a hassle over business affairs. Meantime, Lanza has taken a week off from filming "Student Prince" at Metro to look more personally into his own financial affairs until he gets a new manager. Weiler had been with the singer for years and gave Lanza his financial start when he was unknown. Weiler, in Nevada recuperating, was unavailable for comment.

comment.

RCA veepee Manie Sacks meantime is here resuming negotiations with Lanza on a recording pact for RCA Red Seal. RCA nixed the huge guarantee demands of the singer but would pact Lanza sans any guarantee.

Krupa Trio Draws 7,000 In 1st Sweden Concert

In 1st Sweden Concert

Stockholm, July 8.

Gene Krupa trio, comprising
Teddy Napoleon on piano and Flip
Phillips on sax, drew 7,000 customers on its opening concert
at the outdoor amusement field,
Nojesfaltet, here last week (2). Its
the first time Krupa played in Europe although Phillips has been
in Sweden-before with Jazz at the
Philharmonic troupe. "Attendance
was a record for the park.

Krupa has been pacted for a
one-month stay in Scandinavia and
may play in Helsinski during the
Olympic games there. Krupa is receiving about \$8,000 weekly for his
bookings in Sweden.

Bob Sadof Tracher Music con-

ceiving about \$8,000 weekly for his bookings in Sweden.

Bob Sadoff, Duchess Music contactman, resigned from the publishing firm last week. As Eddie Fisher's vocal coach, he set to work with the RCA Victor vocalist, currently in N. Y. via a U. S. Army assignment, on his next recording session.

Lors orch in the same place, Aug. 10. Both dates will be for dancing, with a half-hour pickup over WGY. Fred Waring and eight of his show.

He has also set Johnnie Ray for the R.P.I. Field House in Troy, Aug. 14. The Cry drew more than workshop on choral music for an expected 300 choral directors from session.

H&R's Vienna Waltz

Vienna, July 15.

Robert Stolz's waltz song about the Pummerin, "Es Klingen die Glocken," published by Astoria Verlag (Emil W. Maass) here, has been acquired by Hill & Range Songs, Inc., of Beverly Hills, Cal., for U. S. distrib.

It's one of Stolz's newest tunes and a hit here.

Decca Joins Other Diskers in 10% **Reduction Offer**

eries to spark summer sales via special deals, Decca Records has come up with a 10% reduction offer to retailers on its merchandise. Decca plan, which represents a departure from this company's no-deal selling policy, will extend to album merchandise in all speeds until July 31. Single records and Decca's new low-priced "4000" longhair series are not included in

Columbia recently launched a discount plan, whereby dealers can get three disks for the price of two, in specially packaged selections of standards. Mercury and M-G-M distribs have also been offering special merchandise deals to the retail trade. Decca's policy also extends to the Coral and Brunswick catalogs.

KAYE CLAIMS FRAUD IN ORE LEASE DEAL

Wichita, July 15.

Sammy Kaye and his manager, David Krengle, filed a petition in Federal Court here last week charging six Kansans with fraud and misrepresentations in oil lease deals. The petition stated Kaye and Krengle were partners with the defendants and charged them with failure to disclose facts of their operations while acquiring oil leases.

The defendants named were L. C. mitherman and Simon Cohen, vichita: \J. D. McKay, Frank A. Smitherman and Simon Cohen, Wichita; J. D. McKay, Frank A. Rice and C. L. Seible, El Dorado; Ronald Rice, Abilene.

Snyder Books Flanagan, Pastor for Saratoga

Albany, July 15.

Albany, July 15.

Bob Snyder will present Ralph Flanagan's orchestra in the Convention Hall, Saratoga Springs, July 27, the eve of the opening of the racing season, and Tony Pastor's orch in the same place, Aug. 10. Both dates will be for dancing, with a half-hour pickup over WGY-NBC. Snyder will emeee the air show.

MAY REVERSE

blanketed by newcomers, the hit lists are once again showing up with vet disk names. The handful of vet wax stars who've been able to stand up against the newcomer surge over the past couple of years are now being joined by a flock, of seasoned diskers who had been counted out of the current shellac sweepstakes.

Resurgence of the vets as potent platter factors is causing speculation in music biz circles as to whether it'll reverse the "new sound" trend and spearhead a return to "straight" etchings. Comeback of the oldsters is the first concrete indication in the market that the wax tyros, who've spearheaded the echo-chamber and bigvoice sounds on records, don't have a stranglehold on the field. Tradesters aren't predicting a complete decline in the popularity of the vocalists who've cropped up in the past two or three years but they do believe that the return of the oldsters will balance the market and put the biz, especially on the publisher and record company level, on a more stable basis.

Top examples of vets who are

level, on a more stable basis.

Top examples of vets who are currently repped with disclicks are Frank Sinatra and Perry Como, on the Columbia and RCA Victor labels, respectively. Sinatra is riding high with "Tennessee Newsboy" and Como, although teamed on the platter with a comparative newcomer, Eddie Fisher, again has become a standout disk entity via "Watermelon Weather." The disks are winning teenagers who weren't (Continued on page 108)

Mpls. Juke Bombing Now Linked to \$20,000 **Extortion Attempt**

Minneapolis, July 15.

Minneapolis, July 15.

Following the bombing of his Lieberman Music Co., local jukeboxes and other coin-operated machines distributor, Harold N. Lieberman has received a series of telephone calls demanding \$20,000 on threat that his family would be harmed if it isn't forthcoming. Police are now guarding the Lieberman home and announce they've started a checkup on about "half a dozen characters" in the effort to solve the extortion attempt. solve the extortion attempt.

solve the extortion attempt.

After the bomb was set off in the music company's doorway, blowing out the glass front and doing considerable other damage, the police told newspapers they thought that "conflicts in distributing the coin-operated machines in other cities, perhaps Chicago, might have been the cause." They said there is no friction among local distributors. Shortly before the bombing, there had been another attack on the establishment, "A5 revolver slugs being shot through all of the windows.

After receipt of the extortion

all of the windows.

After receipt of the extortion threat, Lieberman, acting on police department instructions, arranged a meeting, ostensibly to deliver the demanded \$20,000, but with detectives secreted in the vicinity, nobody turned up to claim the money.

Police now are working on the theory that the bombing is linked to the straight extortion effort. They're making intensive efforts to learn the whereabouts and recent activities of all who have been linked to extortion rackets in the

Waring in on Campus

Rackmil Revamps Decca A&R Setup; Hilliard Moves Into Palitz Spot

Martino's New Mgt.

Al Martino, Capital Records vocalist who clicked on an indle label, BBS, with "Here In My Heart," has split with his manager, Bill Berelli, and is now being handled by Joseph Picolla. Latter is a builder associated with the Westchester County Building Assn.
Martino amicably settled with Berelli, latter getting 25% of all royalties on the "Heart" record.

Downbeat Biz **Knocks Fringers Out of Action**

Steady downbeat in the sheet music field is expected to augur a quick fold of many fringe publishing firms that've cropped up withing firms riding on one click song, are finding it difficult to come back with a repeat hit. And since none of them has standard catalogs to carry them through the doldrums, they're being forced to shut down. Although the royalties on the "freak" hits have brought in lots of fast coin, the new pubs have poured it back by expanding their staffs and in trying to develop new hits. A lot of the loot has been dumped into deals with small record labels in an attempt to get the song moving on the indie etching so that the major companies would hop on. Life of the click tune has been narrowed down to an average of 12 weeks, so the pubs must come back fast with a second clicko to continue operation. It's become a hit-and-miss business, and the majority of them are now missing.

and the majority of them are now missing.

Broadcast Music, Inc., which has subsidized a number of these new pubs, is becoming increasingly wary of shelling out more coin to keep them going until another hit is dug up. Some of the newcomers are attempting to buck the pop downbeat by concentrating on the development of an educational catalog. It's a long process, though, and many are expected to fall out of the running before their educational material can bring in a substantial income.

SPA SETS COAST MEET TO SIFT MPAA PACT

Songwriters Protective Assn. has scheduled a meeting for its Coast membership July 31 at the Beverly Hills Hotel, Hollywood, to explain the recent agreement between SPA and the Music Publishers Protective Assn. Agreement covers royalty payments/on lyric book publications. SPA prexy Charles Tobias, counsel John Shulman and Miriam Stern are making the trip westwards from N. Y. for the meeting. Other SPA board members, Stanley Adams, Dorothy Fields and Ira Gershwin, will also attend the sessions.

Conkling to Coast Home Prior to Regional Talks

Prior to Regional Talks
Columbia Records prexy Jim
Conkling will hibernate at his Molywood home (which he maintains
the year-round) until the sales
meeting in Los Angeles July 19. He
will then make the swing to the
two other regional sales powwows,
July 23 in St. Louis, and July 26
in Atlantic City, plus additional
side-trips to the northwest, Chicago
and into Canada.

Conkling is due back in New
York early in August, about the
same time that Col exec veepee
Goddard Lieberson returns from
his European recording and general business trip.

ords prexy, shook up his company's artists`and repertoire setup last week along the lines anticipated by the trade for past several weeks. Morty Palitz, Decca a&r topper since last summer when Dave Kapp was ousted, was let out with Jimmy was obsted, was let out with dimmy hilliard, Coral Records a&r head, stepping into the Decca spot. Hilliard had been previously groomed by Rackmil for this promotion with his appointment last year as vice-prexy in the Coral company, a Decca subsid.

Decca subsid.

Milt Gabler, a Decca recording director under both Kapp and Palitz, was moved over to Coral as a&r topper. Paul Cohen, Decca's folk music chief, was upped to Hilliard's assistant. Si Rady, who has been charge of the classical and children's departments, was given added duties as producer of Decca's album product.

Decca reshuffle will also bulge.

album product.

Decca reshuffle will also bring Gordon Jenkins into a more active role in the diskery's a&r setup. Besides continuing as musical, director and recording performer, Jenkins is expected to assist Hilliard in the selection of tunes. Mike Coaner, national publicity chief and artists relations director, will continue in his present spot but will concentrate more on the artists relations assignments.

It's understood that Palitz was

relations assignments.

It's understood that Palitz was originally named to fill the Kapp spot on a probationary basis. Although Decca came up with a fair number of hits during the Palitz regime, reports of his exiting began circulating almost from the date of his promotion last July.

Ex-Kaye Tooters Charter 'Swing & Sway' Band Name But Wait for AFM Okay

Although the 10 sidemen who walked out of Sammy Kaye orch last week to form their own band have filed with the Secretary of have filed with the Secretary of State in Albany, N. Y., to call themselves the Swing and Sway Band, crew is going to hold off on that tag until they get an okay from the American Federation of Musicians. AFM now feels that the new band will be cashing in on Kaye's long established trademark if they use the Swing and Sway label and have asked them to hold off for a while.

The name, however, has been

asked them to hold off for a while. The name, however, has been chartered in Albany by the new outfit since Kaye never had his Swing and Sway tag registered. The new band, meantime, will travel as the Ernie Rudy orch. Rudy is former Kaye orch drummer, Ernie Rudisill. All the sidemen will be billed with the band. Orch heads out to Pittsburgh Sunday (20) for its debut the following night in Bill Green's.

It's understood that Kaye will

It's understood that Kaye will confer with AFM execs on the new orch's use of the Swing and Sway label when he gets back to New York tomorrow (Thurs.). It's also reported that Kaye will recognize a band for the upcoming fall season.

Teddi King Added As Shearing Chirp

George Shearing Quintet, which has been operating as a strictly instrumental combo for the past several weeks, added warbler Teddi King to the group last week. Miss King, former Nat Pierce orch thrush, will tour with the Shearing outfit as well as chirp on his M-G-M Record dates.

M-G-M Record dates.
Although Miss King will be the combo's first regular vocalist, Shearing cut a vocal-instrumental platter with Billy Eckstine last year for M-G-M. It was, however, just a promotional platter used to hypo the Shearing-Eckstine concert tour. Miss King and Shearing etched their initial platter last week with release set for early next month.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Tony Martin: "Some Day"."Luna Rossa" (Victor). Tony Martin comes up with a couple of powerful entries with this disk. "Some Day," from Rudolf Frim!'s "Vagabond King," is projected in Martin's most effective Big-volced style and could launch this beautiful ballad on the revival trail. "Luna Rossa," a current ballad adapted from an Italian melody, gets equally effective handling from strong impact. Henri Rene orch and chorus lends richly textured background.

Jo Stafford: "Pretty Boy"-"You Belong To Me" (Columbia). "Pretty Boy" is a bright Calypso-styled number which gets a fast rhythm treatment by Jo Stafford and choral group. It has good mid-hit possibilities and shapes up as a solid jukebox item. "Belong" is slow-tempoed change-of-pace ballad with a good lyric and litting melody. Miss Stafford delivers it in lucid style with an especially good instrumental by Paul Weston. This side could take off.

Ray Anthony: "Slaughter On 10th Avenue" (Capitol). This is an orchestral showpiece for the Ray Anthony orch and should go over with this band's following. Anthony's crew plays the elaborate arrangement with precision and color in a variety of tempoes on this instrumental standard.

Ella Fitzgerald: "Ding-Dong Boogie"-"Preview" (Decca). "Boogie" is a standard-cut eight-to-the-baritem which Ella Fitzgerald socks across despite the limitations of the lyric. She gives it the necessary lift to become good juke fare. Sy Oliver orch backing up in usual solid style. "Preview" is another seat number on which Ella excels with her tongue-twisting vocal.

Bob Hope - Jimmy Wakely: on a couple of alfalfa tunes produces fair results. "Sunshine" is strictly routine cider-jug balladeering delivered straight. The reverse has a good lyric with Hope and Wakely bending into a more effective Lizz Morrow. "Ecolich Dake"

side, Buddy Cole orch backing up in suitable style.

Liza Morrow: "Foolish Pride"'I Ain't Got Nobody" (King). Liza Morrow, the vet band songstress, needs only the right material to break through on wax. "Pride" is an okay number with some possibilities via Miss Morrow's neat rhythm rendition. On the flip, Miss Morrow registers again on the standard, Sid Feller backing up with an effective instrumental.

The Mariners: "The Girls Are Marching: "Mighty Navy Wings" (Columbia). The Mariners give a stirring workover to the recently adopted official song for the women's auxillary corps of the U. S. Air Force, It's a conventional military item in march tempo with a fair lyric. Reverse is in a similar

groove pegged onto another service branch.

Barbara Ruick: "Serenade To A Lemonade"-"Delishious" (M-G-M). Barbara Ruick is a promising styl-

Lemonade"."Delishious" (M.-G-M.)
Barbara Ruick is a promising stylist with a neat set of pipes and a distinctive delivery. She works over "Lemonade" with a trickily slow beat for good results although this side may lack big commercial impact. On the Gershwin oldie on the flip, she bounces the cute lyric for good jock and juke fare.

Barry Douglas: "When Am I Gonna See You Again"—"Tm Thrilled With Love" (Coral). Barry Douglas, recent, Coral pactee, follows the big-volced pattern of the current male waxing contingent, looks like a good bet to win a following among the teenage platter buyers. His voice is powerful and appealing and he knows how to get a tear into his piping for emotional impact. Tunes, from the pic. "It Happened in Miami," are not outstanding but serve as an excellent showcase for the Douglas delivery. Best yet for spins is "When Am I Gonna See You Again."

Lionel Hampton Orch; "Jelly Pall" "You Ever Learn to Love

showcase for the Douglas delivery. Best yet for spins is "When Am I Gonna See You Again."

Lionel Hampton Orch; "Jelly Roll"."If You Ever Learn to Love Me" (Decca). Lionel Hampton, who's currently waxing on the M-G-M label, has a so-so etching on this Decca release. Sides were cut several years ago but were never before released. For all the good it'll do Hampton or the disk-ery, platter could have stayed in the vaults. Of the two sides "Jelly Roll" has the best chance to make some noise. It's in the driving. bluesy genre and Sonny Parker's excellent vocal should get some jockey's behind it. Hamp's orch workover of "Love Me" is uninspiring. Irmy Curry handles the vocal assignment on this side.

Morris Lane: "Moon Ray". "Pale Moon" (Coral). This Coral coupling of Morris Lane's tenor sax solos will be a good commercial bet in areas where rhythm and blues tastes predominate. Lane is an expert craftsman and each side showcases him in best form. "Pale Moon" will probably outride its mate on the disk jockey tables but "Moon Ray" is also a standout example of the Lane technique and rates soild spins.

Xavier Cugat Orch: "African Lament". "The River Seine" (Mercury). Although these Cugat sides aren't top commercial items, they should do okay in the coinboxes. "Lament" is an interesting number with an effectivel beat. Cugat's styling jis imprinted effectively here. On the Mercury reverse Cugat gets a pleasant litt into the French fave. "La Seine." Abbelane does an easy warbling job in French and English.

Album Review

"Wood Herman At Carnegle Hall" (M-G-M) Arches and Carnegle

"Woody Herman At Carnegle Hall" (M-G-M). Another solid jazz set has been fashioned by M-G-M out of the Woody Herman 1948

Best British Sheet Sellers

(Week ending July 5) London, July 8. Auf Wiedersch'n....Maurice NeverF.D.&H. Blacksmith Blues Chappell Blue Tango.,.....Mills Kiss of Fire Duchess There's Pawnshop . Cinephonic Ay-round The Corner... Dash
Tell Me Why...... Morris
Won't Live in Castle Connelly Be Anything.....Cinephonic Homing Waltz......Reine Wheel of Fortune...Victoria

Second 12

I'm 3	Yours	Mellin
Cres		F.D.&H.
A+ T.	ast	PICKWICK
Canf	ly Dancers'	Ball', Disney
Anut	ime	Victoria
Time	Say Goodby	ePickwick
ז ממ	He's Compa	anion Morris
IInfo	reettable	Bourne
A CI	ıv Isa Guv.	Leeus
High	Noon	Robbins
Clow	Coach	Sterling
Star	of Hope	Ascherberg
Cut	02 2 P 0	

Carnegie Hall, N. Y., concert. This was in the era of bop's peak acceptance and Herman's music reflects the immediate postwar musical mood in its best possible showcase. Herman has always been a tasteful and imaginative jazzman and this concert contains plenty of kicks. Sidemen for this concert included such standout instrumentalists as Pete Candoll, Red Norvo, Flip Phillips, Bill Harris, Sonny Berman and Chubby Jackson. Concert has been packaged in two albums.

Platter Pointers

., Neisner Bros.

olis, Schmitt nio, Alamo

d, Grossman

			-71 July 10, 1952
ĭ	,[disk Companies' Be	st Sellers
\$	CA	PITOL	ARTIST I
1		IN THE GOOD OLD SUMMER TIME. SMOKE RINGS	+
1		TAKE MY HEART I NEVER CARED	*
1	3.	WALKIN' MY BABY BACK HOME	T
4	4.	SOMEWHERE ALONG THE WAY WHAT DOES IT TAKE	Nat (King) Cole
1	5.	I'M CONFESSIN'	Les Paul-Mary Ford
3		A MATERIAL A	
3	1.	BOTCH-A-ME	Rosemary Clooney
4 4	2.	HALF AS MUCH	Rosemary Clooney
4 4	3.	ALL OF ME	Johnnie Ray
	4.		Percy Faith
	5.	WALKIN' MY BABY BACK HOME	Johnnie Ray
	ŧ	GIVE ME TIME	‡
ŀ	<u></u> + C(ORAL	
	1.	THIS IS THE BEGINNING OF THE E I CAN'T CRY ANYMORE	NDDon Cornell
	2.	AUF WIEDERSEHN SWEETHEART. BREAK THE BANDS THAT BIND M	Ames Bros T
	3.	EN-THUZ-E-UZ-E-AS-M	Eileen Barton I
	Į 4.	TM YOURS	.,Don Cornell
١	‡ s.	MY MOTHER'S PEARLS WHO DRANK MY BEER WHILE I V	VAS IN THE REAR?
	‡ "	OCEANA ROLL	Chuck Murphy
	t t n	ECCA	
	Į 1.	WY TITE MANCO	Leroy Anderson
	‡ ₂ .	BELLE OF THE BALL	.Peggy Lee-G. Jenkins
١	3.	TILL THE END OF THE WORLD	Bing Crosby-G. Martin
١	# 4.	JUST A LITTLE LOVIN'	
	5.	HALF AS MUCH	Red Foley
	‡ "	ARE YOU TRYING TO TELL ME GO	OODBYE
	‡ N	IERCURY	D-Hi Dogo
	Į 1.	THE CLAD VOURE HAPPY WITH S	OMEONE ELSE
	÷ 2.	THE PERSON NAMED IN COLUMN TWO IS NOT THE PERSON NAMED IN COLUMN TWO IS NAM	Eddy Howard
	3	THE PART OF MAY A CATEGORIAN	Georgia Gibbs
ŀ	‡ 4		Vic Damone
ı	1 5	I WOULD RATHER LOOK AT YOU	
i.	1	NICKELS, QUARTERS AND DIMES	•
- 5	17	M-G-M	WE From Warren
e	1	I. WHAT IS THIS THING CALLED LO WISH YOU WERE HERE	
,	2	LUNA ROSSA	
;, :t	1 1	B. HOLD ME CLOSE TO YOU IF THEY ASK ME	
	11 4	4. KISS OF FIRE	Billy Eckstine

	<u> </u>
	WHAT IS THIS THING CALLED LOVEFran Warren WISH YOU WERE HERE
-	LUNA ROSSA
	HOLD ME CLOSE TO YOUBilly Eckstine IF THEY ASK ME
	IF THEY ASK ME KISS OF FIRE NEVER LIKE THIS Billy Eckstine
5.	HIGH NOONBill Hayes

RCA VICTOR

T ***	M /Idlon
1	MAYBE Perry Como-Eddie Fisher WATERMELON WEATHER
2.	WISH YOU WERE HERE
3.	SOMEDAY Tony Marlin LUNA ROSSA
	TM YOURS Eddie Fisher JUST A LITTLE LOVIN'
5.	A FULL TIME JOB Eddy Arnold SHEPHERD OF MY HEART
1+++	*************

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

Week Ending

R	iting	July 12	Yor	0,0	nge	H 'u	11, 0	e, C	ste	Anto	a y	a, A	Louis	eland	I
This	Last wk.	Title and Publisher	New	Chica	Los A	Boston,	Detroit,	Seattle,	Rochester	San /	Minneapo	Omaha,	St. L	Cleve	n T S
1	1	"Kiss of Fire" (Duchess)	2	2	2	2	2	4	8	3	5	2	1	2	97
2	5	"Auf Wiedersehn" (Hill-R)	1	1	5	$^{-1}$			1	2	1	4		1	82
3	3	"I'm Yours" (Algonquin)	6	_3_	_3	• •	1	8	9	4		5	2	5	64
4	2	"Blue Tango" (Mills)	-9	9-	1	4		5	6	5	7	7	3	3	62
5	4	"Here in My Heart" (Mellin)	5	4		9	9	9		- ₁	3	6	8	6	50
6	9	"Walkin' My Baby Home" (D.B.H.)	4	7	4	٠.		6	2	10	4	9	5	10	49
7	5	"Delicado" (Remick		-6	10	6	7	10	5	7	٠.	1	6	4	48
8	7	"Half As Much" (Acuff-R)	3	5		·	6	1	7	6	9	10	• • •	7	45
9	8	"Be Anything" (Shapiro-B)		-8	9	3	4			9		3	7	8	37
10	6	"I'll Walk Alone" (Mayfair)			,	••	• •	-3	10	-8-	6	-8	4	9 .	3(
11		"Botch-A-Me" (Hollis)	8		• • •		_3		3					• • •	19
12	٠.	"Somewhere Along Way" (United)			• •	• •			٠.		2		• •		13
13	10	"Blacksmith Blues" (Hill-R)		• •	٠.	5	••	• •		•••	-8		9	• •	1
14	٠	God's Little Candles (Hill-R)		٠.				2_						• • •	- (
15	• • •	"Maybe" (Robbins)	٠.	• • •	• • •	• • •	• •	• •	4	••	• • •	• •	••	• • •	,

es, Morse M.

Vet Names Again Clicking Continued from page 107

Along the same lines, Georgia Gibbs, who has shuttled from one diskery to another, finally hit it big with "Kiss of Fire" for Mercury. And Peggy Lee, who went through a long, slow period at Capitol, has come back strong via her Decca release of "Lover." After six years in retirement, Ella Mae Morse jumped back into the hit lists with "Blacksmith Blues" on the Capitol label, Jane Froman also has become sock disk entry via her Cap etching of "Til Walk Alone" and the, soundtrack album of "With a Song In My Heart." Helen O'Connell is on a comeback sprint on the same label with her workover of "Be Anything" currently making noise.

brought up on the Como-Sinatra Martin have been potent factors throughout the newcomer reign, with occasional clicks. They also are repped by current sock commercial bets. Cole is clicking with "Walkin' My Baby Back Home" for Capitol. Miss Day is hitting hard with "Botch-A Me" for Columbia and Martin has a surefire entry in "Someday" for Victor.

entry in "Someday" for Victor.
On the instrumental level Percy
Faith' is winning new fans via his
Col etching of "Delicado." Louis
Armstrong, who broke out anew
last year with a couple of instrumental-vocal platters, is still riding
high-at Decca.

making noise.

Such vet wax names as Nat (King) Cole, Doris Day and Tony

Patricla Music chartered to conduct a publishing business in New York. Capital stock is 200 shares, no par value.

VARIETY Scoreboard

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines

POSITIONS

Retail Disks

Retail Sheet Music

as Published in the Current Issue

WEEK ENDING JULY 12

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 Variery. 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), ind three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

	This	Last	ARTIST AND LABEL	TUNE
	week.	week.		
	1	1	ROSEMARY CLOONEY (Columbia)	Hair as Much
	1	-		
	2	3	AL MARTINO (BBS)	
	3	2	PERCY FAITH (Columbia)	Delicado
	4	4	VERA LYNN (London)	Sweetheart
	_		PROPER COREO PROPER EXCITED (IV1)	(Maybe
	5	10	PERRY COMO-EDDIE FISHER (Victor)	Watermelon Weather
	4.	_		(Walking My Baby Home
ĺ	6	5	JOHNNIE RAY (Columbia)	All of Me
ı	7	8 .	PEGGY LEE-G. JENKINS (Decca)	
l	'	ο.		
	8	7	DON CORNELL (Coral)	The Voice
l				
ı	9.	9	LEROY ANDERSON (Decca)	Blue Tango
l	10		EDDIE FISHER (Victor)	. I'm Yours
l			- · · · · · · · · · · · · · · · · · · ·	
1			DOX TALESCO	

TUNES

	TIONS		
This	Last	DITO	LISHER
week.	week.	TUNE	
1	5	AUF WIEDERSEHN SWEETHEART	Hill-R
2	1	HERE IN MY HEART	Mellin
3	2	DELICADO	Remick
4	. 4	HALF AS MUCH	Acum-R
5	3	KISS OF FIRE	.Duchess
6	7	YM VOURS	agonquin
7	8	THE AT THE PART TO A TOTAL TO A CITY TO MAKE	viva-b-n
8	6	RITIF TANCO	IVIIIIS
9		TO CHICATE A MATER	HOILIS
10		MAYBE	Koppins

10 Pact Collars on Coin-Machines Week of July 12 Pan American Asks 50G

VARIETY IV DEST DEHETS OH COMI-MA	acimics
\\\\	
1. HERE IN MY HEART (8) (Mellin)	
2. AUF WIEDERSEHN SWEETHEART (4) (HIII-R)	Vera Lynn London Eddy HowardMercury
3. HALF AS MUCH (5) (Acuff-R)	Rosemary Clooney Columbia
4. DELICADO (7) (Witmark)	Percy FaithColumbia Stan KentonCapitol
5. LOVER (4) (Famous)	Peggy Lee-G. Jenkins Decca
6. MAYBE (3) (Robbins)	P. Como-E. FisherVictor
7. WALKIN' MY BABY BACK HOME (8) (DeSylva-B-H)	Johnnie RayColumbia
8. BOTCH-A-ME (2) (Hollis)	Rosemary Clooney Columbia
9. KISS OF FIRE (11) (Duchess)	Georgia GibbsMercury Billy EckstineMGM Tony MartinVictor
10. I'M YOURS (10) (Algonquin)	(Dam Compil) Coral
Second Group	
PLL WALK ALONE (10) (Mayfair)	Don Cornell Coral Jane Froman Capitol
ONCE IN A WHILE (Miller)	Patti PageMercury
WHAT IS THIS THING CALLED LOVE (Harms)	Fran WarrenMGM
BLUE TANGO (18) (Mills)	Leroy Anderson Decca
WATER ATTER OF THE PROPERTY OF THE	P. Como-E. FisherVictor
WHEEL OF FORTUNE (17) (Laurel)	Doris DayColumbia
A GUY IS A CITY (9) (Tandlow)	Doris Day

Eddy Howard Mercury BE ANYTHING (6) (Shapiro-B) Georgia Gibbs Mercury SO MADLY IN LOVE (Shapiro-B)..... Frankie Laine D. Day . . Columbia SUGARBUSH (Schirmer) Kay StarrCapitol ME TOO (Shapiro-B) CARIOCA (T. B. Harms) Les Paul Capitol BLACKSMITH BLUES (11) (Hill-R) Ella Mae Morse Capitol SMOUTH BLUES (12) (Hill-R) Capitol

SMORE RINGS (Amer-Acad) Les Paul-Mary Ford ... Capitol
YOU (Paul-Mary Ford ... Capitol Figures in parentheses indicate number of weeks song has been in the Top 101

[†]

Major Diskeries Exclusive-Happy; Shun Tunes Cut by Rival Firms

Wallichs Due East For Cap Sales Meet

Capitol Records semi-annual sales meet, has been skedded for July 28 at the Hotel Warwick, N.Y. Cap's east coast distribs will attend

the conclave.

Glenn Wallichs, Cap prez, is due in from the Coast headquarters to head up the meet.

Plugger Pension Plan Snagged by Objections From BMI Publishers

From BMI Publishers

Music Publishers Contact Employes' pension plan activities are running into a snag with several Broadcasting Music, Inc., firms to whom pension plan pledges have been sent. The BMI pubs are waiting for a few more wrinkles to be ironed out before they commit themselves to the plan.

Main squawk was brought about by MPCE's distribution of two separate pledges—one to cover the contactmen, and the other to cover such staffers' as secretaries, book-keepers, etc. At a conclave between the union's pension committee and the BMI pubs last month, it was argued by the publishers that the plan should not be limited to the union's plugger-members but should confer with the non-union members before attempting to rep them via the pledges. MPCE's plan calls for a 3% assessment of a \$100 weekly wage from both contactman and employer.

The MPCE pension committee,

weekly wage from both contactman and employer.

The MPCE pension committee, which includes union's prez Bob Miller, and MPCE members Leo Diston, Harry Santly and Bob Baumgart, are expected to huddle with the pubbery toppers in a couple of weeks to straighten out the baefs

LANZA'S GUARANTEE ON BRITAIN CONCERTS

Mario Lanza is being offered a guarantee of \$45,000 per week for a four-week concert tour of Great Britain by Maurice Kinn, British concert promoter. Kinn is currently in the U. S. negotiating with Music Corp. of America, which handles Lanza's bookings.

Kinn has already wrapped up a four-week concert tour for Dick Haymes. Billie Holiday and Mickey Katz are also being dickered for an English junket.

In Suit Vs. London Disks

A former London Records distributor, Pan American Distributor Corp., filed suit in N. Y. Federal Court last week for \$50,000 damages against the diskery. Complaint charges that London breached a written contract last April by cancelling its distrib deal with Pan American, leaving the latter with a substantial stock of London Records.

Under the pact, London was al-Under the pact, London was as-legedly required to accept returns, but London is now charged with refusing to accept them or to fill orders. Pan American also charged that London has made a distribu-tion deal with a competitor, un-named in the complaint.

Granz Sets 2 Dates In Omaha H. S. Aud

Omana, H. S. Auu
Omaha, July 15.
Norman Granz in town last Saturday set two of his shows at Technical high school auditorium as one-nighters. They are the Billy Eckstine-Count-Basie-George Shearing package on Oct. 3 and Jazz at the Philharmonic Oct. 24.
Milton Berle at Ak-Sar-Ben Field arena Aug. 15 will get \$4.80 top. "Call Me Madam" confirmed for Paramunt Sent. 15. 16. 17.

Getting a tune on wax in several versions is getting increasingly tough for publishers who are currently running up against a firm anti-coverage policy by most of the major disk companies. The diskers are now bypassing any tune which has been cut by a rival label in favor of developing their own hits by getting "exclusives" from the pubs.

Under Mitch Miller's artists and repettoire aegis, Columbia Records has been following this policy with considerable success for the past couple of years. RCA Victor has also adopted the same tack in the last couple of fronths under a&r chief Dave Kapp's swing to exclusives as the way for Victor to get the jump on the rest of the field. Other majors, such as Decca, Capitol, M-G-M and Mercury, are getting exclusive-happy, with the result that only a handful of ton numbers are getting broad coverage.

The accent on exclusives has put

The accent on exclusives has put The accent on exclusives has put the publishers in a precarious posi-tion. Whereas before they had a chance of breaking through with a tune with a variety of artists they are now riding on a single version. If that flops, the tune is dead even though the solo version may have been at fault due to poor interpre-tation.

The diskers, however, have discovered that clicks are generated only by getting to the counters first with any particular number. The disk with the initial impact sells profitably while the cover disks generally move very slowly. In previous years a hit tune would sell with a number of artists, but currently the market stress is not on the tune but on the artist and interpretation.

AFM Nixes Louisville Maestro From Waxing Overseas in General Ban

Louisville, July, 15.

Robert Whitney, Louisville Orchestra director now in Vienna, was stymied in a project which had him set to record 16 contemporary American works with the Vienna Philharmonic. He got the assignment from the American Recording Society but was stopped by an American Federation of Musicians ban.

Musicians ban.

Whitney is a member of Local No. 11 in Louisville, and it is believed when Whitney arrived in Vienna that he was unaffected by the ban. AFM prez James C. Petrillo ordered four other musicians to cancel recording commitments in Europe. They are H. Arthur Brown, conductor of the Tulsa Philharmonic; Artle Shaw, Andre Kostelanetz, and planist Leonard Pennario.

AFM RENEWS INITIAL ROYALTY VIDPIX PACT

The American Federation of Musicians, which has been fighting for a royalty contract with producers of filmed music for television, has renewed the first pact containing this principle with Tele-Pictures in April, 1951. Robert L. Lippert, Tele-Pictures exec, asked for a renewal of the AFM contract which involves a 5% royalty payment to the Music Peformance Trust Fund. In addition to the royalty payments on the vidpix gross, Tele-Pictures also agreed to rescore films, originally made for theatre exhibition but now being sold to video outlets.

McCoy, Fotine Cancel Toledo Spot, Others Set

ing package on Oct. 3 and Jazz at the Philharmonic Oct. 24.

Milton Berle at Ak-Sar-Ben Field arena Aug. 15 will get \$4.80 top. "Call Me Madam" confirmed for Paramount Sept. 15, 16, 17.

Osborne Trio to M-G-M

M-G-M Records further bolstered its pop artists roster last week with the pacting of the Mary Osborne Trio, vocal-instrumental combo.

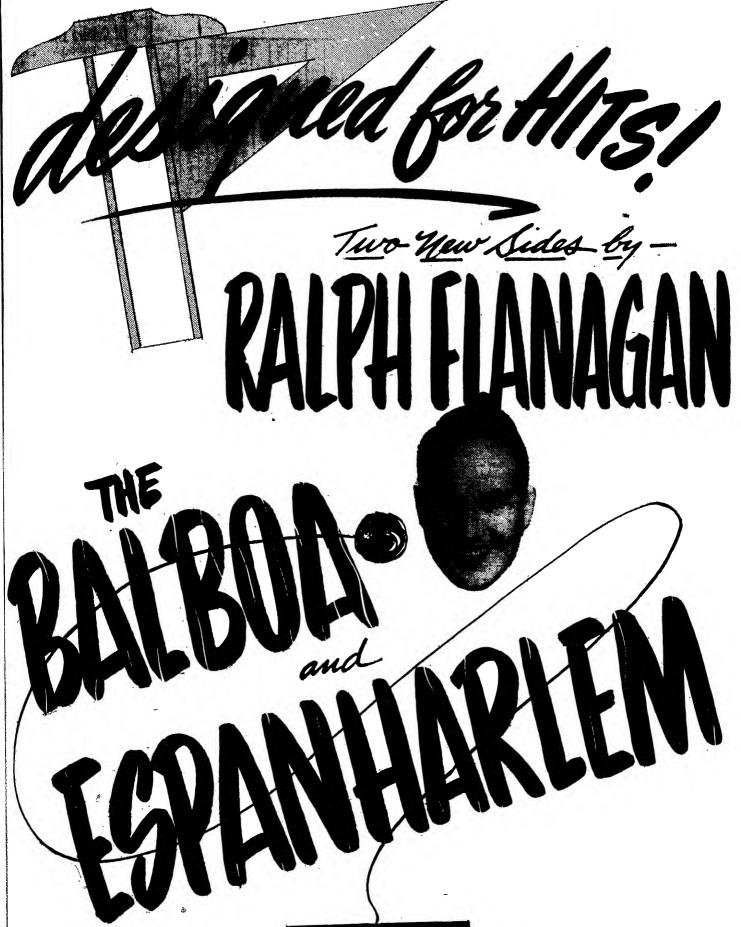
Initial waxing sessions are skedded for the latter part of the week.

Aug. 15-17, Johnny Bruce.

op Record

AS POLLED VIA LEADING U. S. DISK JOCKEYS

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	1	The first 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 all sectors of the country regionally.	Pos. Pos. No. this last weeks wk. wk. in log	- -	١.	1		r 0				2 2	11 1	18	16 .			51 . 19										1.	·		• -	. :	-	-	2			١					1		ľ
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20-4861

RCA VICTOR RECORDS

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Shop) Williams

Record

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City-(Jenking Music)

Prom. Mpls. Ballroom, Launches Vocalist **Policy: Cornell First**

Tonicy, Corners I'lls.

Minneapolis, July 15.

The Prom, leading Twin Cities ballroom, has inaugurated a policy of bringing in occasional name singers as well as important bands for one, two or three nighters. Policy tees off with Don Cornell as the feature attraction for a one-nighter this week. He'll sing with the Jules Herman local orchestra.

mighter this week. Her sing with Jules Herman local orchestra.

During the course of a season, the Prom plays practically all of the top bands on tour, usually for one-night engagements. It has never before offered a singer as its main boxoffice lure. The Prom will present a full evening's program by Cornell and those singers who follow, at the same time, however, affording plenty of oportunity for customer hoofing.

Local show circle leaders say they'll watch the innovation with much interest. Some feel it puts the ballroom into a night club entertainment category, although it doesn't sell alcoholic beverages or permit their consumption on the premises.

PAUL WESTON SEEKS OUT ON 'SHRIMP' SUIT

OUT ON 'SHRIMP' SUIT

Hollywood, July 15.

Paul Weston filed motion in Federal District Court here seeking dismissal of his portion of the infringement action brought by Ben Pollack, who charged Weston and Paul Mason Howard had infringed on his time, "My Cajum Song," with "Shrimp Boats."

Weston sald if any infringing has been done, it was by Howard. Weston declared he has also written Walt Disney Music, another defendant, notifying them that he will hold the pub firm responsible if Weston suffers any loss since Disney "induced" Weston to collaborate with Howard. Disney, according to Weston, vouched for originality of Howard's effort.

Pyramid Inks Costa To Five-Year Deal

To Five-Year Deal
Buddy Costa, who broke in the
wax market via "The Mask Is Off"
on the indie Pyramid label, has
been inked to a five-year pact by
the diskery. Costa's upcoming
etching will be "Fool, That I Was,"
backed with "To You, With Love."
Latter tune was penned by Barbara (Bobo) Rockefeller.
Costa, who's currently a nitery
tour, is skedded for the Yankee
Inn, Akron, O., July 21; Chubby's,
Camden, N. J., July 28, and the
Meadowbrook, Cedar Grove, N. J.,
Sept. 1.

TOPPING ALL LISTS LEROY ANDERSON MILLS MUSIC, Inc.

It's Music by **JESSE GREER** Program Today Yesterday's

KITTY FROM KANSAS CITY

FEIST

RETAIL DISK BEST SELLERS

Ross)

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olis-(Don Hospe

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

Week Ending

	ting	July 12	Y You	hicago	Ang	Boston-	Jm#ha-	Minneap	Louis	Seattle	Ant	Kansas	Denyer	Philadel	N
	Last wk.	Artist, Label, Title	New	8	Los	Bos	ő	E E	兹	8	San	N.	å	H.	s
1	4	VERA LYNN (London) "Auf Wiederschn"—1227		1		1	1	3	5	. 3	/ 3	6	.,•	1	75
2	1	PERCY FAITH (Columbia) Delicado"—39708	_8_	9	7	7	3	••	3	1	1	4	2	3	73
3	2	AL MARTINO (BBS) "Here in My Heart"—101	5	8	3	8	2		1	8	2	2	5	10	67
4	3	"Half As Much"—39710		<u></u>	4	<u>:-</u>	7	2		_ 2_	. 4	. 7	3	<u></u>	58
5	8	ROSEMARY CLOONEY (Col) "Botch-a-Me"—39767	4	2		5	9	5		10	10		٠	2	41
6	10 ·	P. COMO-E, FISHER (Victor) "Maybe"—20-4744	6	3		2	8	9_	••	••	9	10		5.	36
7	7	"Blue Tango"—40220	10		6	6	··-		7	6	7	5	6		35
8	5	JOHNNIE RAY (Columbia) "Walking My Baby Home"—39750	9		8	,.	4	1	4	•	5	••	9		34
9	12	TONY MARTIN (Victor) "Kiss of Fire"—20-4671				•	5		2			1			25
10.	11	EDDIE FISHER (Victor) "I'm Yours"—20-4680		•••	5	••						3	1		24
11	в	GEORGIA GIBBS (Mercury) "Kiss of Fire"—5823				10		7			6		4	•••	17
12	9	DON CORNELL (Coral) "I'm Yours"—60659	7				6		٠	7	8.	٠			16
13	18	PEGGY LEE-G. JENKINS (Decca) "Lover"—28215	<u>.</u>	5						•		9	.8		11
14	16	TONI ARDEN (Columbia) "Kiss of Fire"—39737			1								•		10
. 15A		FRANKIE LAINE (Columbia) "High Noon"—39770	2								•••	٠			9
15B	14 -	DON CORNELL (Coral) "I'll Walk Alone"—60659		· .	2								• • •	:	9
16A	:.	JOHNNIE RAY (Columbia) "All of Me"—39788	3												8
16B		LES PAUL-MARY-FORD (Capitol "I'm Confessin" -2080)							4					

FIVE TOP

17B

WITH A SONG IN Jane Froman Capitol BDN-309 KDF-309 L-309 ALBUMS

-2069

SINGIN' IN THE BIG BAND BASH Hollywood Cast
M-G-M
M-G-M-113
K-113
E-113

Billy May Capitol KCF-329 DCN-329 L-329

AMERICAN IN JOHNNIE RAY PARIS Hollywood Cast M-G-M E-93 K-93 M-93

Columbia CO-6199 C2-88 B-2-88

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ALBUM

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Camarata will cut his Decca sessions on the Coast until he returns to New York in April, 1953.



The Mask Is Off

TANGLEWOOD July 5-Aug. BERKSHIRE FESTIVAL BOSTON SYMPHONY ORCH. CHARLES MUNCH, Conductor
Theatre Concerts—
July 19 at 8:15, July 20 at 3:00
SHED Concerts—
Thurs, Sat. Eves., Sun. Afts.
OPENING Thurs, Eve. July 24 Address: Tanglewood, Lenox, Mass-Reserved Seats Available

On the Upbeat

P. COMO-E, FISHER (Victor)
"Watermelon Weather"—20-4744
NAT (KING) COLE (Capitol)

Along Way

New York

Alan Dean begins a one-week engagement at the Three Rivers Inn. Syracuse, N. Y., Friday (18) ...

Ella Fitzgerald into the Blue Mirror, Washington, July 21 for two weeks ... Dan Fisher, of Fred Fisher Music, recuperating at Mt. Sinai Hospital, N. Y., after minor surgery ... Eddie Heywood Triabeginning its sixth month at the Embers, N. Y., this week ... Ivory Joe Hunter opens at the Ebony Club, Cleveland, July 21 ... Arthur Prysock into the Flame Bar, Detroit, Friday (18) for two weeks ... Bull Moose Jackson orch plays a one-week date at the Savoy Ballroom, N. Y., beginning July 24 ... Billy Eckstine was birthday partied by his Chi fan club last week (8) on stage of the Chicago Theatre ... Lenny Herman band at the Hotel Roosevelt, N. Y., until September.

New York

Chicago

Kitty Kallen will be featured in the Martin & Lewis show at the Chez Paree Aug. 3. Joan Barton had to drop out of the Joe. E. Lewis' revue at the same club July 17 due to husband's illness. . . Henry Durst, for the past two years with the band department of MCA has resigned. Joe Kayser takes over his booking duties at the agency. . Vie Damone etches his

Golschmann to Baton 20 Israeli Concerts

St. Louis, July 15.

St. Louis, July 15.

Vladimir Golschmann, maestro of the St. Louis symph orch for 21 consecutive years, is conducting a series of 20 concerts by the Israel Philharmonic in three principal cities, Tel Aviv, Haifa and Jerusalem. Following the conclusion of the 1951-52 season here last March, Golschmann returned to his native Paris and then departed for Israel, starting his series last week. The Israel Philharmonic, found.

The Israel Philharmonic, founded in 1936 by the late Bronislaw Hubermann, appeared in St. Louis during its 1951 American tour.

Fiedler Slated For

Summer Guest Shots

Boston, July 15. Arthur Fiedler, Boston "Pops" orch maestro, concluded his annual stint at the Esplanade last week to embark on a series of guest conducting shots for the balance of the summer. Maestro presents his first concert away from the local scene at Milwaukee tonight (15) where he batons that city's symphony in a concert with Oscar Levant slated as guest artist. Next Saturday and Sunday (19-20) he Saturday and Sunday (19-20) he conducts two concerts with the Grant Park orchestra at Chicago with Eugene List as soloist. Following the weekend stint, Fiedler returns to Hub before flying to San Francisco to take over the batoning of that city's symphony for the summer season, which runs from July 28 to Sept. 7.

There is also a strong possibility that Fiedler may journey to Alaska with the Seattle symphony later on for a series of concerts for army personnel. Hub's Esplanade concerts continue through July 19 with guest conductors subbing for Fiedler.

Nick Lucas to Dallas

Dallas, July 15.

Nick Lucas will open an engagement here at the Mural Room of the Baker Hotel on July 21. Lucas comes here from the Shamrock Hotel, Houston.

Current at the spot closing on July 19, is Jan August. Don Grimes orch also opens in the same room July 21.

Betty Reilly has been booked into the Mural Room, opening on Aug. 5 for two weeks.

Robin Hood Dell Concert To Refute Red Charges Of Culture Lack in U.S. Philadelphia, July 15.

Philadelphia, July 15.

The State Department's "Voice of America" tonight (Tuesday) taped the entire program at the Robin Hood Dell for broadcast overseas to Iron Curtain countries as a means of refuting Commie propaganda that Americans lack culture. The broadcast was okayed by Local 77, American Federation of Musicians, in line with its policy of co-operation with the State Department's pro-democracy campaign.

paign.
Commentator on "Voice of America" show pointed out that the concert which featured the finest American musicians (Robin Hood Dell symphony is composed almost entirely of the personnel of the Philadelphia Orchestra) and Erich Leinsdorf, conductor, was offered to public at admish tab of only 50 cents. Also that the series was partially made possible by grant from city which sponsors cultural activities for mass citizenry.

Goodman N. H. Concert Accomped by Showers New Haven, July 15.

New Haven, July 15.

For the second time in as many appearances with the Pop Concert Series held in the Yale Bowl, Benny Goodman manipulated his clarinet to the accompaniment of raindrops when showers cut short the program of last week (8). When showers hit the Bowl, it was necessary to telescope second half of program into a jam session featuring Goodman and his trio, with selections by the New Haven Symphony under baton of Harry Berman being completely eliminated.

The major part of the assembled

The major part of the assembled 11,000 patrons sat through his entire contribution, apparently unmindful of the dunking they were taking from the elements. Next concert is Sarah Vaughan, July 22.

Levant to Rest

Hollywood, July 15.
Oscar Levant cancelled scheduled concert tour following a sudden collapse over last weekend.

His condition is reported improved but he'll rest for a considerable period.

Camarata to Score RKO Pix

Tutti Camarata, Decca Records' musical director, heads Coastwards in September to score several films



DECCA America's Fastest - Selling - Records!

Blues Numbers Set For Pop Market Ride

Further pointing up the thin line separating pop and rhythm and blues output on the record company and publishing firm level, is the E. H. Morris Music purchase the E. H. Morris music purchase last week of an r. and b. number, "Have Mercy Baby." Tune, which was waxed by The Dominoes, Negro vocal combo, on the Federal label, will be promoted by the firm for pop release. "Baby" was penned by Billy Ward and will be placed with Meridian Music, Morris Broadcast Music, Inc. subsid.

Along the same pop r. and b. lines, is the simultaneous release lines, is the simultaneous release by Columbia Records and its subsid, Okeh, of Erroll Garner etchings. Okeh, which is pegged for the r. and b. field, is currently releasing Garner's workoyers of "Laura," "Penthouse Serenade," "I Cover the Waterfront," "Back Home in Indiana," and a flock of other sides which were packaged in an 'Erroll Garner Gens" album. The "Gems" album, incidentally, was issued by Col packaged the color of the

Mpls. Symph Attendance Up 8.7% Over 1950-51 Minneapolis, July 15.

Minneapolis, July 15.

Attendance at Minneapolis Symphony orchestra Friday night concerts during the past season was 8.7% ahead of that of 1950-51, rising to an average of 3,308, it was reported by manager A. J. Gaines at the orchestra association's annual meeting. He credited the increase to the work of the Women's Symphony Associates and Junior Symphony Associates which sold \$6,600 in tickets, Also announced was receipt of a \$10,000 check from the women's organizations, representing returns from a series of luncheons held the past two months.

The orch has scheduled for next season 18 subscription and 10 young people's concerts.

America's **Biggest Band Leader**

and his orchestra

Now on tour --

First Time on the West Coast.

Current Big Hit

Mercury Record

No. 5876 and 5876x45

Songs With Largest Radio Audience

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.

Survey Week of July 4-10

A Girl A Fella and A Beach Umbrella
Am I In Love_†"Son of Paleface"Famous
Anytime
Auf Wiedersehn SweetheartHill & R Be Anything (But Be Mine)Hill & R
Be Anything (But Be Mine)
Blue Tango
Chicago Mills Delicado Fisher
Delicado Fisher Remick
For the Very First Time
Forgive Me
Forgive Me
Goody Goody
Here In My Heart Mellin High Noon Feist
How Close
If Someone Had Told Mo
If Someone Had Told Me
Im Confessin' Bourne
I'm Yours. Algonquin Isn't This a Night For Love. Fox
Just For You
Just For YouBurvan
Kiss Of Fire
Maybe
Singin' In the Rain—†"Singin' In the Rain"Robbins
So Madly In Love
Sweetest Words I Know
To Be Loved By You
Walkin' My Baby Back Home, DeSylva-B-H
Watermelon Weather
What Good Is a Gal. Miller
Wish You Were Here—*"Wish You Were Here" Chappell
Second Group

Second Group	
A Guy Is a Guy	wolfur
Be Life's Companion	Morrie
From Time You Say Goodbye	Pickwick
Glow-Worm.	Monles
Half As Much.	A cure To
I'll Walk Alone—†"With a Song In My Heart"	Acum-R
In Good Old Summer Time	Mayiair
In Good Old Summer Time	Marks
Just a Little Lovin'	Hill & R
Once In a While	Miller
Perfiidia	.Peer
Poinciana	Marks
Rosanne	.ABC
Rutza Rutza	Sheldon.
Saturday Rag	Robbins
Smoke Rings	Am Academy
Somewhere Along Way	Tinited
South	Door
Vanessa	Mounta
West Of the Mountains	MULLIS O-J
Whistle My Love—†"Robin Hood"	Goday
What Did War I would nood	Disney
Why Did You Leave Me	.Koncom
Zing a Little Zong—†"Just For You"	, Burvan
•	

Top 10 Songs On TV

Dide rango	
Cry	Mellow
Here In My Heart	Mellin
I'm Yours	Algonquin
Lover	
Riddle De Diddle De Day	Disney
Take My Heart	Santly-J
Walkin My Baby Back Home	
Where Did the Night Go	Chappell
Wish You Were Here	Chappell

· IIVE IOI SIANDANDS	
Charleston	.Harms
Cocktail For Two	. Famous
Just One Of Those Things	Harms
Merry-Go-Round Broke Down	
On Sunny Side Of the Street	Shapiro-B

† Filmusical. * Legit musical.

Cleffers Yen

current example is "Kiss of Fire," a high-riding etching on several labels, is still a slow moving sheet seller. And from the writer-publisher viewpoint, that's where the big payoff is.

big payoff is.

Some recent tunes, referred to in the trade as "fat songs," have proved to be big items on wax as well as in sheet sales. Among these have been such clicks as "My Heart Cries For You" and "Cold, Cold Heart." These tunes, a writer pointed out, have a universal appeal and weren't dependent on a special wax rendition to break through. They also have a top sheet potential with steady sales going on for years to come.

The "fat songs" are those which

going on for years to come.

The "fat songs" are those which blend pop and country tastes. Such past hits as "Tennessee Waltz," "Old Spinning Wheel," "Red Sails In the Sunset," "Isle of Capri" and "Good Night Irene" are cited as examples of that genre. For the most part these tunes "relay a romantic and/or homey philosophy—and that's what the public wants to sing and play. to sing and play.

to sing and piay.

Writers and pubs agree that there's a big market for these songs and a concentrated swing toward that goal by the disk companies would help pull the music biz out of its present slump. As one pubber put it—"we'll start selling sheet conies again as soon as we give copies again as soon as we give the public what it wants."

Schneiders Buy One Third Of Meadows, Hub Spot

Boston, July 15.

Max and Joe Schneider, owners of Hub's downtown spot, Steuben's, have bought a third interest in the Monroe-Marshard owned Meadows,

have bought a third interest in the Monroe-Marshard owned Meadows, in nearby Framingham, from Joe Novick, longtime manager. Built in 1946 by the late maestro Jack Marshard in collaboration with Vaughn Monroe and Novick, the Meadows is one of largest dine and dance spots in the suburban area, with a seating capacity of 1,200. Under the new setup, the Schneiders will actively participate in overall supervision of the spot, with Monroe expected to devote more time to the project than previously. Harry Marshard will continue in capacity of musical director and will bring his augmented band into the spot following Monroe's stint, which is slated for an indefinite period starting about Oct. 1. There are no indications that a floorshow policy will be inaugurated, with the classy eatery grossing upwards of \$1,000,000 yearly, sans comics, dance teams, etc.

Damone With Army Band

San Antonio, July 15.

Pfc. Vic Damone has reported for duty at Fort Sam Houston with the Fourth Army Band.

Damone has recently returned from Germany, and is scheduled to assist with camp shows, hospital appearances and WAC-WAF recruiting program.

Inside Orchestras—Music

Nomination of Dwight D. Eisenhower as Republican candidate for President in Chicago Friday (11) sparked a new sales drive on the long play album, "Ike From Abilene." Album, which was produced by Abbey Records, indie label, got off to a slow start when it hit the market a couple of months ago. GOP convention last week, however, started the sales spurt which moved into high gear after Ike's nomination. Album relays Ike's history from his boyhood in Abilene, Kansas, to his post as Supreme Allied Commander in Europe. Legitfilm thesp Henry Fonda handles the narration.

Feist Music, one of the Big Three combine, has come up with novel exploitation idea for its new song, "High Noon," from the 20th-Fox picture of the same title. Via arrangement with a jukebox company, Runyon Sales, a coin machine has been set up in the lobby of the Mayfair Theatre, N. Y., where all five wax versions of the song can be selected for free plays by passers-by. Pic will open at the theatre July 24. Jerry Wexler, Big Three promotion chief, arranged the deal.

Although the late Maria Grever penned the music for "What a Diff'rence a Day Made" and "Tl-Pi-Tin," tunes were not part of the Portilla Music catalog which Frank Hennigs Music bought out last week. Former tune is an E. B. Marks Music copyright while latter is in the Leo Felet actalog Feist catalog

St. Loo Symph Seeks More Coin for Tooter Wage Hike

Coin for Tooter Wage Hike

St. Louis, July 15.

An additional \$8,600 in public subscriptions is being sought by execs of the St. Louis symph society in order to give the tooters a 10% wage hike during the 1952-53 season. Representative of the tooters have asked-for such a like and inability of the society to accede to the demand has prevented reengagement of tooter personnel for the forthcoming season.

A spokesman for the society said, "The wage increase is indeed to prevent deterloration of the orch, which ranks with the nation's best." Tooters paid at the minimum scale during the last 23 week reason received \$2,000 before taxes, and if the additional coin is obtained it will be possible to increase minimum barnings to \$2,213. The recent maintenance drive for next season for \$175,000 eached only \$142,000 but through funds obtained from other activities execs of the organization were able to offer the tooters a slight hike.

B.G. Concert Tour
Associated Booking Corp. prexy
Joe Glaser has set Benny Goodman
on a concert tour through Nova
Scotia starting Aug. 1. He'll travel
with vibesist Terry Gibbs and a
small band.
Edlawing the Nove Sectia dates.

Following the Nova Scotia dates, Goodman will continue with a stand at the Blue Note, Chicago.

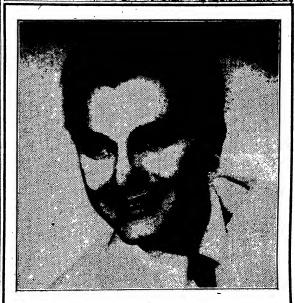
Bob Marks to Head E. B. Marks on Coast

Robert Marks, of E. B. Marks exploitation department, leaves for Hollywood today (Wed.) to take over the firm's Coast branch. His New York post will be filled by Fred Woodruff, of the firms' professional department.

Marks is a nephew of the firm's

Marks is a nephew of the firm's founder, E. B. Marks, and a cousin of the prez, Herbert Marks.

Al Bernie will play his first date at the Copacabana, N. Y., in sev-eral years, starting a stand there July 31.



Victor Marchese

FAITH

MY HEART'S DESIRE

MGM 30596 K 30596

M/G/M RECORDS



Carny Boss Sez 'AFL' Union Forced Him Into Pact at Hoosier Unloading

Fort Wayne, Ind., July 15. Charging that threats and in-timidation caused the management of the Cetlin & Wilson Shows to of the Cettin & Wilson Shows to sign a contract with the recently organized Local 450, Carnival, Amusement and Novelty Device. Workers Union (AFL), J. W. Wilson, co-owner, last week (8) told his 700 employees it was the only way to get the show unloaded the previous Sunday (6).

Wilson, said a picket line met the show train at the New York Central siding in Fort Wayne, and the outfit stayed on the rails for seven hours until the contract was signed. Local teamsters refused to cross the picket line to unload equipment until owners signed the contract.

equipment until owners signed the contract.

Wilson declared he had been warned by Harry Karsh, president of the union, that the show "would not move from Fort Wayne unless employees approved the union contract." None of the employees were members of the union, but it was reported they planned to accept the agreement "under protest" to keep the show on the road. The contract, which runs from July 6 to Feb. 2, 1953, calls for a union shop, under which employees must join the union within 30 days, and a checkoff system for paying \$1 monthly dues per employee.

The carnival owners said they

FOSTER AGENCY, LONDON,



CASINO TRAVEMUNDE Germany

American Rop. WM. MORRIS AGENCY
TAVEL-MAROUANI AGENCY, PARIS director of public relations for the AFL at Washington, which stated that the Jewelry Workers Internathat the Jewerry workers interna-tional Union has no jurisdiction in the carnival field, has been given none by the AFL, and that Karsh's activities are now under investigation by an official AFL

Buffalo's Town Casino Puts Accents on Prod. With Kamarova Pacting

With Kamarova Pacting
The Town Casino, Buffalo, will
go in for heavier production during the forthcoming season. Spot
has retained Natasha Kamarova,
who routines the shows at the
Latin Quarter, N.Y., and the Bellevue Casino, Montřeal, to lay out
the shows in that spot. Boniface
Harry Altman will continue to
book names.
It's planned to alternate the production with the Bellevue Casino,
so that each show will stay in each
room for four weeks. Acts will
stay for two weeks. Miles Ingalls,
who set Miss Kamarova in both
spots, is now attempting to line
up the Four Dukes, Detroit, in order to set up a longer route for

der to set up a longer route for the production numbers.

Miami Beach Saxony Maps Pagoda Fixup

Miami Beach, July 15.
Saxony Hotel, plushiest oceanfronter on the beach, will enter
the cafe sweepstakes next winter
with a 350-400-seater that will operate under a one star, two-orch

policy.

Hostel's ops are rebuilding the Pagoda Room, under supervision of Franklin Hughes, Plans call for star's doubling into across-the-lobby Shell-I-Mar room for a two-show policy. Third cafe in the hotel is the Bamboo-La Lounge, which features instrumental talent.

15-Year-Old Wins

Award at IBM Meet
St. Louis, July 15.
Richard Cavett, 15, Lincoln,
Neb., youngest member of the International Brotherhood of Magicians, last week copped an awardfor originality at the windup of
the annual conclave here. Richard
amazed his older colleagues with
his new trick, cutting a rope into
seven pieces and then displaying
one uncut rope.
Another originality award went
to Ray M. Houdek, Kansas City,
Mo., for making vases and other
objects disappear via the use of
black light, and Dr. Richard O.
Mossey, Milwaukee, won an award
for a "mental telepathy" &ard
trick.

trick.
A "Headliners Show," with many A "Headliners Show," with many of the members displaying their tricks, was held at the Henry W. Kiel municipal auditorium for the windup. Arthur D. Reichenbach windup. Arthur D. Reichenbach, Allentown, Pa., was installed as the new prexy. Other officers for the ensuing year are Forest P. Hendricks, St. Louis, first vice president, and Dr. A. L. Baldwin, Pittsburgh, secretary.

Gleason \$43,250, Pitt Penn Mark

Pittsburgh, July 15.
Playing the first stand on his quickle tour here last week, Jackle Gleason broke the all-time house record at Loew's Penn, doing \$43,250 to top previous mark of \$41,600 established by Frankie Laine in January, 1950. Gleason figure is even more remarkable since he pulled a total of 14,700 kids, and scale for them during entire engagement was only 28c, as against adult admissions of 65-85-\$1.10.

Biz for Gleason never let up, starting off on high and staying

Biz for Gleason never let up, starting off on high and staying that way right down the stretch. For the final show of his last day, Penn turned away at least 2,000. TV comedian's troupe includes Art Carney, Pert Kelton, Zamah Cunningham and Stan Ross, all of his video cast; DeMarco Sisters, Joe Bushkin Four and dancer Elaine Dunn.

PACT TONY MARTIN FOR TORONTO FAIR

TOK I UKUNIU FAIK

Toronto, July 15.

Tony Martin has been signed as American guest-star in the otherwise all-Canadian 24,000 - seat grandstand show at the Canadian National Exhibition. Decision climaxed last-minute frantic search for a name when Betty Hutton was forced to relinquish the two-week nightly engagement at \$50,000 plus 50% over a \$350,000 gross when Paramount stepped in to cancel her CNE contract for immediate start of a picture commitment. Martin's deal is reportedly considerably less than Miss Hutton's. Jack Arthur, CNE grandstand show producer, was strictly mum on details.

Saranac Lake

Saranac Lake

By Happy Benway
Saranac Lake, N.Y.; July 15.

Never in the history of this institution has there been a lawn party given for "We the Patients" that can excel the one sponsored and financed by Al Brandt (Brandt Theatres) during the recent holiday. Brandt was also emcee and music was by Joe Boland orch, courtesy of Peter Loehrer, the Swiss Chalet boniface.

Robert Nesbitt off to Steubenville, O., for his first 10 day furlough out of the sanatorium.

Frank (RKO) Scheedel and his wife, the former Ann Rowe, both ex-Rogerites who graduated here, in class of 1947 (and were married here after their first real good clinic), in from Astoria, L.I., for that annual checkup, and were given the green light O.K.

Audrey Lumpkin now rates full privileges, a certainty that she'll be N.Y.C. bound in the fall.

The Bartletts, burlesquers and vaudevillians of yesteryear, in for a bedside chat with Joe Fennessy, Essie Hall in from the Bronx for to visit her husband, Bob Hall, whose observation period is a pronounced success.

Paul Hein, N.Y. musician, visited by Rudolph and Charlott Hein accompanied by Pfc. Artie Hein, just returned from Korea.

Write to those who are ill.

Award at IBM Meet Steel Strike, Heat Wave Slug Cleve. Cafes; Pitt Carousel in Early Foldo

Tony Martin Guarantee Upped by L. A. Grove

Hollywood, July 15.
Tony Martin draws an increased guarantee when he returns to the Cocoanut Grove of the Ambassador Hotel here, late in October, after the current 16-week stand of Freddy Martin's orch.
Singer played the room las sumpor at a guarantee of \$5,000 plus

Singer played the room last summer at a guarantee of \$5,000 plus a split of the covers. This time the guarantee will be increased by at least \$500. William Morris Agency booked the date:

Hildegarde Would Operate N.Y. Ambassador's Trianon For Eastertime Showcase

Hildegarde is currently dickering with the Hotel Ambassador, N.Y., to take over its Trianon Room as a showcase. Deal is under negotiation by Music Corp. of America, repping the chantoosey, but nothing has been finalized as

but nothing has been finalized as yet.

Meanwhile, Hildegarde, now in Europe, has been signed for the Statler, Detroit, Sept. 15: Deshler-Wallick, Columbus, Oct. 2, to be followed by the Lake Club, Springfield, date of which is still to be set. Other engagements lined up are the Adolphus, Dallas, Jan. 19: East Frontier, Las Vegas, Feb. 6, and the Statler, Los Angeles, Feb. 22.

The Ambassador deal would be

Feb. 22.

The Ambassador deal would be for around the Easter season. Hildegarde would participate in the room's earnings and would be in charge of the entire operation. It would be her first stand at this room and it would mark a major nitery effort for the hotel, which hasn't been too active in the entertainment groove. tainment groove.

tainment groove.

This past season, Hildegarde worked the Pierré Hotel, N.Y., for the first time on a 12-week deal. She had been a fixture at the Persian Room of the Plaza Hotel, and prior to that worked the Cafe Lounge of the Savoy Plaza, where she came to bigtime attention.

HILDEGARDE'S GI DATES IN GERMANY, AUSTRIA

Wiesbaden, July 8.
Hildegarde, playing a series of shows for GI's in Germany, is on a tour which will take her to Cobelentz, Mainz, Hanau, Frankfurt and after that will play Austrian dates in Innsbruck, Linz, Salzburg, Wells and Vienna.

in innspruce, Linz, Saizdurg, wells and Vienna.

Chantoosey is playing cuffo for the soldier audiences, hence as a reciprocal courtesy, she and Anna Sosenko, her manager, are being billeted at the Berchesgardner Hotel, one of the swankiest in the area.

area.

Tour is being supervised by Capt.
W. A. Allsbrook, a former theatre
man. Hildegarde will conclude her
tour around July 20, and will do a
record date in London before returning to the U. S. on the S.S.
United States Aug. 14.

Scot Dancer Picked For

Glasgow, July 15.

Maureen Swanson, 19-year-old Glasgow actress and dancer, has gone to Paris to play the role of Denise (first love of the artist Toulouse-Lautrec) in the film "Moulin Rouge." John Huston, who directs, picked her out of nearly 50 aspirants for the part. Jose Ferrer plays the artist.

Dancer was principal half in the touring was principal half.

Dancer was principal ballerina in the touring version of "Carousel." She trained at the Sadler's Wells School.

Delfont Leases London Cafe

London, July 8.
J. A. Littman, owner of the Cafe Anglais, has leased the spot to Bernard Delfont and a big syndicate, with Delfont expected to take over Sept. 1. He intends to run the Anglais on the lines of the Lido in Parls. It will be known as the Lido Leicester Square.

Policy of Lido will comprise two shows daily, with food at inclusive charge.

Cleveland, July 15.
Steel strike hitting more industries here and Lack of convention blz are giving Cleveland's niteries the slowest—and reddest—midsummer grosses they have had in over a dozen years. Fried even more by the thermometer-busting heat, many cafes are slashing entertainment budgets to the bone and some are shuttering until the fall.

fall.

For the first time in its 15-year history the 'Alpine Village, usually a top grosser here, is going dark six weeks for what it announced as a "remodeling and re-glamoring program." Operated by Herman Pirchner, who booked three of Frank Sennes' package revues this spring, it will reopen Labor Day with new staircases to enlarged stage and a more sophisticated decor.

Pirchner makes no secret the

Pirchner. makes no secret that he lost, "over \$25,000" on his last three shows, a couple of which belonged to Sennes, Cleveland booker. Latter's "Minksy's Follies" pulled an all-time high record gross during four weeks at the theatre-restaurant. It also drew an official rap from Ohio likker board agents for alleged "indecency." State board, headed by Anthony Rutkowski, recently had several hearings on the case here but has not yet come to any decision.

Alhambra Tavern-Club dropped (Continued on page 116)

(Continued on page 116)

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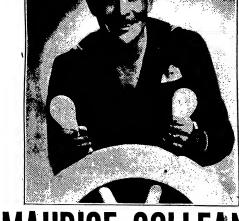
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AGVA Distributes Official Notices Cancelling Agreements With Assns.

The American Guild of Variety Arfits has sent letters informing all agency organizations that agreements between the group and the union are being cancelled. Letter constitutes a 60-day notice as required by the agreement.

Actually, AGVA has only one written agreement with any organization. It's with Artists Representatives Assn., which reps agencies in New York and Chicago. Other agreements are oral such as those in effect with Agents Assn. of America, Theatrical Agents of New England, Philadelphia Theatrical Agents Protective Assn., Ohio Theatrical Agents Assn.

Under the new arrangements, ordered at the union's national convention held last month in Hollywood, AGVA will issue franchises gratis to all agents who meet requirements. Under the old setup, union charged \$50 per, but members of agency groups got their licenses through the organization upon payment of \$50 dues to the group.

Prima Dropping Baton For Two-Act Cafe Try

For Two-Act Cafe Try
Bandleader Louis Prima will
disband his orch and do an experimental series as a double with
Keeley Smith, vocalist. He's been
signed for Moe's Main Street,
Cleveland, for one month. If it's
a successful stand, bandleader may
do more in the same vein in other
spots which book record names exclusively.

Prima is following the path of
other maestri who have found that
they can do as well or better as a
single or with a few musicians and
not have the headaches of holding
a band together. Carmen Cavallaro has been a click as a piano
single. Gene Krupa is now working with a small group. Buddy
Rich is now a single and 'Woody
Herman has a small combo behind
him.

Management MCA

Wirtz Icer Replacing 'Follies' in Omaha

Omaha, July 15, After making Omaha a number of years, the Shipstads-Johnson "Ice Follles" has cancelled to take on a substitute date, probably in Washington. "Follies" has always done SRO at Ak-Sar-Ben Collseum, averaging \$120,000 for the seven performances here.

"Follies" will be replaced by the Arthur, Wirtz "Hollywood Ice Revue," starring Barbara Ann Scott, with same dates, Nov. 6-12.

Shift will not affect the spring visit of "Ice Capades" in the Coliseum, April 9-16.

CLOSURE OF MEX IRIS BRINGS UNION HASSLE

Mexico City, July 15.

Mexico City, July 15.
Sudden closure of the Teatro
Iris, de luxe vaude-revue theatre
here, has the National Actors
Union and Paco Sierra, the impresario, in a hassle about cash
compensation for the performers
who were, union says, given no
notice.

Theatre, named after Esparanza Iris, vet operatic comedienne and Sierra's wife, lost \$11,560 on the season, which earlier had featured Lola Flores, Spanish folk singer-dancer, Sierra announced. He told the union he decided to close forthwith to avoid going further into the red. Show had cut its top to 92c from \$1.72, but that didn't bring in enough customers. Theatre, named after Esparanza

bring in enough customers.

Iris, in an effort to hypo biz, had booked "Dynamite" Jefferson, Negro thrush, billed as being from the Lido, Paris, and Bala Kremo, juggler, billed as being from the Winter Garden, Berlin. Both hadn't bowed at time of closure. Kremo, however, opened big at El Patio nitery Friday (11), in for three weeks with option.

publicity or public relations representative as long as they follow the sustaint publicity through the working press.

Fred Schwarz, a former president of the club and an independent of the club and an independent correspondent, pointed out that tention of Pageant execs but had received "little satisfaction."

'Peep Show' \$19,000 In Gotham Heat

Frank Sennes' "Peep Show," which opened at the Hollday Theatre, N. Y., Thursday (10), is expected to hit \$19,000 for its initial week. Show opened up exceedingly strong but was bopped by the weekend heat.

"Peep" was augmented by Alan Carrier, for the first four device.

"Peep" was augmented by Alan Carney for the first few days of the run. However, Carney is being withdrawn at the end of the week when it's expected that several sketches will be ready. Pic is "Kentucky Jubilee" (Lip).

A.C. Press Club Burns At 'Miss America' Plan For Hometown Handouts

Atlantic City, July 15. A plan of the Miss America Pageant committee to provide news papers with cuffo stories prepared by its own publicity staff was hit last week by the Press Club of Atlantic City. Many of its members have for years been filing stories to newspapers during pageant week for cash. Pageant committee's plan would cost local newsmen this revenue.

revenue.

Press club objected that the Pageant committee has set up an organization to give direct news coverage to hometown papers of the more than 50 contestants for the "Miss America" crown. It regards the idea as a "dangerous invasion" of the newspaper field, and if not checked, could spread to the serious detriment of all working newspapermen, it charged.

It was no inted out that there

newspapermen, it charged.

It was pointed out that there was no objection to hiring of a publicity or public relations representative as long as they follow the usual procedure of preparing and disseminating publicity through the working press.

Russkys Seize 'Vanities' Equipment In E. Berlin, Ask 21G for 'Smuggling'

Shift Hilton's Elmiger From Caribe to Madrid

From Caribe to Madrid
Hitton Hotel chain has shifted
Arthur E. Elmiger from general
manager of Caribe Hilton, San
Juan, Puerto Rico, to the same post
at the Castellana Hilton, Madrid,
It's the first of the Hilton inns to
be opened in Europe. Preem is
slated for November.
Robert J. Caverly, veepee of the
Hilton Hotels International, will
succeed Elmiger as the Caribe Hilton topper.

A. C.'S \$11,910,700 HOLIDAY SCORE

Atlantic City, July 15.
A total of \$11,910,700 was deposited in resort banks following the three-day Fourth of July holiday last week.

day last week.

The last time the calendar provided a similar three-day holiday over the Fourth was in 1949 when the deposits were \$6,730,875.

The latest figure represents deposits made the half banking day of Saturday, July 5, and July 7-8.

Mpls. Cafe's Licenses Nixed on Murder Rap Minneapolis, July 15.

Minneapolis, July 15.
The city council has revoked the liquor and all other licenses of Smitty's theatre cafe, refusing the owners their requested permission to sell the establishment for an estimated \$25,000.

Action followed a murder involving a young man who told the court that he and a minor girl, the victim, had been served liquor although he was intoxicated.

Police told the council license committee that during the past several years it had received numerous complaints against the spot and charged that it was a hangout for prosties.

N. Y. homeoffice reps of "Skating Vanities" are attempting to enlist the aid of President Truman and the State Dept. in an effort to release the show's equipment from the Soviet government in East Bernin by July 18, when roller skating troupe is slated to sall for the U. S., in order to open at Convention Hall in Asbury Park, N. J., Aug. 1.

"Vanities" equipment was seized last week by Soviet border guards on the claim that various members of the company had attempted to smuggle through such items as Melssen china and watches from the Soviet zone of Berlin. Seven trucks of equipment are being held as Russian authorities assessed the value of the goods for custom purposes at 90,000 marks (\$21,420).

First news of the seizure arrived

poses at 90,000 marks (\$21,420).

First news of the seizure arrived when Harold Steinman, co-owner of the show with Harry Miller, phoned the homeoffice from Berlin and asked for \$25,000 immediately. Subsequently, Sam Shayon, show's attorney, spoke to the State Dept. and attempted to enlist its aid with the promise that "Vanities" would refund the money if it were advanced by the State Dept. Latter stated there is no budget for such transactions. Shayon declared that there was no indication of what happened to the receipts from their European engagement.

Shayon stated that it was imper-

Shayon stated that it was imperative that the show return in time for the new 1952-53 season, inasmuch as "Vanities" had posted various sums in bonds for stands in the U. S.

The cast of the show, along with Steinman, are not being held in custody. Most of the performers already had departed for Kiel, while Steinman is remaining in Berlin.

Thus far, there have been no results from Washington intervention, except that the State Dept. reported that a fine equivalent to more than \$13,000 has been set, and Soviet and American authorities were conferring.

ROCHESTER **Now Playing** Re-signed ROX' For the 16th **NEW YORK** consecutive year with -Assisted by **RUSSELL** (BOB) **EVANS** RADIO and **TELEVISION**

The Elks' national convention, which started Saturday (12) in New York, is proving a bonanza to hotels, restaurants and niteries. Around 34,000 are in town for the confab. Midtown hotels were virtually sold out, restaurants were comfortably filled and niteries gold lift from the visitors. They haven't benefited side street bars, however.

haven't beliefed side safety and, however.

At the Latin Quarter, manager Eddie Risman said that many Elke parties were booked several weeks in advance, Monday night, when a letdown is usually expected, there was a big first show and a solid second session. The Copacabana's manager, Jack Entratter, observed many of the lodge in the audience. Leon & Eddie's and the Havana-Madrid also drew members.

There was little fraternal activity on the east side, outside of the Copa. Most of the conventioneers are staying fairly close to the Times Square sector.

Horne's Brit. Indie Pic

Glasgow, July 8.
Lena Horne will start her British pic Sept. 15. It will be her first independent film venture.
Author of the story, which has a London setting, is sculptor Peter Lambda, who does heads of theater and film personalities and has authored documentary pix. Film will be completed by November.

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Mex Boys Choir Europe Tour Starts OK in Lisbon

Lishon, July 8.

Mexican Boys Cholr, who toured the States last year under management of Clarence Crammer, started an eight-month tour of Europe with a date here. They're under management of Concertos Daniel of Madrid and of M. Levytoff of Paris.

Presentation at the 2,000-seat Cinema Impero here has been a

DUNN VS. AUERBACH ON BOOKING HASSLE

Hollywood, July 15.

Hollywood, July 15.

Henry Dunn, Coast representative of the Lew & Lesile Grade Agency, will seek arbitration on what he terms an "unethical action by Artie Auerbach" which involves Music Corp. of America. Dunn said his agency had a letter of authorization from Auerbach's pic agent, Bob Schwartz, okaying nitery bookings. Grade office was subsequently under the impression it had the right to represent Auerbach for cafe work. Dunn stated that Auerbach already had agreed on Grade representation.

Auerbach, according to Dunn, thus was booked into Top's, San Diego. MCA, which formerly repped Auerbach, then set him into the same nitery at a lower price, Dunn charged Auerbach repacted with MCA and was inked for the Flamingo, Las Vegas, as part of a unit with the Harry James band.

Steel Strike

Continued from page 114

all its sepia entertainment, closed all its sepia entertainment, closed its dining room and owners plan to shift to white name headliners this autumn. Phil Basch and Earon Rein, whose Skybar was a hot jazz rendezvous in these parts for years, were so badly pinched by slump that they sold out.

After Playing such attractions as

After playing such attractions as Stan Kenton and Count Basie: the Stan Kenton and Count Basie, the Towne Casino suddenly pulled in its financial horns until the hot weather blows over. The Jackie Davis Trio is now ratifling around this major black-and-whitery, which expects to kick off its September season with either Cab Calloway or Duke Ellington.

Calloway or Duke Ellington.

Only supper clubs still featuring shows and talent of any importance are Hotel Hollenden's Vogue Room, with Dorothy Collins topping current bill, and Eddie Sindelar's Sky-Way Lounge Club, which inked in Connie Boswell for current stanza. Pirchner is keeping inked in Connie Bosweii for current stanza. Pirchner is keeping open his intimate Eldorado Club, above his temporarily darkened Alpine Village, with Joe Baldi's orch and pianist Hans Reiss on tap.

Carousel Cancels Names

Pittsburgh, July 15.
Jackie Heller's Carousel, one of
Golden Triangle's leading niteries,
has dropped out of contention for
the remainder of the summer, a the remainder of the summer, a victim of the steel stylke and the rampaging heat. Although spot at first contemplated going through the warm months, dropping business the last few weeks brought about a sudden decision to close until Labor Day. Bookings of Jimmy Nelson, Dorothy Collins, Snooky Lanson and Joe E. Lewis, who had been penciled in for late July and early August, were cancelled.

Carousel had proving to the contemplate of the strength of the streng

celled.

Carousel had previously shuttered during summer for maximum of three weeks to give the staff a breather, but this is the first time the blackout will be of such a long duration. Heller himself will have to stick around, however, since he has a quarter-hour sponsored TV show on WDTV Wednesday evenings.

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Schenectady Sponsor Gets \$252 Profit From Circus

VARIETY

Schenectady, July 15.

The Schenectady Junior Chamber of Commerce made a profit of only \$252.66 from sponsorship of two performances by Ringling Bros, and Barnum & Bailey Circus last week (8) and this amount came solely from proceeds of the parking area at the showgrounds. William Hubbard, president, explained that his organization was to have shared in any ticket sale gross over \$21,000. However, the total sale for both performances amounted to only \$13,487.

This meant that the Chamber received nothing from ticket sales and that the circus itself took a loss, Hubbard said. The Big Show management gave the sponsors \$1,150 to pay the bills incurred in bringing the circus to Schenectady.

ectady.

It was reported that for the Albany date, the previous day, the Junior Chamber of Commerce there had a similar "break" figure. The auspices angle for the Ringling-Barnum show was new hereabouts.

Rodeo a Big Factor As B. O. Medium For Pix. Sez Bill Elliott

Television may be a modern elec-tronic marvel, but the time-honored tronic marvel, but the time-honored rodeo is still to be reckoned with as a boxoffice medium, according to "Wild Bill" Elliott. The Monogram western star, who arrived in New York last week, came in from Kerrville, Tex., where the Elliott-T. C. Steiner, Jr., rodeo drew capacity business over the Fourth of July weekend.

July weekend.

Now in its third year, the ElliottSteiner rodeo works the LouisianaTexas-New Mexico-Oklahoma territory from February to October.
Capacity in Kerrville, Elliott explained, was no novelty, since it's
that way in every town. United
has a company of 80 people plus
a large stock of roping calves,
Brahma bulls, bucking horses,
steers, palominos, etc.
Rodeo has an audience-participa-

steers, palominos, etc.
Rodeo has an audience-participation gimmick, Elliott revealed, in which a couple hundred kids form a "junior posse" in the arena to rack down the "outlaws," who are portrayed by clowns. "Youngsters eat it up," he added, "and naturally the parents take a personal interest in the proceedings because their offsprings are taking part."

Filiott-Steiner show frayels via

their offsprings are taking part."

Elliott-Steiner show travels via 10 tractor-trailers. Small hops are generally made, since transportation costs are high. Organization isn't considering appearances in the east, Elliott said, since the long mileage jump from the west would make seaboard bookings impractical from a financial aspect. Moreover, he pointed out, with business good in the southwest there's little reason to head east.

Elliott inked a two-year contract

reason to head east.

Elliott inked a two-year contract with Monogram last year in which he is to deliver six action pictures annually to the studio. Five have been completed in the initial year and the star will start the sixth in October. Deal extends over another five years on an option basis. Produced by Vincent Fennelly, the films stress story content to get away from the "series" and "formula" type of outdoor yicture.

Over the weekend Elliott left New York for a p.a. tour of northern New England in behalf of the "Jimmy Fund" drive for the Children's Cancer Research Foundation. Tour of about a dozen cities

dren's Cancer Research Founda-tion. Tour of about a dozen cities in Maine, New Hampshire and Vermont began in Waterville, Me., Monday 149 and ends at the Par-amount Theatre, Rutland. Vt., to-morrow (Thurs.). Harry Goldstein, Monogram publicist, is accompany-ing him on the junket.

Vaude, Cafe Dates

Kansas City

Jimmy Nelson and his dummies return to New York for a spot on the Ed Sullivan show following fortnight in Eddys Restaurant here. Betty Norman also back to New York for TV work . . . Catroll & Gorman moved over to the Frollics, Omaha, for two weeks beginning July 12 . . . Larry Nixon due in at Eddys' for a fortnight opening July 18 . . . Sherman Hayes orch taking over in the Terrace Grill of Hotel Muehlebach for three weeks.

Circus Review

Chipperfield's Circus (QUEEN'S FARK, GLASGOW) Glasgow, July 8. Chipperfield's Circus, Lid., pre-sents Harder Jonsson, Thomas Purchase, Dick Chipperfield, The Dresslers, Peerless Poodles, John Chipperfield, The Ostiannis, The Ortonis, Les French, Ivor Rosaire, Les Raluys, Doreen Duggan, Al-berti.

Accustomed to the classy and leisurely Bertram Mills Circus approach, the Scottish public exhibits near-panic reaction to blitzkrieg technique of Dick, James, John and Marjory Chipperfield, who have raised a corny midway menagerie up to Britain's biggest travelling show in six years.

Turnaway biz has been the rule ever since the 1952 four-master (Britain's only one) took the road in April. Highspots are big animal numbers and specialists' sensations, enormous stables of mild and stall animals, and cheeky publicity technique of walking 16 the phants from rallroad along an advertised route, though parades are frowned on by police. This brought total of newspaper column inches and public interest to a level unheard of since Barnum invaded Britain. vaded Britain.

The bill, heavy in house animal acts, nevertheless sends the outfronters home with impression of a balanced program. The "Chips" a balanced program. The "Chips" concentrate on program rather than plush, and so far they've hit public taste on the target. Measure of success is that ritzier shows catch a running cold in most towns which have seen Chips within one year past.

which have seen Chips within one year past.

Eighteen-stone Harder Jonsson, a cartoonist's dream of a beast subjugator, gets screams and shivers for lion group worked strictly a la Clyde Beatty.

Tiger riding an elephant looks tame, but is more talked about than anything else. Slight tangle when the bull knocked out a cage section, injuring a ringsider, brought questions in Parliament, animal protection squawks—and more turnaway hiz.

animal protection squawks—and more turnaway hiz.

The Dresslers are a sound German troupe getting heavy palming for drunk act on the wire. Ostiannis show neat teeterboard technique, lacking a little of the polish generally seen when Hungarians essay this.

Two Orfonnis' bar act is a short comedy offering, with strength and poise of male performer raising spontaneous audience applause. The elephant herd, trained four years ago by veteran breaker Wenzel Kossmayer, and now shown gracefully by Englishman Ivor Rosaire, is probably the bestroutined bull line in Europe. Speed of working is exceptional, with timing like a crack infantry regiment.

Girl carried in elephant's mouth and young male elephant doing handstand three pedestals high after trainer has left the ring are stunts that rouse the kind of applause performers dream about. Nine Palominos get audience gasps for coloring, harness and lighting. Routine is pleasing, but gets no rave notices. One hind-leg walk of nearly 50 metres closes the act to sound credits.

Les French follow typical French clown routine and net good palming for musical finale, Sea ligns of automary and the summer and the good palming for musical finale,

act to sound credits.

Les French follow typical
French clown routine and net good
palming for musical finale, Sea
ilons do customary routine with no
feature trick. John Chipperfield
sets good reaction to his Spanishgarbed haute ecole offering, though
technically the movements are soso.

The kids go for the rodeo act, in which four mustangs do a liberty act without harness while John Chipperfield, as a cowpuncher, directs from horseback.

Les Raluys, with a Zacchinitype cannon act, close the show and keep would-be early homers sitting tight till the last spine-chilling second. Man and woman are shot together from a 12-foot cannon over the ring to a net. The deafening bang of the cannon is matched, seconds later, by the applause.

K.C. NITERY OWNER TAKEN FOR 5G RIDE

, Kansas City, July 15, Two bandits abducted Charles Maggio, partner in the Southers Mansion, downtown night spotlast week (7) and released him a few minutes later after robbing him of about \$5,000. Maggio was forced into the bandits' car just a couple of blocks from the Mansion during morning business hours.

The money represented about three days' receipts at the club about \$1.00 in personal funds and a payroll check for \$1,100, according to Maggio, who said he was on his way to the bank to deposit the receipts. About half the loss was covered by insurance. The money represented about

Louisiana Senate Nixes 'Deadhead' Alky Board

Baton Rouge, July 15.

Louisiana's Senate voted last week, (9) to abolish the Alcoholic Control Board and sent the bill to the governor. The three-member board has charge of policing the liquor industry and nightclubs, Each member receives \$7,500 a

Its enforcement functions will be turned over to the Dept. of Revenue. House members previously criticized the board as a "deadhead" agency.

Lubin's New Label
Joe Lubin, English tunesmith, has formed a new diskery, Merit Records. Initial release will be Denny Vaughan's slice of "Forevermore" and "Take It Off."
Lubin, incidentally, co-penned "Forevermore" with Al Vann, and its publishing the tune via his own

"Forevermore is publishing the tune via his own newly formed firm, Lubin Music. Lubin also manages Vaughan.

WANTED

BOY AND GIRL DANCERS

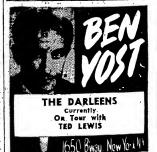
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Ambassador Hotel, L. A.

(COCOANUT GROVE)

(COCOANUT GROVE)

Los Angeles, July 8.

Freddy Martin Orch (18) with Stuart Wade, Murray! Aronld, The Martin Men (5); Rita & Alan Fargell; \$2 cover.

Martin Men (5); Rita & Alan Farrell; \$2 cover.

Back for the first time in three
years in the room where he was
once as much of a fixture as the
swaying cocoanut palms, Freddy
Martin is a cinch to provide a
summer of good business for the
Schlee circuit's western hostelry.
The kids who want to dance, the
tourists in search of an evening's
entertainment and the lifted plinky
set from Pasadena will all get
their money's worth with this layout. It's probably the best nitery
package displayed here in a considerable period.

The impeccable Martin arrangements are delivered by a top group
of ensemble sidemen and the layout is punctuated by novelties that
pay off, particularly the device of
introducing the bandsmen with a
"Three Blind Mice" routine. Bulk
of the vocalizing is handled by Stuart Wade, a fine singer who has
definite film possibilities, and potent pianist Murray Arnold does
an occasional novelty vocal, including a takeoff on Johnnie Ray.
Three sidemen join Wade and Arnold to comprise the band's quintet. Arnold's frenetic keyboarding,

tent pianist Murray Arnoid quesan occasional novelty vocal, including a takeoff on Johnnie Ray. Three sidemen join Wade and Arnoid to comprise the band's quintet. Arnoid's frenetic keyboarding, incidentally, gets tremendous backing from bass and drum.

Martin has whipped up a cavalcade of dance covering the last 40 years that gives Rita & Alan Farrill several opportunities to demonstrate their fancy footwork on the steps that swept the country at various times. Sidemen take part in imitations of Whiteman, Lombardo, Busse, McCoy, Goedman, T. Dorsey, James and Miller, and Martin reprises such hits as "Jealous," "Dardanella" and "When Day Is Done," displaying his technique on tenor and alto saxes and on the seldom-seen B-fat soprano sax.

Seventy minute layout speeds

saxes and on the settlom-seen b-flat soprano sax.

Seventy minute layout speeds swiftly and the Martin Men do an equally good job on the dance chores during the evening. Kap.

Desert Imm, Las Vegas
Las Vegas, July 8.
Frank Sinatra, Louise Hoff, Sinclair & Alda, Bill Johnson, ArdenFletcher Dancers (8), Bill Miller,
Carlton Hayes Orch (11); no cover or minimum.

Sudden switch in booking left Jimmy Durante back in Chi and brought Frank Sinatra to the Desert Inn. Warbler will be here for three frames, with Diosa-Cos-tello in for one before the Durante

for three frames, with Diosa Costello in for one before the Durante stand.

Having clanged cash registers at this spot last year to an all-time high, Sinatra will possibly duplicate this record and more so because of his added week. He's in fine fettle this journey, given more to singing than cacking as a comedian. Already word-of-mouth has given him extra kudosing for sticking to his forte. His passage in the narration of the Judy Garland tribute. But this passage is brief and contains enough chuckles to go over. Best quips are his sharp ad libs.

Gets in solid with "World on a String," and typical solar plexus wallop of ballad, "Be Mine." But he really creams 'em with "Black Magic." with just a brace of Daniels as a sort of jest. Switcher of "Dear Mr. Gable" to "Dear Judy Garland" contains "You Made Me Love You," and narrative bow both to Miss Garland and himself. Comes back with coupling of faves, "I'll Never Smile Magain" and "Night and Day." Parody on "Cry" advances his opinions of contemporary "big poice" singers, whereupon he proceeds to boom with full pipes a terrif "Birth of the Blues." Begoff is requested "All of Me." Bill Miller provides knowing assists at the piano.

off is requested "All of Me." Bill Miller provides knowing assists at the piano.

Louise Hoff makes a surprising and delightful deuce. Comedienne, laced within "Shooting High" tab musical which played here some months back, has this one-frame opportunity to display her full potential. She was booked for a week, to be supplanted by Paul Gilbert vis previous contractual arrangements.) Material is sparkling, conceived by Lucille Kallen of the Sid Caesar vidshows. Delivery is unusual employing monolog style to accentuate tunes. "Shine on Little Spot" paves way for "Instructress for Arthur Murray," to be sequeled by funny income tax sketch and "Southern Belle" as topper. Walks off to big salvos. Sinclair & Alda ballroom gracefully without added ticklers of boffo tricks. Pair only use variation of overhead spin, but manage to get across for better than average reception.

Arden-Fletcher line drops in one acew routine, "Riding on the

Moon," and retains a zippy Latin caper with Fluff Chalton's hiptossing. Bill Johnson is often negative as emcee, but warbles an okay production background. Carlton Hayes orch weaves through all scores with unfettered enthusiasm. Will.

Village Vanguard, N. Y.
Robert Clary, Anita Ellis, Clarence Williams Trio; \$2.50-\$3 minimum.

ence Williams Trio; \$2.50.\$3 minimum.

This Greenwich Village cellar club may not be a cafe goldmine but it has managed to hit a lode often enough to maintain its position as one of the more prosperous operations in that belt. Vanguard has struck it rich again with a pair of solid turns.

Big winner here is Robert Clary, doubling from the Broadway revue, "New Faces of 1952." Clary is a French import who has been around the U. S. cafe circles a little more than two years, in which time he's developed into a sock entry. He's a pint-sized, crewcut youngster offering much more than the run-of-mill Gallic refugees. His top piping technique is heightened by smooth delivery and beaucoup animation.

Clary mixes up his songalog with French faves and American pop items. Top yock-getting item in the repertoire, however, is his carbon of Johnnie Ray pounding out "Cry" in French Ray's styling has become a popular target for comic and crooners but Clary's acid copy is fresh and imaginative. He also scores with a snappy teeoff number, "Get Happy," as well as "C'est Si Bon," Alouette, "Pigale" and La Vie En Rose," latter a la Piaf. He's held for several encores.

Other performer here is Anita Ellis, a jooker with a warm war

alle" and La Vie En Rose," latter a la Piaf. He's held for several encores.

Other performer here is Anita Ellis, a looker with a warm warbling style. Voice and repertoire fit neatly into this spot's intimate atmosphere and she captures tablers with a well selected show-tune barrage. She gets a bit too whispery at times but overall it's an ear-arresting set. Wins with 'Look to The Rainbow," "I Love You, Porgy," "I Had Myself a True Love" and "Riding on The Moon." Overdoes the whispery warbling on opener, "Someone to Watch Over Me," which gets her off to a slow start, but succeeding numbers put her back in stride.

The accomp is by the Clarence Williams Trio. Combo also supplies some slick sets for intermish terping.

Moulin Rouge, Paris

Mounin Rouge, Faris, Ju. 8.
Can-Can Dancers (12), Betty &
Can-Can Wardel; Henri Wilson, The
Ramses (4), Bob & Astes Lusienne, Serge, Dario Moreno, Charles
Carlier Orch (21); 300 francs
(85c) cover, same minimum.

The new, glossy, air-conditioned Moulin Rouge came minimum.

The new, glossy, air-conditioned Moulin Rouge came into being last year on the site of the famous turn-of-the-century dance cabaret immortalized by Toulouse-Lautrec, Aristide Bruant and Seinlen. Its vastness takes some of the curse off the flashy decors. Subdued lighting plus a clutter of lush balustrades, fixtures and everchanging slides of the old Toulouse-Lautrec figures give spot the baroque atmosphere of the old dance haunt. Show starts with the zippy Can-Can girls, a young, robust dance group that charms with exuberance, precision and flash. They do a takeoff on evolution of the dance from the ebullient can-can to the frantic litterbug. Next up are Betty & John Wardel with fair ballroom-ology. When they go into a fervidibelly dance routine they rate heavy mitting.

A finely coordinated Egyptian acro act, the Ramses, are a standout in pacing, performance and off-beat tumbling. Composed of three brothers and a sister, the stocky, muscular femme is the pillar of the group and gives it its fine polish and appeal. She unders for pyramids, flips her smaller brothers around and in general gives a solid account of the weaker sex gone Amazon. Tumbling and pacing als in floating lace and churning legs full of eye appeal. Their number is an umbrella dance full of twirling parasols emblazoned with the word love in all languages. Hen't Wilson is the comedy relief in his miming and clowning to disks. Her starts with Al Jolson but is much too Gallic in movement and

Henri Wilson is the comedy relief in his miming and clowning to disks. He starts with Al Jolson but is much too Gallic in movement and

much too Galle in movement and interpretation to give this justice. He emerges better with Carmen Miranda and Gino Spaghetti, a wild tenor who works himself into exhaustion with the Figaro song.

Bob & Astes Lusienne come out in a svelte ballroom dance that turns into a bombastic Apache. They take hair-raising pratfalls and beit each other with everything from trays to chairs. A good number.

Mosk.

Beachcomber, M.B.

Miami Beach, July 12.

Lecuona Cuban Boys Orch with Alvarado, Ramona, Andres Merengue; Los Romanos, Norma Parker, Steve Gillis, Princess Tulane, Little Egypt, Selma Marlowe Dangers, Milton Fields and Frank Stanley orchs; \$2.75 and \$4 minimum.

There's an odd mixture in this Dade Blvd. landmark for the current summer session. First portion is a modified strip show, the middle section is devoted to songsters Steve Gillis and Norma Parker and last stanza is an exciting, fast moving dance-song-music segment by the Lecuona group.

The Lecuona Boys appeared

by the Lecuona Boys appeared here several seasons ago at Ciro's without making too much of a dent on cafegoers. This time out they've come back with a much more talented array of artists, staged in flashy fashion to make for solid impact. In Alvarado they have themselves a full-voiced song salesman who projects his handsome appearance in well-versed manner. So on the vocal side he belts them with his Latino ideas, plussed by the topper, a choral-orchestral-solo version of "Old Man River" that gets them pounding.

Andres Merengue they've acquired a trumpet-showman who gets them with a Louis Armstrong .In gets them with a Louis Armstrong approach and appearance, as well as delivering fully on the high triple-fingering for the pitches that bring palms. Group overall is well set up with, of course, "Malaguena" their top effort. Ramona provides a flash of hip swinging and singing to add the femme touch. Troupe winds into an imaginatively staged "Mexican Hat Dance" for a wrapup.

Preceding the Lecuona halt standout is Norma Parker. She played this room last winter, but was lost in the shuffle of too many acts and strips. Now she sets her-

acts and strips. Now she sets her-self well with a carefully blended medley array of pops and stand-ards for a steady build. Thrush is handsomely gowned and han-dles herself in assured fashion for

dles herself in assured fashion for the returns she earns.

First section is held down by Princess Tulane and Little Egypt, a pair of flesh-flashers who get by okay. Production-wise, Steve Gill's handles the songs capably and the Selma Marlowe dancers do their assignments adeptly. Line is costumed colorfully. Accent is on Latino and a voodoo idea. Wind into finale with Lecuona Boys and fest of cast for a fast workout on "Sun Sun Dambae," and Conga line around tables for bowoff. Los Romanos add their Cuban terps for a sock interim. Lary.

Last Frontier, Las Vegas

Bell Sisters (2), Helene & Howard, McCarthy & Farrell, Lorraine Cugat Orch (10) with Van Alexander conducting, The Leonards (2). Dolores Frazzini, Jean Devlyn Girls (10); no cover or minimum.

Appeal of the young Bell Sisters as headliners may be limited insofar as heavy-laden gamblers are concerned, but summer travel draws multitudes of average bettors who may be lured into the Ramona Room. No top names known to nitery habitues are included on the bill, but entire casement is agreeable fare.

Bell Sisters have no trouble

again after period of nitery bookings when McCarthy had Dale for partner. New melange is in the throes of being torn between continuance of record panto as keystone and inserts of comedy dialog.

tinuance of record panto as keystone and inserts of comedy dialog, terps and warbling as a new direction. At show caught, stint was far from smooth. (See New Acts). Lorraine Cugat enters into her second fortnight with ease and assurance as femcee. She has also been given a spot in which to chirp a diverting ditty, "I Took a Trip," which gives males longer glimpses of her vaunted full profile. Devlyn Girls are being given more lavish production terps. Collegiate capers tee off with the Leonards energetic "Varsity Drag." Half-time segment is colorful "Gypsy Rhapsody," having soprano Dolores Frazzini etching lyries to duo's spirited Magyar stomping in "Jealousy."

Van Alexander calls the music signals from the keyboard to achieve solid effects from the Lorance Traine Cugat sidemen. Will.

Chase Hotel, St. Loo
(CHASE CLUB)
St. Louis, July 9.
Billie Hayes: Doris Schmitt.
Elise Rhodes, Hal Hackett, Richard Goltra, Jack Marlin, Charle
Fisk Orch; \$1-\$1.50 cover, no minimum

Fisk-Orch; \$1-\$1.50 cover, no minimum.

Switching from its first-floor spot to the air-conditioned room atop to the air-conditioned room atop the building, the management of the Chase Club hit a 10-strike when, unable to round up mccoy Hawalian entertainers to tee off summer season, launched a six-week frame of a sprightly revue featuring half a dozen personable youngsters. The revue, tagged "What's New" and penned by this area's Wilson, Stone, is bristling with skits, songs and dances and is providing a swell nitery draw. Highlight of the proceedings is the sock eccentric tap routine by Billle Hayes, an extremely agile gal, and Richard Goltra, next to closing, who cops a well merited mitt from crowded room. Another who scores solidly is baritone Jack Marlin, who takes off on Rudy Yallee, Frankie Laine and Billy Eckstine.

The gals are eye-fillers and the whole troupe possess nice pipes and click individually or en masse. A warbling telephone skit, "When I See Her," featuring Elise Rhodes and Hal Hackett, wins solid palm pounding. Another, "Giddy Over-Video," with four of the cast (Billle Hayes, Elise Rhodes, Goltra and Marlin) also sells the mob. It includes numbers from "Oklahoma," pop and grand opera stuff and a swell interp of "Old Man River." Sans sets, changes are made behind dressing screens on each side of the platforms during brief blackouts. Session is neatly backed by Charlie Fisk's musicrew.

Chez Parce, Montreal

Montreal, July 12.
The Maxellos (4), Skeets Min
ton & Doll, Shirley Van, Ralph
Young, Boots McKenna Line (7)
Palm de Luca Orch (8), Peter
Barry Quartet; \$2-\$2.50 minimum

(2). Dolores Frazini, Jean Devlyn Girls (10); no cover or minimum. Appeal of the young Bell Sisters as headliners may be limited insofar as heavy-laden gamblers are concerned, but summer travel are was multitudes of average better tors who may be lured into the Ramona Room. No top names known to nitery habitues are included on the bill, but entire casement is agreeable fare.

Bell Sisters have no trouble pleasing tablers from walkon to be pleasing tablers from walkon to the first time in this bootte. With the key 12 to the first time in this bootte. With the walked fooling all or most of the first time in this bootte. With the walked fooling all or most of the first time in this bootte. With the walked fooling all one work the walked fooling all or work the walked fooling all the present unit at the Chez fare walk the present unit at the Chez fare walked for the first time in this bootte. With the walked fooling all of the first time in this bootte. With the walk first time in this bootte. Wi

Edgewater Beach, Chi (BEACHWALK)

Chicago, July 9.

Tommy Dorsey Oroh, Charles Shaver, Frances Irvin & Marv Hudson, Beachcombers (4), Lewis & Van, Dorothy Hild Dancers (10); \$2.85 admission.

Although the outdoor season started here with Xavier Cugat a month ago, his revue wasn't in the old traditional style of lots of flash and girls. Present show lives up to all the requirements plus Tommy Dorsey, still as potent as ever, while perhaps a young organization, it sticks strongly to the book, that made T. D, one of the top orchs. There are the usual pops, but it's "Sunny Side of the Street," "Chasing Shadows" "Marie" and others that send seatholders onto the dance floor in droves.

Crisp scoring hits its stride more

the dance floor in droves.

Crisp scoring hits its stride more in the oldies than in the present crop of top 10. Unit work is strong with only Dorsey really featured beside Charles Shaver, one of the top jazzmen in the country: Probably as hangover from the Cugat reign, maestro has stocked up on mambos and rhumbas, which, while well done, seem far afield for him. Individually Shaver shines with

mambos and rhumbas, which, while well done, seem far afield for him. Individually, Shaver shines with some fine trumpet work and stops the dancers who congregate around the bandstand as he vocally rasps out "Come On Home Baby" for sharp returns. Frances Irving is a svelte redhead who chirps strongly and sells "Everybody Wants to Go" and "A Guy Is a Guy" in fine fashion. However, it's a newcomer, Marv Hudson, who registers best. Young crooner, while not up to the singing standards of the famous male alumni of the band, shows a great deal of promise, Bartione has excellent diction and does a good job on such pash ballads as "Old Black Magic," However, both he and Miss Irvin have a lackadaisical manner, especially in walking away from the mike.

lave a lackadasheal manlet, especially in walking away from the mike.

Beachcombers is one of the best quartets that ever have appeared here. Three men and pint-size miss are at their best with the Hawaiian upheat tunes that are used also to back one of the production numbers, but the intro of "Million Dollar Baby" takeoff is effective as the girl, Natalie Shepard, hulas on. There are some punchy groupings as the four beat up some island dialects. Quartet also shows sock change of pace with "I'll Never Walk Alone" as the femme displays a warm contraito which belts across for heavy applause.

Lewis & Van also appear well in

Lewis & Van also appear well in this outdoor spot with tapsters working smartly on the stone floor and the woode; miniature stairs, Unison taps and challenge stints both earn the team a good sendoff. Dorothy Hild has assembled eight of the prettiest girls she has had in a long time, along with two men. The 10 hit with two offerings, a boogle woogle piece and a flashy island dance, done in radiant paint, perfect for this ozoner. Dorsey also cuts the show splendidly. Zabe.

Roosevelt Hotel, N. O.

New Orleans, July 11.

Jerry Wald Orch (15), Bobby
Sargent, Lois Lee, Frank Paris,
Rosario Imperio; \$2 minimum.

This new stanza in the city's leading nocturnal rendezvous is a belliringer in every department. Wald and his crew, repeating favorable impresh made in previous visit, dispense an excellent brand of rhythm. Dancers find crew toetingling and pleasant. Diminutive Wald keeps the tunes well mixed to satisfy all tastes. His clarinet tooting generates plenty of audience enthusiasm.

Topping acts is Bobby Sargent, who found a willing preem audience for his facial contortions, mimicry and gags. He does a little of everything and it all comes out a mu sin gly. He talks fast through some rib-tickling stories, expertly told, works in a hilarious takeoff on a Ukranianian immigrant and a bit of melodrama to net plenty of palms.

Lois Lee, a looker, clicks easily in her engalog She handles a

net plenty of palms.

Lois Lee, a looker, clicks easily in her songalog. She handles a tune with plenty of know-how. Chestnut-haired soprano has fine voice, charm and beauty. She scores heavily with a medley from "Oklahoma," "Be Anything," "Loveliest Night Of Year" and "Hello Young Lovers."

"Hello Young Lovers."

Frank Parls and his crew of marionettes are enthusiastically received. He manipulates them deftly for plenty of diversion.

Rosario Imperio, who danced with Danny Kaye in "On the Riviera," interprets various terps in the Latin idiom with a touch of boogle thrown in to net her share of mitting.

Red Thornton Schaw Puppers Freddie Daw Ore Galety Club Len E. Ross Tommy Raft Olga Barrett Lori Iris Georgia Peech Che-Che

Lori Iris Georgia Peech Che-Che Lynn Clayton Galety Girls Green Hair Girl

Johnina Hotel Phil Brito Yvonne DeLane Tony Matas Randum

VARIETY BILLS

WEEK OF JULY 16

Numerals in connection with bills below indicate opening day of show whether full or split week

wnemer rull or spiir week
Lefter in parentheses indicates circuit; (FM) Fanckon Marco; (I) Independent;
(L) Loaw; (M: Moss; (P) Paramount; (R) RKO; (S) Stell; (T) T(voll; (W) Warner);
(WR) Walter Reade

New York City
Music Hall (I) 17
Music Hall (I) 17
Sieg Broos'
Constant Carry'
Carry Morton
Metropolitan (P) 12
Johnnie Ray
Carry Morton
Metropolitan (P) 13
Johnnie Ray
Carry Morton
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Metropolitan (P) 15
Johnnie Ray
Carry Morton
Carry
Carry Morton
Collidase (P) 15
Tu-Tones
Chicago (P) 15
Tu-Tones
Collidase (P) 15
Tu-Ton Corps de Dear Rockettes Sym Orc Robert Shackleton Choral Ensemble Falace (R) 18 Ben Wrigley Day Dreamers P Thorn & Co Nio Niatto Johnny Bernes Johnny Bernes Claud Valois Ray Benson Farameeund (P) 16 Neal Hetti Orc Frances Wayne Jan Malre R & E Rayes Roxy (I) 12

Roxy (I) 18
Rochester Co
H Barnes
Joy Conley
Roxyettes
Richard Haves

AUSTRALIA Peter French June Lansell Valerie Keast

Tivoli (T) 14 Mara & Maurice 3 Daresco Lowe & Ladd Guy Nelson Renita Kramer . Bouna

MELBOURNE Tivoli (T) 14-Tomh...
4 Boton...
4 Boton...
4 Boton...
4 Boton...
4 Boton...
4 Boton...
6 Gir...
18 imy Tringei otonds ama & Konarski eter Singing Girls Show Girls Dancing Boys

Show Girls
Dancing Boys
Adorables
SYDNEY
Royal (T) 14
mmy Hanley
abs Mackimon
tosemary Miller

Bouna
Overbury & Suzette
Norman Vaughan
Sonya Corbeau
12 Show Girls
10 Nudes
6 Boy Dancers &
Singers
12 Ballet BRITAIN

ASTON
Hippadrome (I) 14
Danny O'Day
4 Maxellor
Sorr Brost
Conrad Vince
Consta Vince

De Yong & Delysla
Vincent Cayglil
Terry Moore
Dunn & Grant
Gaye
Grant
Gaye

Grant
Gaye

Sandler

Empire (5) 14

Max Bacer

Karen Greer

Hilly Banks
2 Kellys
Don Phillippe & M

Roger Carnol B

Georg Carnol B

Georgic Williams

Bob Gray open Sugar Chile Robinson

I & S Davis
Godify Cung Kerby
Godify Cymer
Grand Stranks
Jo Jac & Joni
Cynthia & Gladys
Dave & Maureen
BLACKPOOL
J
Lester Ferguson
Terry-Though
Semprini
Dandy Bros
Harry Balley
Fantela Kuy
Hippodrome (\$) 14 Georgie Williams Bob Gray Mayis & Robey Day & Toni Jacoby

Dandy Bros
Harry Balley
Famela Kay
Corps de Ballet
Regency 8
And Corps de Ballet
Regency 8
And Corps de Ballet
Regency 8
And Corps de Ballet
Regency 8
And Corps de Ballet
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Crocker's Bears
Knie's Baby Elephants
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Annette's Circusette
Tower Roof
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Stanley Watson
Jose Del Rio
Winter Gordens
(1) 14
Frasers Harmonica
Collin

Frasers Harmonica
Co
Freddie Sales
Salici Puppets
Fåye & Tamara
Billy McCormack
Kathleen Gray
12 Beall Belles
Hippodrome (1)
Whittaker & Law
BRIGHTON
Hippodrome (1)
Francisch Comment
Gray Harmonica
Complete Comment
Gray Harmonica
Complete Comment
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Gray Harmonica
Billy Danvers
Nat Hope
Gordon & Nancy
BRISTOL
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Reggie Redeliffe
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Krista & M.
GRIMSRY
—Palace (I) 14
Varry Shiels
Prince Nareda Co
/an Luin
Vera Demonie
William Greer
Rex Decrine
HACKNEY
Empire (S) 14

HACKNEY
Empire (S) 14
Iris Sadler
A & B Black
Charles Hague
Delly Kin
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Davy Kaye
Haxel Wilson
Ken Dorvilles
Baldwin & Castle
Reg Darnley Claude Chandier
Los Grecos
Chevalier Bros
Helga Barry
Archle Glen
Mills & Bellta
BRIXTON
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David & Lee

Caruna & Dodo
Noreen Barker
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Dynomo Duprez
Herry Mullins
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Bene Norma
LONDON
Palladium (M) 14
Hayes & Healy
Rolly Rolls
Tommy Cpoper
Hassan Ben Ali
Ganjou Bros &
Juanita

Juanita
Juanita
Jimmy Wheeler
Elizabeth & Collins
Rosinas
Palladium Girls
Skyrockets Orc
Patterson & Jackson

Skyrockets Orc
Patterson & Jackson
MANCHESTER
Hippedreme (S) 14
Jane Morgan
Net Gonella Co
Woods & Jarrett
Les Spanglers
4 Jays & June
Rich & Eva
Jack Eva
J

NEWCASTLE Empire (M) 14 Adeaude Hall Lesire Sarony Signedia Gordon & Nancy Hengles Bros Ken Wilson

Hengies Bros Ken Wilson Richard Sis Zlo Angels 4 Aces NOTTINGHAM Empire (M) 14 Merle & Marie Dorothy Squires Dlok Calkin Leon Cortez

Will Carr & Co
George Donan

2 Alfreros
Dolaire
TONAN

2 Alfreros
Dolaire
TONAN

Royal (M) 14
Frankle Howerd

Young & Annette
Robert

SculwHorpe

SculwHorpe

Savoy (I) 14

Dennis Lawes

Yaughan & Patricla

Biblis Dolay

George Esco

SouthAmpton

Grand (I) 14

Hetty Kington

Grand (I) 14

Arthur Lawe

John Mann

Deryck Barnes

Don's Yorke

Swanke

Swanke

Swanke

Swanke

Swanke

Robert

Ro

Roboto Idris Reggie Dennis Dam Bros

Regie Los Dam Bros Rondart Sensational Jeretz YORK Empirer (f) 14 Alyce Doy Jackie Todd Hayhes & Gardener Meltone & Gardener Meltone & James Dave Starr Vocalaires Funfair Adorables

NEW ZEALAND

CHRISTCHURCH
Royal (T) 14
Armand Perren
3 Fayes
Pat Gregory
Gerd Bjornstad
Chribi
Marika Saary

Phillip Tappin
Wim De Jong
Jacques Cartaux
Jinimy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanlon
Brox & Myrna

idarry Belafonte
Clarence Williams >
Walderf-Aster is
Chavales de Espana
Trini Reyes
Emil Coleman Ore
Mischa Borr Ore
Heels Statises of
Heels Taff
Uncent Lopez Ore
Latin Quarter
Darvas & Julia
Royal Ashtoms
Borre
Willie Shore
Marilyn Ross
Collette Fleuriot
Marilyn Hightower
Art Wanger
Art Wanger
La Vie & R Rese
Mel Torme
Joyce Bryant
Van Smith Trio
Zero Mostel
Georgia Gibbs
Will Mastin 3
Amin Bros
W Nye Ore
Campo Ore
Campo Ore
Caddle's
Eddle Davis

Cabaret Bills

NEW YORK CITY

Birdland
George Shearing O
Borth Washington O
George Shearing O
Earths Mite
Portia Nelson
Orson Bean
Man Bon Solv
Hamish Mensels
Goodman
Jimmy Danlels
3 Flames
Norene Tasle
Garlion Goodman
Jimmy Donovan
Galit Galil
Chir Birdland
Joch Gray
Nancy Donovan
Galit Galil
Chir Birdland
Joch Cray
Nancy Donovan
Galit Galil
Chir Birdland
Madills
M Durso Ore
Ramat Ore
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Called

Laura Tunisi
Dominique
Dassie Bros
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Buddy Clayton
Tordon Hamilton
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Hotel Edison Henry Jerome Orc Hotel New Yorker Bernie Cummins O Roymayne & Brent Hernie C. Roymayne & L. Roymay

MIAMI-MIAMI BEACH Bur of Music Bill Jordan Dayl Elliott Lee Sherwin

Al Robinson & Ike Van ..irk Beachcomber Lecuona Boys

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No Son York

Eddie Davis

Eddie Davis

Eddie Davis

Serry Britton

Elaine Sutherland

Rena Foley

No. 1 Fifth Ave

Bob Downcy

No. 1 Fifth Ave

Bob Downcy

Harold Fonville

Hazel Webster

Old Koumantan

Sadie Banks

Jackie Phillips

Larry Marvin

Park Sheratol

Larry Marvin

Park Sheratol

Two Gultars

Arcna Rane

Elena York

Gerband

Mischa Udanoff

Mischal Michon

Kostya Pollansky

Versailles

Stuart Harris

Emite Pei: Ore

Panchito Ore

Sal Noble

Bob Lee

AMI BEACH

Steve Gillis
Los Romanos
Alyazide
Ramava
Rayazide
Ramava
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Rayazide

Kay Coulter
Kenny Bowers
Grant Eastbam
Pat Carroll
Dave LeGrant
Barbara Cook
Mariann D'Or
Carl Sands Ore
Chex Pares

Randum
Leon & Eddia's
Babe Baker Rovue
Murray Swanson
Eddie Guerlin
Andrew Baker Rovue
Murray Swanson
Eddie Guerlin
Andrew Baker
Chuckle Fonfaine
Larry Seldin Ders
Sans Souci Hofel
The Riyeros (5)
Eddard Books
Sacsas Orc
Ann Herman Ders
Loff Davis
Russel & Joy
The Sacsas Orc
Tano & Dee
Fulles DeSalvo Fulles Desalv CHICAGO Charles & Lucille
Cavanaugh
Dennis & Darlene
Marle McClenaghan
Yoonne Broder
Philip Fraser
Donald Tobin
George Zak
Boulevar-dears (6)
Frankle Masters O
Edgewaber Beach
Tommy Dorsey Ore
With Schwerz Gare
With Carbonners (3)
Lewis and Van
Falmer Heuse
Fellx Knight
Mata & Hari
Rudy Cardenas
Helen Wogel Ore

Chex Pares Chez Pares Joe E. Lewis with Austin Mack Joan Barton Consolo & Melba Johnny Martin Chez Adorables (8) B Farnon ore (3) Conrad Hilton Hot'l Adele Ingo Ente Write Diana Grafton LOS ANGELES.

Bourbon & Baine
Zeb Carver Orc
Pete Rubino
Village Vanguard
Robert Clary
Anita Ellis
Harry Belafonte
Ciarence Williams

Ambassador Hoèsi
Freddy Martin Orc
Stuart Wade
Murra Andro
Murra Andro
Murra Andro
Murra Andro
Bar of Music
Doodles & Spider
Beverly Laine
Felix Decola
Benno Rubinyi
Eddie Bradford Orc
B Gray's Bandbox
Butil Gray
Petit Sen Lessy
Pepper Sis (3)
Bob Durwood
Bill Howe

Elitmors fistel Irene Ryan Tippy & Cobina Los Gatos (3) Hal Derwin Ore Cafe Sala Ann Anderson Jimmie Ames Vivian Lloyd Don Sheffey Circ's
Sy Melano
Peiro Bros
Dick Stabile Oro
Bobby Ramos Ore

Mecambo Mary Kaya Trio Eddie Oliver

LAS VEGAS, NEVADA

Desert inn
Frank Sinatra
Louise Hoff
Sandra & Alda
Bill Johnson
Arden-Fletcher
Dancers
Carlton Hayes Ore

El Cortez Donald Novis Martha Davis Instrumentalists Alice Hall Quartet

Olsen & Johnson Revue Moro-Landis Flamingo Starlets Matty Malneck Orc

Matty Malneck Orc
Last Frontier
Lorraine Cugat Orc
Bell Sisters
McCarthy & Farell
Van Alexander
J. Devlyn Girl
Revue
Leonards

El Ranche' Vegas
Beatrice Kay
Jocy Bishop
Sylvian Green
Joy. Walker
El Rancho Girls
Ted Fio Rito Ore
Silver Silpper
Woo Woo Stevens
Kalantan
Hank Henry
Isabelle Dawn
Jimmy Cavanaugh
Dolly Lee Line
George Redman
Fud Brown
Dixtelanders
Thunderbird
Les Thunderbird
Les Thunderbird
Les Brooks
Notables
Jaywalkers
Johnny O'Frien
Kathryn Duffy
Dansations
Al Jahns Ore

Gregory-Pascal

Continued from page 3 ciate producer, the announcement

added.

Gregory issued an immediate denial and claimed he had no intention of making a film version at this time and no plans for any tieup with Pascal.

Spokesman for Pascal shrugged off the controversy, contending Gregory had originally broached the deal and reiterating that Pascal controls the rights.

"Don Juan," a seldom-played ex-cerpt from Shaw's "Man and Superman," has achieved hefty financial success in two seasons of legit touring.

New Acts

SY MELANO Songs 18 Mins. Ciro's; Hollywood

Ciro's; Hollywood

Quite a lot of trade and professional interest was focused on the opening of this act at Ciro's last Friday (11), for this was ballyhooed as the first public appearance of a young singer who already had created talk and stir although he never had been heard. About a month ago, Warners signed him for a termer. This engagement looks like the start of a buildup. For the record, the only activity of Sy Melano hereabouts has been warbling dubs for music publishers for submission by them of new tunes to waxeries.

Equipped with pipes which basi-

dubs for music publishers for submission by them of new tunes to waxeries.

Equipped with pipes which hasically are tenor, Melano has that "big-sounding" voice and delivery which are the rage currently. Quite personable and relaxed, he also has been smartly coached on poise, patter and mike mannerisms. If his repertoire was a bit too hravura at show caught, it was understandable; he obviously was reaching for the broadest impression, and scored it.

From "Here In My 'Heart," he goes on to "September Song," "Kiss of Fire." "Sorrento," and the efvesti la Giubba" aria from "Pagliacci." He couldn't make a Metopera road company nor cause Mario Lanza to lose sleep with his handling of the latter, but it is a flashy closer for any supper club. He, should dispense with the extraneous explanation of the aria which he used to intro it.

It is certain some record company is going to grab Melano and put him on the same tune diet being fed Al Martino, Tony Bennett, Don Cornell, Vic Damone, etc. It should be fast while the big-woice" fad is on, He should make a mark as a utility man in Warner filmusical sequences, too—also while the fad is on, He can then parlay those two show biz facets into vaude and TV.

BELL SISTERS (2)

BELL SISTERS (2) Songs 20 Mins.

Songs
20 Mins.

Last Frontier, Las Veras

Taking advantage of skyrocketing record sales of the two Bell
Sisters, arrangements were made
to follow up with personal appearance tour, with mecca of Vegas as
first stop. Youngsters were taught
rudiments of stage deportment by
Ray Gilbert, who also cleffed some
specials for the act. Results of the
intensive five weeks' training show
up very well, as Kay, aged 12, and
Cynthia, 16, handle their stint capably.

Although the lassies tend at
times to look and warble like automatons, ease is bound to come
with more appearances. Kay skips
on attired in pink pedal pushers,
and big sis Cynthia looks the part
of a perfect sweet 16 in her deb
gown. Waste no time chirping a
"Hello" ditty, which contains lyries
about who they are and why they
are here. Double harmony on "Boo
Hoo" and "Wheel of Fortune" displays kids' trademark, mouthing
and extra emphasis on rhythmic
pronunciation. Kay works up some
yocks in a special sketch as big
sis acts out part of long suffering
elder in the family. Youngest Bell
has quite aflair for comedy.

Followup' is "Poor Whippoorwill," and "Rutza, Rutza," before
intro of song explaining "how we
began." This fires up more expert
albeit somewhat precocious comedy by Kay, before reprise of their
dislick, "Bermuda." Another carbon of a platter, this their most
recent for RCA Victor. "Hang Out
the Stars," has "Blue Danube
Waltz" as melody base. Special
"Goodbye" whirls pair off to resounding ovation.

Looks like the Bells will ring in
any medium.

sounding ovation.

Looks like the Bells will ring in any medium.

Will.

KOSMAR Tight Wire 6 Mins. Bellevue Casino, Montreal

BENTYBER & CO. (10) Comedy, Songs, Dange 25 Mins: Continental Cafe, Montreal

Continental Cafe, Montreal

To further the Continental's rep as the leading showcase in Montreal for Parisian talent, club owner Jack Horn imported Bentyber and his company as headliners in current layout.

This outfit, a French version of the Diamond Horseshoe and Gay '90s era, is a heavy fave with a certain element of Parisian night-lifers and should be good for the boites on this side of the Atlantic, Cued by an emcee in the usual tight-fitting set of evening clothes, centre-parted hair and a small mustache, the chorus line goes through their paces brightly and even manage some fair piping at odd intervals, A pert chorine appears briefly for a ballet stint which pleases and is followed by a willowy-type showgal who does a rather surprising and awkward strip routine that was only saved on night caught by a few uninhibited cries of "Vive la France" from ringsiders.

Company maintains a gay if somewhat frantic spirit throughout and builds casually to a rousing mazurka by Bentyber and his beautiful partner, Arambol. As originators of this company, Bentyber and Arambol, overshadow any previous offering and overall impact of outfit would be strengthened if they made more than one appearance.

The chorines, specialty dancer and leads are easy on the even.

they made more than one appearance.

The chorines, specialty dancers and leads are easy on the eyes; the befeathered and seculinned costumes are in character, with just enough decolletage to keep attention of male payees. With introductions cut to the minimum and Americanized, group should be good for the broader cafes, TV, shots, etc. Even if everything at the moment is in the Gallic tongue, this is primarily a sight act.

Newt.

McCARTHY & FARRELL Comedy 21 Mins.

21 Mins.
Last Frontier, Las Vegas
In trying to switch from a record
panto act to comedy sketches, team
almost eapsizes on copious amounts
of material, most of it leading nowhere. Bit of doctoring—taking out
here, grafting there and paring
down should do the trick. As the
act runs, even the expert comedy
of McCarthy can't sustain lulls in
scripting.

act runs, even the expert contents of McCarthy can't sustain lulls in scripting.

Pair should retain the record panto hilarity of Pinza and Martin in "Sôme Enchanted Evening," and McCarthy's mad capers in "Valkyrie." Also, further thought and work should go into developing their screen panto and terps while seated on chairs. Best dialog is set up in stupid baseball player being interviewed, with sketch being peppered by yockworthy material. The "commercials" should be kissed off. Device isn't worth all the effort expended.

Tepping by Farrell as Donald O'Connor is energetic, but the flops and floor stuff are lost, and McCarthy's interps of Gene Kelly emerges as only fair.

and nour still are loss, and medically interps of Gene Kelly emerges as only fair.

McCarthy & Farrell have the opportunity to make necessary changes here before sailing forth with a compact little act good for niteries and theatres.

Will.

LESLIE UGGAMS

LESLIE UGGAMS
Songs.
10 Mins.
Apollo, N. X.
Leslie Uggams, a nine-year old songstress, has been around on several television spots and has played one Philadelphia theatre before hitting the Apollo. This is a standard juve turn with all the usual cute precocity that goes along with this sort of act.
Miss Uggams has stage savvy, her greatest recommendation. Vocally, she has a set of gratingly harsh pipes which she consistently strains in the high registers. She could use an easier repertory. She also does vocal impressions of Frank Sinatra (which comes out like Frankie Laine), Al Jolson and Johnnie Ray. These are fair.

Herm.

Relievue Casino, Montreal

Kosmar, a lithe, nimble-footed Cuban, may be a cincheroo under canvas but the limitation of a nightclub floor leaves something to be desired. Due to precision of setup, there is too long a break between the preceding act and the Kosmar presentation, but once Kosmar gets on the wire his innate showmanship soon quiets payees and garners socko mitting from all corners.

On night caught, Kosmar was favoring a sore foot from an earlier performance, but his flashy Latin personality overcame any obvious flushs; even his big weapon, a back somersault on the swinging wire which didn't quite come off, drew resounding reception.

Should do well in vaude, oversized intimeries and on tele shots.

Newt.

Holiday's New Policy The Nearest Thing To Burlesque on Broadway

Burlesque on broadway
The burlesque fan of the late
30s is the displaced person in the
theatrical business in these parts.
They haven't had a home in many
years, except for the occasions
when Mike Todd puts on his epidermis parades, but these are just
out of the reach of the former
Minsky patronage.

It's been the contention of
many in show business that there's
an untapped market in the former
burley patron along with those of
the new generation who have
taken expensive peeks in the 52d
St. cribs.

the new generation who have taken expensive peeks in the 52d st. cribs.

Cleveland booker Frank Sennes, who leased the rights of the Todd production of several seasons ago. "Peep Show," is making the first major attempt to recapture this market. It's true that this attempt was made in a hurry and it might have been desirable if he had more preparation for a stand in this house, but it's an important try and probably one that indicates that he's in.

Sennes originally, prepared this show for display in a Wildwood, N. J., tent, but this was nixed by city authorities. Sennes then lurriedly pared down the unit and arranged for a hurried showing at the Holiday Theatre, of recent years on a film policy.

"Peep Show," is good entertainment. The major elements of Todd's original production remain. Most of the music, production numbers and the essential spirit of that show are evident. Sennes has done an excellent job of getting the meat of that production in an 80-minute condensation. The show, once the rough spots are roned out, will have pace and ample reason to entice the pop-price trade.

ple reason to entice the pop-price trade.

The number of admissions at a scale from 90c to \$2.40 clocked during the early part of the first week's run indicates that Sennes is tapping a fresh theatrical market. The break-even point is about \$1.9,000. At the conclusion of this show, Sennes will present a tab version of the wartime legit hit, "Follow the Girls," and probably the Diosa Costello unit following. Latter opened last week for Sennes at the Cal-Neva Lodge, Lake Tahoe, Nev. Lake Tahoe, Nev.

Frank Sennes' production of "Peep Show," with Shaller Bros. (2), Ving Merlin (6), The Albins (2), June Allen, Linda Bishop, Red Marshall, Ben Hamilton, Harvey Bell, Tito Valdez & Louisa, Alan Carney, Line (14), Frank Stewart Orch; "Kentucky Jubilee" (Lip), reviewed in Vlwery, Jubil. 51, reviewed in Vlwery, Jubil. Orch; "Kentucky Jubilee" (Lip), reviewed in Variety July 11, '51.

The costumes are good and the show is nicely routined. The 14-girl line comprises a well-drilled contingent that keeps the predominantly male patronage interested. There are two major items that will cause word of mouth. Tito Valdez & Louisa, a terp twain specializing in sexy routines, and shimmy artist June Allen, provide the major pashy notes.

Valdez was formerly the male half of Corinne & Tito Valdez, but lately has aligned himself with a new partner. She's an extremely sexy item, and in her chores as a single indicates she's expert at hitting applause jackpots. In tandem, they contribute good routines in the sex groove and hit it okay.

Miss Allen's wiggle routine is brief but memorable. The girl's syrations indicate a highly developed skill backed up with a sense of humor. There's nothing vulgar in this routine.

The other production accourtements include a sketch with Red

in this routine.

The other production accourtements include a sketch with Red Marshall in the comedy role with a straight by Ben Hamilton. This dentist's hit is okay, but it points up the difficulty in getting great sketch material.

throughout their turn. The orch backing is by Frank Stewart.

There are two class notes in this show, the first being the Ving Merlin musical turn. Merlin heads an outfit comprising four femme fiddlers and a planist, who run through a neat violin session. There's fine movement, good musical content and easy visual accoutrements here. The ballet sequence also indicates that this show can cater to several mental levels.

House is doing four shows daily with "Kentucky Jubilee" as screen accompaniment.

Jose.

Palladium, London

London, July 8.

Peter Lind Hayes & Mary Healy with Norman Leyden; Rolly Rolls Ganjou Bros. & Juanita (4), Tom my Cooper, The Rosinas (2), Jim my Wheeler, Hassan Ben Al Troupe (9), Patterson & Jackson Elizabeth & Collins, Tiller Girls (16), Skyrockets Orch.

Headlining the current Palladium program is an American couple whose charm and talents alone should have insured them complete and unreserved success. That they didn't make the 100% click on their opening performance was due to a faulty construction of their routine, with impersonations of artists who are almost unknown here and with some of the material more suited for the greater intimacy of the nitery.

Readjustment of the act should

Readjustment of the act should be only a minor lob, but it will make a major difference to the show and the response they'll get from the eager and hep Palladium audience, as they both possess that amiable, want-to-please personality which will bring them success.

Hayes opens the act with his

amiable, want-to-please personality which will bring them success. Hayes opens the act with his guickie tour of Manhattan offering Calypso, Hawaiian and Russian numbers on the way; before being joined by Miss Healy to open the double act with their noted "Disk Jockey Blues." This cues some more impressions including a standout takeoff on Lena Horne. Hayes' version of a nostalgic drunk is a little protracted but has a warm inventive quality for wide appeal. The customers warm to the first chord of "Life Gets Teejus" and this number is one of the clicks of the show. Takeoffs on Mario Lanza and Judy Holliday, Nelson Eddy and Jeanette MacDonald, and Ethel Merman and Russell Nype are also in solid pop style and receive a warm mitt.

Rolly Rolls, who had been play-

solid pop style and receive a warm mitt.

Rolly Rolls, who had been playing in Chicago the previous day, returned to the Palladium to receive yet another socko ovation for his renowned comedy pianistics which are enhanced with considerable new material. The act tees off with a quick music tour of the world via fine renditions of "Dream of Olwen," a Brazilian samba and "The Blue Danube" before switching to his pop standard impressions of a concert planist and various other types who hit the ivories. Artists's sure-fire comedy style gives the turn a polished finish.

The third American act in the

the ivories. Artists's sure-fire comedy style gives the turn a pollshed finish.

The third American act in the layout is Patterson & Jackson, the heavyweight colored duo who are doubling from "Paris to Piccadilly," the new edition of the Folies Bergere. Their easy flow of patter surprisingly energetic steppinand bolsterous vocalizing, including an impression of the Ink Spots. combine to make the act a winner. The Tiller Girls, who open the bill, are also elevated to a more important spot in the program, with a charming jack-in-the-box number which is colorfully costumed and effectively routined. Elizabeth & Collins play around with lariats, knives and slack wire. High spot comes when the girl is hemmed in by knives thrown from a slack wire position while she's spinning on a revolving disk. The Hassan Ben Ali Troupe are a company of nine agile Arab tumblers whose specialty has one member supporting the remaining eight. It is a fast moving turn which registers stronely. Jimmy Wheeler is a popular British comedian, but too many of his gags are daubed with heavy indigo. He's a funny vent when he's clean. The Caniou Bros. & Juanita, a quartet of adagio dancers, are an elegant team who go in for refinements in costumes and decor. The solitary femme member is tossed around by three males within the framework of a conventional routine.

The Rosinas, a pair of impressive aeriallsts, open the second up the difficulty in getting great sketch material.

The vaude acts do well. Alan Carney provides a major comedy note with his familiar labor leader routine in various dialects. The big laugh is by the Albins, who follow a ballet number. Their burlesque dancing is extremely effective in this house. In the original "Peep Show," the Albins hit at op comedy note in these proceedings.

The No. 1 song spot is by Harvey Bell who puts across a series of oldies with unusual effectiveness. His is the first singing attempt in front of a mike. The added volume plus a naturally good delivery put him over neatly. Other singer is Linda Bishop, a looker, who provides the atmospheric vocals. She's adept in this department.

The Shaller Bross give the act sector a fast start with expert trampolining. They do some skillful stunts, lacing some comedy in comes and decor, as a comedy conjurer whose tracks fall to come off. He start fampolining. They do some skillful stunts, lacing some comedy take the difference decorpt on unit the curtain of the comes and continuent of the comes and the continual rounds of the comes and decorpt response to the complete of the comes and decorpt response to the complete of the comple

Paramount, N. Y.

Jan Murray, Raul & Eva Reyes Modernaires (5), Neal Hefti Ord with Frances Wayne; "She's Worle ing Her Way Through College' (WB), reviewed in Varier' June 11, '52.

Paramount presents a standardized layout this sesh, topped by comic Jan Murray, who's added to his marquee value recently by acquiring his own NBC-TV show, "Meet Your Match." On the bill with him are the Modernaires, stywith nim are the Modernaires, stylized warbling quintet, in closing; Raul & Eva Reyes, vet Spanish novelty dance duo, first of the acts to follow the ice-breaking by Neal Hefti & Orch; and songstress Frances Wayne, who follows the Reyes and precedes Murray.

Murray's in the mold of the

Frances Wayne, who follows the Reyes and precedes Murray.

Murray's in the mold of the normal m.c. type comic, with a routine that's part standard with him and part apparently special material for the Par date. Patter and gags are modestly amusing and Murray gets the best possible mileage out of them with his off-hand, throwaway style. While he failed to get belly-laughs at show caught, the chuckles added up sufficiently to earn him a begoff.

The four men and a femme (an uncominonly comely one) who comprise the Modernaires have lost some of the spark on which their vocalizing routine was built. Tunes are over-arranged for modern-day yaudfilmery work. But what's the real liability is the selling, which has become mechanical. Apparently, the business that the fivesome has built for each member has been gone through so frequently that it no longer has spontaneity. While cute, particularly the opener, in which the group juggles, does magle and other novelties, it is all too gilbly performed. Tunes include "Dipsy Doodle," a barber shop quartet number by the boys, "Juke Box Saturday Night" and variations on "Bugle Call Rag."

The Reyes are sock with their terping, particularly in view of the

Saturday Night" and variations on "Bugle Call Rag."

The Reyes are sock with their terping, particularly in view of the hardship of working their actionful turn on the tiny stage apronallotted by the Par. Team is plenty s.a. in its "Shoeing the Wild Mare" number, with Eva Reyes getting maximum results from a fast-shaking beaded bra and a self-winding torso. They do another good novelty in which the femme slings plenty of hips and shoulders while balancing a glass of water on her head without spilling a thimbleful. They're a pleasant-looking duo and, best of all, seem to be enjoying the routine as much as the customers do.

Frances Wayne, who's billed with the band, provides throaty versions of "Hallelujah," "Lonesome and Blue" and "Old Black Magic," all highly stylized. She's a falrish saleswoman and results are okay.

are okay.

Hefti's aggregation, formed only a couple months ago, is making its Broadway debut. Instrumentation is regulation—five reed, three rhythm and six brass. Music is modified modern and listenable. A lot of visual tricks haven't been developed as yet, but the makings seem to be here for a top-rated outfit.

Herb.

Chicago, Chi

Chicago, July 11.

Jackie Gleason with Art Carney,
Pert Kelton, Stan Ross, Zamah
Cunningham; DeMarco Sisters
(5), Joe Bushkin Quartet, Elaine
Dunn, Irving Kaplan Orch; "Diplomatic Courier" (20th).

Despite all the Republican convention hubbub Friday (11), opening was the biggest this fiagship spot has had in many months. There's a lot of show in this hourlong bill; in fact, cutting is indicated. Most of that should be in the act stanzas as there isn't enough of the work of Gleason and his cohorts, Their skits are the strongest part of the show, notwithstanding such crowd-pleasers as the DeMarco Sisters, the Joe Bushkin combo and others, and they should do more.

horts. Their skits are the strongest part of the show, notwithstands in gruch crowd-pleasers as the De-Marco Sisters, the Joe Bushkin do more.

There has been a lot of effort here with the revue bringing its own sets and other special effects. Heralded as a run-through for the video star's switch to CB5-TV this diall, it's not. What it amounts to in addition to the individual acts. It is two of the most potent parts of in shows on DuMont during the last two years.

Gleason doesn't spare himself, but it still isn't enough for the acts as emcee and gets his laughs early with his "away we go" tag which, of course, always ends in a setablished scene and gets his laughs early with his "away we go" tag which, of course, always ends in a sestablished scene at the condian has established scene at the condian has established scene at the condian has established scene at the strong legit voices and their material can stand a rewrite. They do well, though.

Gleason doesn't spare himself, the impact of the three boys was produce so life the strong legit voices and the facts as emcee and gets his laughs established scene at the condian has established scene at the condition of the true at the same at the condition of the true always good "fighting for the talways good "fighting for the talways good "fighting for the some personable dancing. Their to combe at the always good "fighting for the should be always good "fighting for the salways good "fighting for the shows acroad the forth in suddent in stocking feet and

theatres too. He only does two—the spolled playboy and the highly sentimental, yet comic, bus driver and husband in "The Honeymooners." Both are full of physical comedy with seltzer squirting, falls, dropped electric irons and such, but the seatholders love the old burley touches.

Also outstanding one Art Corners.

burley touches.

Also outstanding are Art Carney, who has little to do in these numbers but socks across every little bit, and Pert Kelton, who does a magnificent job as the harassed wife. (Actress worked under externe illness in Pittsburgh and here opening day with a medico standing by, but at show caught gave a fine performance.

In the supporting roles, Stan Ross as a zombie-like character and Zamah Cunningham as the stuffy matron are excellent.

Five DeMarco Sisters while add-

stuffy matron are excellent.

Five DeMarco Sisters, while adding no new tunes to their program since last seen here a few months ago, have some new pieces of birsiness, mainly in the choreography, which makes the act even stronger than before. Quintet have a good opener in "Take Me Out to the Ball Game" and then calm down a little with "Pretty Baby," "Little Girl From Little Rock" is a funny tune well done and the spirited "Hoop De Do" gets th gals off blg.

Joe Bushkin has brought a solid Joe Bushkin has brought a solid lazz combination along with him, and the work of Buck Clayton, Milt Hinton and Jo Jones is a pleasure to the ears of payees. It's been a long time since a lazz group held forth on this stage. The warm trumpeting of Clayton, the hand work of Jones on drums, and the bass thumping of Hinton are tops. Unfortunately, they were on too long, possibly stretching for Miss Kelton.

Elaine Dunn is a hright young dancer who earns a hefty mitt for her almost constant turning. She might dispense with her singing intro, as it is meaningless. House band descends to the pit for the show, necessary for the set shifting, and under direction of Irving Kaplan moves the show along in brisk fashion.

Zabe. Elaine Dunn is a bright

Palace, N. Y.

Bobby Lane & Claire, Phil Bennett, Herman Hyde with Jean Marker; Orlando de la Rosa Quintet, Fontaines (3), Maurice Colleano (4), Impressionaires (2), Eve Walker; "Ma and Pa Kettle at the Fair" (UI), reviewed in Variety March 19, '52.

The Palace lineup is a good blend of booking and routining. It's a well-playing affair that builds to the point where latter half gets some of the most solid applause to register in this house during the

eight-act policy.

Highpoint of this opera is reached by Maurice Colleano, the Austra-lian comedy dancer who's assisted by several members of his family. Colleano, in gob garb, is a clever dancer with an acute sense of comedy and act is so designed that there's maximum effectiveness in

Colleano, in gob garb, is a clever dancer with an acute sense of comedy and act is so designed that there's maximum effectiveness in projecting for pop audiences.

The group has stunts and comedy material which are genuine howlers. Colleano's acro zanyisms are a top mixture of skill and comedy conception. There's little question of his reception here.

Also in the comedy department is Herman Hyde, a vet musical novelty act. Hyde's trick gultar, flute, bass viol and various other gadgets form a base of a turn that has provided laughs for many years. His routine is still funny after many viewings. This time, his act has been more carefully edited to produce a better effect. However, the sexy harp is missed. He's assisted by Jean Marker.

Phil Bennett puts his crow, Jackie, throught the paces. Bennett has a clever bird that's able to convey a lot of comedy through whistling. birdcalls of other species, and some guttural noises. It's liked here.

Rochester with Russell Evans; ichard Hayes, Harold Barnes, riold Shoda, Billie English, apps & Del Toyo, Skating Belles Blades (8), Gae Foster Roxyet-Richard Arnold & Blades (8), Gae Foster Rouyettes, Spitalny Singers, Joy Conley; "We're Not Married" (20th), reviewed in Variety June 25, '52.

The Roxy Theatre's shows, in recent weeks, have been distinguished by the fact that production is becoming an increasingly vital element. During this period, the house is apparently making picturesque stage maneuvers an adequate substitute for the more expensive names, even though talent buyer Sammy Rauch is still on the prowl for five-figure entities. Thus Gae Foster's stage designs have become increasingly important. She's been endowing this house with tasty production and Arthur Knorr's sets frame the shows elegantly.

The talent contingent is headed by Rochester with an assist by Russell Evans, the Negro actor who had an important role in the screen version of "Detective Story." Rochester, a fixture on the Jack Benny airshow, has been plying the vaude circuits for years, most frequently with femme partners. The act has more class with Evans playing straight, but Rochester is still to come up with an effective theatre turn. The terp bits, though, with Evans assisting, have charm and go over extremely well.

Other major component is Richard Hayes, whose Mercury disking of "Junco Partner" is his current-big item, Hayes is a pleasing personality but fails to project sufficiently in this house. "Junco" lyries do not come over too well, However, the production accoutrements aid him to a big exit hand. Harold Barnes is a skilled tightwire dancer. He shows a genuine terp aptitude on the strand and in addition displays a good line of acrobatics. He gets the measure of this house.

On the ice stage, Arnold Shoda continues to hit excellent mittings with his intricate and graceful skating ballet. His efforts mark the highpoint of the blades show. Billie English similarly shows championship form on this tank, but there's a lightweight quality to her work which should disappear with further appearances on the Roxy ice. Bruce Mapes and Manuel Del Toro combine for a good sallor routine and the Skating Belles & Blades provide good atmospheric touches. Spitzlany Singers with Joy Conley offer nice vocal background.

Caird Hall, Dundee

Dundee, Scottand, July 8.

Harold, Fielding presents Danny
Kanny, Prag. r at
piano), Jack Simpson, The Tanner
Sisters (2), The Dunhills (3), Ray
Martin Orch; twice nightly.

Martin Orch; twice nightly.

Although Danny Kaye is the undoubted attraction here, he's well backed up by a modern-style show. Bill is fast, bright and entertaining, with stubholders settling back after interval to 80 minutes, at show caught, of surrealistic nonsense from Danny Kaye.

Show tees off with a selection from Ray Martin orch, a good ensemble that's well batoned by the Vienna - born musician-composer. Jack Simpson comes on with xylophone in capable and assertive style and keeps the crowd well entrained. Young British gals, the Tanner Sisters, give out in peppy song. This is a pleasing act, w.k. for their British recordings and via radio.

Standout act are the Dunnilis.

This is a pleasing act, w.k. for their British recordings and via radio.

Standout act are the Dunhills, irlo of gay young tap dancers from the States who've been around with Kaye a lot, being included wherever possible on his tours. Their terping is tops and they introduce a nice line of comedy via their ages. Later in show they join in with Kaye, engaging him in a dance contest. Polished terping trio use two Earle Hagen arrangements well played by the orch.

After the interval

ing trio use two Earle Hagen arangements well played by the orch.

After the interval, the band again takes the stage. Then Kaye runs on from the bare, curtainless wings to solid mitting from the 3,000. As always with Kaye, it's not what he does so much as the way that he does and says it. He is the master of the unexpected, every now and again foxing his audience by leading them to expect one kind of number, then giving 'em the opposite.

His material is the well-tried Kaye routine, already familiar to a limited number of the Scottish public through his famous 1949 week in Glasgow, and it goes over equally big with his new 1952 clientele here.

Stubholders, old and young, warm to his fresh, friendly approach. He's very much the informal enter/ainer, getting his vast audience to hear his 'party piece,' (Continued on page 126)

La Jolla, Cal., July 15.
Groucho Marx returns to the stage tonight (15) for the first time in years, starring in "Time for Elizabeth" at La Jolla Playhouse. Marx wrote the play with Norman Krasna. The play, since revised extensively, was presented on Broadway several seasons ago with Otto Kruger in the role taken by Marx. James Nelison staged the production at Marx's insistence. Appearing with Marx are Mary Phillips, Sig Ruman, Russell Hicks, Peggie Castle, Johnny Sands, Will Wright, Marie Lund, Ellen Hartford, Lela Bliss, Madge Blake, Dick Elliott, Dayton Lummis and Leonard Mudie.

The play, a family comedy in which Marx spurns his usual leed in the previously scheduled "Petrified Forest." Featured in the previously schedule

formance was virtuan; week ago.
Playhouse next presents "Season in the Sun," opening Tuesday (22), and starring Nancy Kelly and Howard Duff. Terry Moore has been signed for a supporting role.

Hub Area Biz Bopped

Hub Area Biz Bopped
Boston, July 15
GOP convention telecasts bopped
biz at local strawhatters last week
but fafled to cause any serious inroads into b.o. activity at Cohasset'sSouth Shore Music Circus, where
"Roberta" pulled virtual capacity
biz. While tuneful musical was
nicely done by resident cast, appearance of Sybil Bowan in role of
Mme. Nunez undoubtedly hypoed
interest, for the comedienne inserted her zany carbons of noted
figures into the second act. Result
was a showstopper at every performance. Tent's capacity is 1,134,
with scale at \$3.50 Monday through
Thursday and \$4.20 Friday and
Saturday. "Bloomer Girl" is current.

rent.
"Tovarich," with Uta Hagen and
Broadway cast, pried the lid off
the John Hancock Hall season: It
opened slowly but built during the
week, nabbing near \$8,000. Vincent Price in "Goodbye Again" is

cent Price in "Goodbye Again" is current.
"Nina," starring Edward Everett Horton, felt TV's impact, grossing a near \$6,500 at the Lee Falk-Al Capp 1,400-seat County Playhouse, in Framingham. "Kiss Me, Kate" opens tonight (15).
"Season With Ginger" moved into Falk & Capp's Boston Summer Theatre, winding with a fair \$7,200. "Nina" is current.

Twofers at Canton
Hartford, July 15.
Nearby Canton Showshop yesterday (Mon.) inaugurated a weekly three-day policy of two-for-one to bolster lagging business first half of the week. House has taken newspaper ads and advised subscribers via mailing lists notices.
House nut this semester is higher than in prior 13-year history of the barn because of a first-time Equity company. Barn also has to buck competition of two neighboring strawhatters, both amateur setups. These are the Oval In The Grove, and Group 20 Players, both with large local followings.

Chi Hits Stockbridge
Stockbridge, Mass., July 15.
The big show at Chicago proved
strong competition to the Berkshire Playhouse and only fair
gross resulted at the boxofice for
"Black Chiffon" Take, however,
was approximately \$900 more than
the same week last season, when
"Legend of Sarah" was the attraction.

"Legend of Saran was the attraction.

This week has George Kelly's "The Show-Off," with Margaret Hamilton in the original Helen Lowell role and Thomas Coley in the Aubrey Piper part.

Worcester Barn Burns
Worcester, July 15.
The atre-in-the-Round, on the
Speedway, was destroyed by fire of
undetermined origin, with \$10,000
loss. George Raad was owner.
A former dancehall on Coes
Pond, it was converted to a playhouse in 1950 by Alan Gray
Holmes, who also operated it last
year. It was dark this season.

'Remains' 6G, Andover Andover, N. J., July 15.

"Remains to Be Seen," LindsayCrouse comedy-meller co-starring
Jackie Cooper and Fran Warren,
grossed a moderate \$6,000 last week at the 786-seat Grist Mill
Playhouse here. After a slow start,
business perked the latter part of
the week. It was the best stanza
the spot has had so far this seaago. Grouse comedy-meller co-starring Jackle Cooper and Fran Warren, grossed a moderate \$6,000 last week at the 786-seat Grist Mill Playhouse here. After a slow start, business perked the latter part of the week. It was the best stanza the spot has had so far this seaton. "Tree Grows in Brooklyn," with Lanny Ross and Betty Bart-

'Man' \$3,400; Saratega Saratoga, N. Y., July 15. Republican convention and the abnormal-mind-study nature of "The Man," starring Dorothy Gish, chilled the gross last week to approximately \$3,400 here in the 578-seat Spa Theatre, at \$1 to \$3 tariff Mice Gish Telegan No. 100 per seat to \$3 tariff Mice Gish Telegan No. 200 per seat to \$3 tariff Mice Gish Telegan No. 200 per seat to \$3 tariff Mice Gish Telegan No. 200 per seat to \$3 tariff Mice Gish Telegan No. 200 per seat to \$3 tariff Mice Gish Telegan No. 200 per seat to \$3 tariff Mice Gish Telegan No. 200 per seat to \$3 tariff Mice Gish Telegan No. 200 per seat to \$3 tariff Mice Gish Telegan No. 200 per seat to \$3 tariff No. 200 per seat

tariff
Miss Gish, making her first stage
appearance here, and Oliver
Thorndike, recently active in New
York TV, gave strong performance
in the Mel Dinelli shocker.

"Threshold" Weak At Olney
Olney, Md., July 15.
Dorothy Gish opens here tonight
(15) in "The Man," with Oliver
Thorndyke. Turnout at Olney last
week for Sidney Blackmer in
"Second Threshold" was disappointing.

Lanny Ross Barn Ad Lib Curtain Talks Helping To Spark Legit Interest

York, Pa., July 15.

York, Pa., July 15.

Lanny Ross, starring in a touring edition of "Tree Grows in Brooklyn," became a local ravorite recently at John Kenley's new strawhat here, the former York film theatre. Singer-actor not only gave a click performance in the Betty Smith-Dorothy Fields-Arthur Schwartz musical, but made a series of curtain speeches that apparently succeeded in thawing the ice of public indifference to legither.

here.

Curtain spiels were not arranged in advance, but were started by Ross opening night in response to an ovation. The informal talks obviously created a feeling of personal contact new to the legit-starved local public, and sparked the advance sale for last week's appearance of Mae West in "Come On Up—Ring Twice" and for subsequent bills. The management thinks that the incident has been a turning point in a tough struggle to establish summer stock here.

The York, with a seating capacity

The York, with a seating capacity of 935, has a \$2 top evenings and \$1 matinees. Patronage is from an area of about 75 miles, although an area of about 75 miles, although some playgoers have been coming from Baltimore and one reservation was from Pittsburgh, 232 miles away. Besides extending here this season, Kenley is continuing his operation of the Kenley Players, Barnesville, Pa. Steve Kenley, a brother, is manager of the operation here with Level Clerk period. tion here, with Lamar Clark assist-

oronter, is manager of the operation here, with Lamar Clark assisting.

The Ross company of "Tree" opened the season June 16 at the Pocono Playhouse, Mountainhome, Pa., played the following week at Kenley's headquarters strawhat at Barnesville, Pa., came here the week of June 30 and last week played the Corning (N. Y.) Summer Theatre. It's currently at the Grist Mill Playhouse, Andover N. J., goes next week to the Norwich (Conn.) Summer Theatre, then moves to the Niagara Falls (Ont.) Summer Theatre and winds up its tour week of Aug. 11 at the Spa Summer Theatre, Saratoga.

'Ladies' to Re-Light D.C.; 'Porgy' Sets to Follow Washington, July 15.

Handelsman in as Biz Mgr. For Deceased Haring

Philadelphia, July 15. Samuel Handelsman has been named business manager of the municipally-operated Playhouse-in-

which was being presented at the tent theatre when Haring was stricken.

BALLET RUSSE SET FOR 9-DAY AL FRESCO IN D.C.

Washington, July 15. Ballet Russe de Monte Carlo will have a nine-day run at the Carter Barron Memorial Amwill have a nine-us, the Carter Barron Memorial Amphitheafre next month. This will be the first theatre performance at the Rock Creek Park outdoor setting since the "Faith of Our Fathers" pageant play by Paul Green held forth last summer as the Washington Sesquicentennial

attraction.
Scott Kirkpatrick will press

San Diego Preps Fourth Annual Shakespeare Fest

San Diego, July 15.

San Diego, July 15.

City's fourth annual Shakespearean Festival will open tomorrow (Wed.) at the "Old Globe Theatre in Balboa Park. Joint presentation of San Diego Community Theatre and San Diego State College, festival will comprise "All's Well That Ends Well" July 16-Aug. 2, and "As You Like It" Aug 8-30. B. Iden Payne, for eight years director of the Memorial Theatre at Stratfordon-Avon, again will direct.
Play performances will be preceded by an Olde English County Fair, presided over by Queen Bess and Court. English country dances will be presented under direction of Joe Swedelius.

Legit Bits

Legit Bits

Maurice Evans will team with the Shuberts in a Broadway production, with batter and the state of the Shuberts in a Broadway production, with batter and the state of the state

Inside Stuff—Legit

Anthony Parella, who plans to present plays, produce radio and television programs and conduct a dramatic school at the 300-seat President Theatre, just off the Times Square theatrical district, N. Y. has capitalized the venture at \$20,000. Sole backer, who will split the potential profits 50-50 with Parella, is listed in the partnership agreement as Kate F. Merle-Smith, of Cove Neck Rd., Oyster Bay, L. I. The project is called the American Contemporary Theatre.

With the resignation of Joseph Wood Krutch as drama critic of The Nation, literary critic Margaret Marshall is now doubling as legit reviewer for the liberal weekly. Mag didn't cover the current reviewer of "Male Animal," one of whose basic themes is academic freedom and civil rights in general. Krutch, who has gone to live in Arizona for reasons of health, is contributing book reviews to the magazine. The New Republic, another liberal commentary publication, has dropped legit coverage entirely since it moved its editorial offices to Washington. Previously, Harold Clurman had been reviewing Broadway shows for the mag, having followed Irwin Shaw in the assignment.

Luba Malina, who's eyeing a top role in the eventual musicalization of Robert E. Sherwood's play, "Idiot's Delight," starred in the straight version of the comedy-drama at Westport, Conn., summer theatre the week of July 1. Miss Malina and Scott McKay played the original Lynn Fontanne, Alfred Lunt roles with Gordon Miller also in a featured part. Mary Hunter staged the piece. It's reported that Broadway producer John C. Wilson is interested in putting on the musical version.

Barn Notes

Arthur Conescu, formerly Bob Sanford's assistant in the TV-radio department of Music Corp. of America, has resigned to return to the Rochester (N.Y.) Arena Theatre as actor-manager of the year-round stock outfit... Thomas Bateliffe, producer of the Sea Cliff (L.I.) Summer Theatre, has been elected a member of the Equity Library Theatre executive committee... Helen Craig, Larry Gates and Douglas Waisson the Larry Gates and Douglas Waisson the Weifson's "A Murder in the Family," week of July 28.at Berkshire Playhouse, Stockbridge, Mass.

Former film actress Lynne Car-

snire klayhouse, Stockbridge, Mass.

Former film actress Lynne Carver, returning for her fourth summer as leading woman at the Lakeside Theatre, Putnam, Conn., revealed her marriage last fall to William Mulaney, director of the spot Louise Williamson, a member of the New London (N.H.) Players, has won a two-year scholarship at the Royal Academy of Dramatic Art, London, starting in the fall... Author-director Reginald Denham visiting Denver, where his actress-wife and collaborator, Mary Orr, is a member of the Eliteh's resident company... Theron Bamberger has optioned "Blue Danube," by the late Ferenc Molnar, for tryout at his Bucks County Playhouse, New Hope, Pa., and perhaps fall production on Broadway.

Daniel Boone Drama Adds Colorful Link to Series Of N. Car. Al Frescoes

Greensboro, N. C., July 15.

"Thunderland," newest addition
to North Carolina's great white
way of outdoor drama, opened at
Asheville July 4, for what appears
to be a prosperous summerlong
run. run.

run.

The colorful story of Daniel Boone's life, written by Hubert Hayes, is being presented in Forest Amphitheatre just south of Asheville. The drama was produced under supervision of Robert Porterfield and directed by Montgomery Hare. Settings are by Herschel Harrington, lighting by Abe Feder, and music by Lamar Stringfield.

"Thunderland," with professional

Herschel Harrington, lighting by Abe Feder, and music by Lamar Stringfield.

"Thunderland," with professional cast and crew of over 100, tells the compelling story of a man with vision, who dreamed he was destined to lead his people to the promised land. It tells how his vision led him to carve the Wilderness Road into "Kaintucky," failing first, then realizing permanence of his dream in the crashing siege of Boonesborough. Author Hayes has selected one of the most powerful figures in history to translate the cost of America's heritage in terms of the individual. It is also the story of the pioneer spirit that has made and kept America great.

Cast is headed by John Morley as Daniel Boone. Demanding role of Boone's wife, Rebecca, is handled by Rosemary Murphy.

Featured members in clud e Frederic Warriner, as Embler and Aconostotia; Leo Chalzel, as Squire Boone and Nat Hart; David Clark, as John Finley and Andrew Johnson; Nora Dunfee, as Effie Carson; Charles Thompson, as Joseph Bryan; David Lober, as a special Indian dancer; and David Ajootian, as Tsiyu-Gunsini.

Jeanette Atkinson, as Matoka; Michael Chase, as Todd, Ken Brauer, as Preacher Vardiman; Don Morrow, as narrator; Eston Perkins, as John Stuart; Al Hedison, as Big Jim and Afacullaculla; Done Knell, as James; and Ann Lee Style, as Granny Sparks, also carry important roles.

Harvey' Angel Group Wins Court Order for Distrib of \$200,183 in Profits

Group of backers of "Harvey" and heirs of the late producer brock Pemberton have won a court-action to obtain distribution of \$200,183 profits from the Mary Chase comedy. Decision of N. Y. Surrogate William T. Collins, dated July 3, ordered payment of the coin within five days after service of the court order.

Suit, brought by 16 of the 28 backers of the 1944-45 production, was filed in February, 1951, and sought to compel the Chemical Bank & Trust, as executor of the Pemberton estate, to distribute the available profits from the show. It was explained at the time that lemberton, just prior to his death almost a year before, had been preparing such a distribution. However, settlement of his estate was snarled by a large tax claim, and the investors feared that the "Harvey" funds might be taken by the Government in payment. The tax case was subsequently settled, but the bank still declined to hand out the profits until the entire matter was clarified legally.

Total Net \$1,281,322 profits previously distributed on the production, the new divvy brings the total net return to \$1,481,505. There's figured to be little prospect of much further revenue from the comedy, since the full price has been paid for the screen edition, the property has played out its foreign potential and the stock rights are no longer in active demand. The venture, originally financed for \$30,000, played 1,775 performances on Broadway and (Continued on Page 122)

Touring Players, Now In Sixth Year, Offer Three One-Acters at Conn. Barn

Westport, Conn., July 15.
After covering 18,000 miles from
Maine to Texas this past season,
Touring Players, Inc., presented
three one-acters from its repertory
at Lucille Lortel's White Barn Thetare here (13), showcase for new
plays. Good ensemble acting

at Lucille Lortel's White Barn Thetare here (13), showcase for new plays. Good ensemble acting marks this pro group's thoughtful, entertaining trio, consisting of Rachel Field's "Condonderry Air," and "Brewsie and Willie" and "The Lottery," both adapted by Ellen Utolett from short stories, the first by Gertrude Stein and second by Shirley Jackson.

A brief trifle, "Londonderry. Air," deals with the wooing of a servant girl by a silver-voiced tramp. The charm and ease of two Dublin players, Milo O'Shea and Maureen Toal, overcome the handicap of heavy-handed direction by Wynn Handman.

"Brewsie and Willie" is made up of the musings of a group of GI's in Paris at the end of World War II. Though there is little action, the writing (Ellen Violett and Lisabeth Blake collabbed on adapting Gertrude Stein) and direction by Robert Laning focus interest by individualizing the GI's in the group—the reflective Brewsie played by Jerry Ansbacher; the would-be promoter (Richard Merrell), and the metooer (Douglas Taylor). Standout performance is Harry Bergman's as the belligerent Willie.

A contrast to the Stein mood piece, "The Lottery" is intensely (Continued on Page 123)

COAST OUTFIT TO DO 'DANGER, MEN WORKING'

Hollywood, July 15.

"Danger, Men Working," John Stewart's Irish drama which was premiered in London last year as a part of the Festival of Britain, will have its U. S. debut late this month as a presentation of the Circle Theatre, local legit group. Mordecai Gorelik, who persuaded Stewart to let the Circle organization have the script, will direct. Identically-titled comedy-melodrama, written by Ellery Queen and Lowell Brentano, was tried out in the spring of 1936, but folded out of town.

Circle also is planning the world. role Theatre, local legit group.

Mordecai Gorelik, who persuaded Stewart to let the Circle organization have the script, will direct. Identically-titled comedy-melodrama, written by Ellery Queen and Lowell Brentano, was tried out in the spring of 1936, but folded out of town.

Circle also is planning the world premiere next month of "Once Upon a Tailor," a Yiddish folk tale upon a Tailor," a Yiddish folk tale upon a Tailor, and the complex the complex that the cast headed by Ludwig Donath.

Asking For It

Askring For it

An actor, trying to make the
best of the current boxoffice
slump on Broadway, arrived
backstage at a theatre Monday night (14) and greeted the
doorman with a cheery "Well,
what's up?"

The doorman shrugged and
answered, "The notice."

Recast 'Camera' **Prepped for Fall**

"I Am a Camera," which shuttered Saturday (12) at the Empire, N. Y., will be considerably recast before reopening late in August for a short return run prior to going on the road. Julie Harris, of a short return run prior to going on the road. Julie Harris,
who left the cast some weeks ago
for a film commitment, will be
back in the femme lead, in which
her performance drew critical
raves and earned her star billing,
Barbara Baxley has been playing
the part since Miss Harris left.

the part since Miss Harris left.
William Prince, top-featured
male lead, will not return to the
cast, nor will Martin Brooks and
Catherine Willard, both also featured. With replacements for
them, but with Marian Winters,
Olga Fabian, Edward Andrews and
Miss Harris of the original cast,
the John van Druten comedydrama will be re-rehearsed by the
author, probably reopening Aug.
18 or 25 and playing six or eight
weeks at the Empire before going
on the road. The entire troupe
will be signed until May of next
year.

As of its closing last week, "Camera" had played 33 weeks, earning about \$68,000 on its \$65,000 investment. The Gertrude 000 investment. The Gertrude Macy-Walter Starcke production has thus far distributed \$48,337 profit and has about \$19,000 additional assets, including \$7,000 bonds and \$10,000 sinking fund.

ROLLO PETERS MAPPING ONE-MAN READINGS

ONE-MAN READINGS

Rollo Peters, who recently gave a series of readings of classics at the Monterey drama and music festival on the Coast, arrived in the east last week to discuss a possible tour of such a program. Tentative idea would be to have the readings include the classics and some contemporary writings, such as Robinson Jeffers. It would be a one-man show, somewhat like the solo readings by Charles Laughton. Appearances would be booked before college groups and civic organizations. With exception of an overseas tour in "Bilthe Spirit" during the last war, Peters has been in retirement on the Coast for some years. He was frequently a star in various Broadway shows and was at one time a scenic designer.

Eva Gabor, Egan in Coast 'Strike a Match' Tryout

La Jolla, Cal., July 15.
Eva Gabor and Richard Egan will co-star in "Strike a Match," new Robert Smith play which opens here Aug. 19 for a one-week tryout. Mel Ferrer is staging the production.
"Match" is being tested here with a view toward a possible Broadway bow in the fall. Film rights to the play are owned by Jerry Wald.

Upped Theatre Guild List For Columbus Patrons

Atlantic City, N. J., July 15.
Three theatres offering summer
plays got off to a good start here,
with better results expected from
now on. Past experience has shown
that the season's last six weeks are
the heat

that the season's last SIX weeks are the best.

John F. Dwight, who is producing plays at the Gateway Musical Playhouse, located in suburban Somers Point, said that approximately 4,000 saw "Brigadoon."
"Born Yesterday," which opened last Wednesday (9) isn't doing as well. "Lady in the Dark," his second musical show, opens Wednesday (16) and runs through Sunday (20).

weil. Bauy in the Data, incomed musical show, opens Wednesday (16) and runs through Sunday (20).

The Mill Players returned to the Quarterdeck Theatre at Hotel Morton last night (14), with "Here Today" as their second offering. It has been playing at their Pleasant Mills Playhouse near Hammonton, opening there Thursday (10). They will offer "Seventh Heaven" next week (21-22-23), continuing their split-week policy.

"Borscht Capades," which is playing the season at the Million Dollar Pier, is moving right along. Harry Simon, president of the Boardwalk Assn., which includes top businessmen here, is to be honored tonight (15) at the Pier, when 600 seats have been assigned to the group.

Exclusivity Snarl With 'Kate' Strawhat Booking **Cued Stiefel SMA Vamp**

Ivoryton, Conn., July 15. Milton Stiefel, operator of Ivory-ton's pasture playhouse for 23 sea-sons, and a co-founder and for 12 years prez of the Stock Managers Assn., has clarified his attitude in regard to his resignation from that organization.

organization.

Long a champion of free enterprise on the summer circuit, Stiefel felt that if an operator was willing to pay extra for territory protection on an attraction, that was something he was entitled to do. An action to the contrary, which, incidentally, caused Richard Aldrich's resignation from SMA, was put through by the association a year ago, in regard to "Brigadoon" playing Boston and Cohasset, and Stiefel fell in line with that ruling. However, when he attempted to

However, when he attempted to book "Kiss Me, Kate" for his opener this season, he was advised that it was not available to him, as it was necessary to protect nearby Norwich and Clinton, which already had the musical.

ready had the musical.

Inconsistency of the setup as a whole was a prime factor in determining Stiefel's resignation.

Biz on first two weeks at Ivoryton has been below par. "Gramercy Ghost" (Veronica Lake) was booked in as an emergency opener when "Kate" was not available. It meant an even break at the ho when "Kate" was not available. It meant an even break at the b.o. Last week "Ramshackle Inn" (ZaSu Pitts) failed to pull substantially, a possible victim of convention week. Current outlook on "Affairs of State" (Reginald Owen, Italia Caldard): Haila Stoddard) is more optimistic

Kneeter Blasts SMA

Norwich, July 15.

In his fifth season at the Norwich Summer Theatre, operator Herbert Kneeter reports a 30% biz improvement on the first three at improvement on the first three attractions over the corresponding trio of 1951. House opened with an even break on Bert Lahr in "Burlesque," followed with a fair profit on "Kiss Me, Kate" and topped that with an even heftier black figure for week ending July 12, with Robert Q. Lewis in "Charley's Aunt." Current is Mae West, with outcome in doubt at this writing.

writing.
Scale is same as '51, with \$2.95 top. Upped biz is attributed to more intensive advertising cam-

more intensive advertising campaign.

Kneeter cut loose with a blast at the Stock Managers Assn., asserting that the impresarios "are killing off their own golden goose through lack of cooperation, personal avarice and failure to hold the line against demands of agents."

He recommends that the association hire a paid secretary "who knows what strawhat operation is all about, rather than submit to the dictates of quarters unfamili with summer theatre problems."

Terry Moore will co-star with Howard Duft and Nancy Kelly in "Season in the Sun" which gets its Coast premiere next Tuesday (22) at the La Jolla (Cal.) Playhouse.

Brigadoon, 'Here Today' | Theatre Mgrs. Riled at 'Excessive' New Stagehands, Equity Demands

The Feminine Angle

Discussing the new stage-hands' demands that St. Pat-rick's Day and Yom Kippur be classified as holidays, with double pay rates, a Broadway producer revealed that he's heard that the musicians' union is going to want over-time for Father's Day.
"I know," his companion added, "and one lady harpist is already protesting that she wants Mother's Day off." producer re heard that

Morley Tax Angle Snags B'way 'Hut'

Broadway production this season of "The Little Hut," current London hit, apparently depends on whether an attractive tax setup can be worked out for British star Robert Morley. Latter has indicated a reluctance to return to Broadway, principally for financial reasons, and it's considered unlikely that the Nancy Mitford adaptation of Andre Roussin's original Parisian farce would be suitable for American audiences without him.

original Parisian farce would be suitable for American audiences without him.

John C. Wilson, who is in line to present the play on Broadway, flew to London last week to confer with Morley as well as to be present for the opening last night (Tues.) of the tryout tour of Alfred Lunt anl Lynn Fontanne in the new Noel Coward comedy, "Quadrille," at the Opera House, Manchester. The producer figures he has an attractive flancial setup to offer Morley, and hopes he can persuade the actor to appear in his original role in the show on Broadway.

On Morley's last U. S. appearance, as star of "Edward, My Son," he reportedly ended up with little money on the venture, due principally to international tax complications and the cost of maintaining residences both here and in the case of "Little Hut," an arrangement might be made for the actor to have a capital gains setup on his 20% share in the show's profits.

Although Morley is regarded as essential to the success of "Hut" in New York, others of the original

Although Morley is regarded as essential to the success of "Hut" in New York, others of the original London cast, including American actress Joan Tetzel, sole femme member of the company, probably wouldn't be imported. Peter Brook, who staged the West End production, would be brought over to repeat the assignment and the original scenery by Oliver Messel would also be used, if union regulations permitted. The comedy has been running almost two years in London.

Guild, Bloomgarden Tie Seen on 'Apple' Musical

The Theatre Guild may join Ker-The Theatre Guild may join kermit Bloomgarden in the co-production of "The Golden Apple," the John Latouche-Jerome Moross musical more or less based on the legend in Homer's "Odyssey." The work was auditioned over the weekend for Theresa Helburn, co-director, and other Guild production

reps.

Bloomgarden is planning to produce the show, but prefers to team with a management with experience on musicals.

New Group Takes Over Hub's Brattle Theatre

Hub's Brattle Theatre

Boston, July 15.

A new group, headed by Bryant
Haliday, has taken over operation
of the Brattle Theatre, Cambridge,
and will reopen next Tuesday (22)
with Christopher Fry's "A Sleep
of Prisoners," skedded for twoweek stint. In addition to Haliday,
new setup includes Albert Marre
as director and Myron Markel as
treasurer, business manager and
press agent, with plans to continue
throughout balance of the summer
season.

Legit management, currently plagued by the usual summer boxoffice slump and, as always, facing ever-rising production and operating costs and ever-dwindling production, has been handed a new set of union demands. The stagehands have come up with a 12-point proposal that would presumably boost overhead and have repertises. posal that would presumably boost overhead and hamper operation. Equity has presented a list of re-strictive demands designed to po-lice actor working conditions and restrict alien employment.

restrict alien employment.

The stagehand demands have members of the League of N. Y. Theatres frothing. Only one or two of the points are considered acceptable or, according to producers, even realistic. It's proposed that the agreement, whenever reached, be retroactive to Aug. I, when the present contract expires. This is regarded as reasonable. All stagehands are to get a week's stagehands are to get a week's vacation with pay after every 26 weeks' employment. This is called excessive.

All notices to department heads All notices to department heads (master carpenter, master electrician, property man) terminating employment as of July 31 are to be withdrawn. This is regarded as a technical matter advanced for tactical purposes. A flat 15% raise is demanded for all stagehands. This is called unreasonable and unacceptable. Stagehand scales are already excessive, producers believe.

Minimum call is to be four hours (that is, all men must be paid for at least four hours, regardless of how brief the assignment actually is) instead of the present three hours. One producer calls this a "holdup." Double time is to be (Continued on Page 124)

(Continued on Page 124)

Four Outdoor Historical Dramas Keep N. Carolina **Humming With Theatre**

Greensboro, N. C., July 15.

With opening of the outdoor historical drama season, in which North Carolina has pioneered, the state is humming with theatre.

During a season which runs about 10 weeks, an estimated 500,-000 persons, including history and drama lovers from all 48 states, will attend the four outdoor attractions operating this summer.

tions operating this summer.

Premiere of a new outdoor drama, "Horn in the West," got the season under way at Boone in the new Daniel Boone Theathe. New drama depicts life in the Appalachians during the Revolutionary period and will run for nine weeks in the new 2,500-seat theatre.

Nation's pioneer symphonic drama, Paul Green's "The Lost Colony," opened its 12th season in the Waterside Theatre at Fort Raleigh near Manteo, on Roanoke Island.

Island.
Giving first performance in its third season the same night was Kermit Hunter's "Unto These Hills," in the Mountainside Theatre at Cherokee.

"Thunderland," new story about hearenings divining the life of Dan-

happenings during the life of Dan-iel Boone, opened July 4 in a new 2,300-seat amphitheatre located on (Continued on Page 123)

LEAGUE, EQUITY SNARL ON BLACKLIST POLICY

Proposed joint statement by the eague of N. Y. Theatres and Acors Equity condemning employ. League of N. Y. Theatres and Actors Equity condemning employment blacklisting on political grounds has apparently struck a snag over the union's demand for "enforcement." League members, who first suggested such a declaration, are reportedly insisting that it be an expression of policy, but Equity reps are arguing that there should be penalties for violations. According to one League governor, the Equity proposal would amount to setting up a blacklist to combat a blacklist. Moreover, he asserts, the Equity idea is impractical, since it would mean trying to "inquire into a man's mind."

asserts, the Equity interest iteal, since it would mean trying to "inquire into a man's mind." In most cases, he believes, black-listing is practically impossible to prove. Therefore, he claims, Equity's idea would have little prospect of success and its attitude is now merely holding up a statement that might be valuable.

Strawhat Reviews

The Other Foot

th Yardley Yardley shaw.... Katherine Anderso
Jack Hartle
Patricia Remic
Catherine Procto Mrs. Smith Patricia Remick Mrs. Yardley, Sr. Catherine Proctor Committee Members, Judith Ralston, Ted Ralston Mr. Duncan Winston Ross

After George Abbott produced and directed "What a Life" on Broadway in April, 1938, its author. Clifford Goldsmith, made a profitable career out of the farce's principal characters, Henry Alcrich, and the teenager's long-suffering parents. They became national symbols of family life through radio and films. Erra Stone, who created the role of Henry on stage and radio, had to delay his departure from adolescence a number of years.

Goldsmith could use Abbott and another Stone in his first 'play' since "What a Life" to reach production, "The Other Foot." Show, co-starring Thomas Mitchell and former film star, Esther Ralston, began an eight-week summer theatre tour here.

began an eight-week summer theatre tour here.

Especially could he use an Abbott. Mitchell has done the staging and after three weeks, more than the usual amount of time given to new plays in summer stock, the new farce on adolescence looks like it only reached rehearsal stage the day before opening. The actor is one of the most likeable, sympathetic players in the theatre and on screen but that doesn't qualify him to direct.

Until somebody can get in there with surefire comedy staging technique and clear away the debris, it will be inmossible to tell whether or not "The Other Foot" should be almed for Broadway.

tell whether or not "The Other Foot" should be aimed for Broadway.

In this study of the volce-changing set, Goldsmith starts out with an original and spossibly humorous idea. Two sets of parents and an attractive widow decide to change children for a period of 30 days, so that the youngsters can be taught the value of their own homes and will come to appreciate the nagged-at footers-of-the-bills. There is also a suggestion, lost in the shambles, that Mitchell would like to keep the widowed Miss Ralston, who is threatening to move to Arlzona to escape the domination of her 15-year-old son by his grandmother, at home. He is without wife and Ralston is No. I candidate as replacement.

The switch is that the kids begin to like the new arrangement as the parents start wrangling among themselves to get them to go back where they came from.

Whether this just happened or was pre-planned by the jukeboxers is lost in the blown lines and aimless wanderings of the actors on stage.

Mitchell isn't even kind to

stage.

Mitchell isn't even kind to Mitchell in his direction. Given to underplaying, the star has carried the technique to too fine a point

ried the technique to too line a point.

Miss Raiston, when she's in a jam (and she was in plenty of them opening night), resorts to making faces. Featured player Jack Hartley and the others gave it the I-wish-I-were-dead treatment.

Only the youngsters, Marlene Cameron, Buzzy Martin, Warren Berlinger and Eddy Benjamin, seem to survive, with young Berlinger a standout.

John Blankenchip designed an Ingenious set with interchangeable side flats to make two homes

up dialogue that it easy on the ears; and she knows play construction.

This adaptation of Gwen Davenport's novel, "Return Engagement," formerly known as "Reprise," has been brought to T. C. Upham's seaside playhouse by Miss Bainter and director John Holden to see if the comedy has the makings of a Broadway vehicle for the star, away from the kilbhizing of the Westport-Cape Cod commuters.

What Miss Bainter is likely to discover after additional engagements under more favorable conditions is that she is a star in a role which has the secondary interest. At best, "The Swallows Nest" is primarily for matinee carriage trade.

Actresses always enjoy playing other actresses. Bainter is playing an actress grandmother, Sophie Van Eyck, a glamorous, great international star, who has come home to Gooseneck, Me., to retire with her 17-year-old orphaned, illegitimate granddaughter and a retinue of four ex but devoted lovers. Miss Akins handles this situation with humorous observation and extreme good taste, never naming the men for what they are, but letting the audience come to its own conclusions.

Granddaughter falls in love with the heir of the town's most prominent and ancestor-conscious family before the first act is over, and the emphasis is on the young pair for the rest of the play. Miss Bainter, looking stunning in her own gowns, is capable of creating the illusion of being what her adorers say she is. Had she not brought along such trustworthy troupers as Isabel Price, Neil Fitzgerald and Janet De Gore, she would have been in a hard way for adequate support. Most of the Cape Theatre's resident company behave as though it couldn't do more than love the theatre.

If the room dreamed up by the company's designer was supposed to suggest Sophie's old home, it is easily understandable why she ran away from it at an early age. The furniture, often referred to as "characters, night have come from a rummage shop. Vern.

Sweet Lorraine

Landing, N.J., July ac.

Hal Productions (Harold K. Lawrence)
presentation of drama in three acts (four
scenes) by Abby Mann and Bernard Drew.
scenes) by Abby Mann and Bernard Drew.
thews, Directed by Lawrence, Settings,
Larry Lyons, David Sawn, At Lakeside
Theatre, Landing, N. J., July 8, 52.

Monroe, Brand Dan Matthews
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Joan Archer neatre, Landing, N. J., July 8, 252.
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Larry Monroe
Edmund Brand
Phyllis
Mrs Courtright
Lou Morton
Corrigan
Lorraine Chandler
Joe Kennedy
Kenneth Winston
Marie
Doorman
Jessie Winston
A Reporter
Mr. Morton
Sallor
Sallor

VARIETY

gal wise to the writer's ways. James Vickery is good as the husband. Okay support is provided by Anita Lawrence, Lidie Murfi and Harold E. Lawrence, among others. Lawrence's direction is rather leisurely. But what really disrupts the play's continuity are the waits between scene changes, which vary between one and four minutes in length. With a total of 11 scenes, that's a lot of time. Limited stage facilities of the theatre undoubtedly account for this.

Gilb.

The Anonymous Lover Worcester. July 8.

Guy Palmerton presentation of comedy in three acts by Vernon Sylvaine. Stars Larry Parks, Betty Carrett, Staged by Frank Maxwell. Setting by John Darley, At Worcester (Mass.) Playhouse, July 8, 32; 83 top.

Kay Morland. Maxine Stuart John Morland. Larry Parks Marion Maxwell Betty Carrett Garrett Garre

Larry Parks and his wife, Betty Garrett, looking for a play they could take to Broadway together, came upon Vernon Sylvaine's "The Anonymous Lover" while they were filling a vaudeville date in London last yeer.

Anonymous Lover" while they were filling a vaudeville date in London last year.

Show had been a hit there in 1946 with Hugh Sinclair and Valerie Taylor starred. Premiere audience here greeted it enthusiastically.

Comedy is based almost entirely on what it can evoke from sex stituations and lines.

Locale has been changed from London and Surrey to John Mortand's (Parks) home in Connecticut. He is a playwright, his new drama has just premiered in New York and the opening curtain finds him reading the good words of the critics.

But it soon turns out his understanding of the human female in the play is nothing more than an X-ray of the intimate home life of the Morlands' closest friends, Marion and Charlie Maxwells.

The Maxwells soon arrive individually to protest, and it develops the play has broken up their marriage. The drama's supposedly cheating turns out to have been true.

Parks walks out on his wife

cheating turns out to have been true.

Parks walks out on his wife (Maxine Stuart) and Betty Garrett (Mrs. Morland) makes a play for him. This provokes most of the laughter in the second act.

Parks wisely enacts the role with a certain nalve innocence and comes across fine. Miss Garrett's work was still a little uneven at the premiere. She inclines to overact and shades some scenes to burlesque.

act and shades some scenes to burlesque.

The play is a natural for the more sophisticated summer audiences but in its present state seems rather lightweight for Broadway. Parks' premiering the play here was a sentimental journey, as he broke into the theatre in 1936 with Guy Palmerton's stock company at nearby Lake Whalom. Lee.

The Hallowe'en Bride

Prilip Pruneau, who caused the critics to bring out their most vindictive adjectives in the season of 1950-51, when his "The Cellar and the Well" was presented at the ANTA Playhouse, would probably get more gentle treatment with his latest play, "The Hallowe'en Bride," should it ever be brought to Broadway.

It's highly doubtful, however, if there would be complete acceptance by any of the aisle-seaters, were it brought in in its current state.

not anxious to share it with a third

not anxious to share it with a third person.

Other portions of the play are concerned with an Italian girl's attempts to marry an embtyo gangster, the lonely problems of his liquor-loving mether, who shares her bottle with a parrot, and the incestuous attachment of a brother to the bride. All of this has interest, but none of it seems to have any bearing on this, or any, particular play.

As it now stands, "The Hallowe'en Bride" has no one character to hold interest of the audience. All of them are about equally important.

Pruneau shows that he has plenty of imagination and an individual style. If he gets discipline into his writing, he may some day turn out a play.

Hurrlessance

Burlesque

Buffalo, July 8.

Boxoffice performances of the half-dozen strawhats in the Buffalo

Boxoffice performances of the half-dozen strawhats in the Buffalo area so far this season represent something for the record. With picture theatre turnstiles registering near Zero, Niagara frontier barns, operating mostly with non-Equity casts and in only one instance (Niagara Falls Players) featuring legit stars, are doing capacity and better. Explanation seems to be smart exploitation and current public yen for novelty and difference.

Chief interest in the Grand Island Players' production of "Burlesque" at Grand Island (N. Y.) Playhouse is the new show-within-show version of the third act, with original score by Anthony Scibetta and lyrics by Alice Tierney Scanlan. Production of this bit is surprisingly good for a silo circuit operation. Scibetta's melodies, with the composer at the piano, are lively and well scored and the Scanlan lyrics are well up to professional standards. "Somebody for Me" and "A Very Lovely Day" show some sparkling wordage and the torchy "Where's My Guy" could be used to good advantage by almost any Broadway chantoosey. The entire interlude makes a refreshing finale for the otherwise dated script.

Cast contains most of the Grand Island favorites—Dorothy D'Anna,

dated script.

Cast contains most of the Grand Island favorites—Dorothy D'Anna, Lawrence Hanratty, Mary Jane Abeles, Dorothy Moree, Jeanne White and Seymour Abeles, Hanratty, although too intellectual a type to make a convincing burlesque trouper, unveils some surprising talents in the singing honors go to Seymour Abeles, probably Buffalo's finest semi-pro, for his sharp characterization of for his sharp characterization of the hardboiled, softhearted stage manager. Dorothy D'Anna makes a believable Bonny.

Production is in for two full weeks with all performances close to overflow at \$1.50 top. Burton.

'Harvey'

Continued from Page 121-

toured for several seasons. The film rights were originally sold to Universal for \$1,000,000, but the deal was subsequently revised on the basis of a \$750,000 down payment plus a one-third share of the profits (which failed to materialize). profits ize).

Among the backers who joined in the suit were actor John Alexander (1-2/3% share); Margaret and Elaine Perry, daughters of the play's director, the late Antoinette Perry (5/12% and 5/16%, respectively); Armina Marshall, wife and production associate of Theatre Guild director Lawrence Langner (1-2/3%); John Opdycke, husband of Theatre Guild director Theresa Helburn (2%); producer-backer Barbara Payne (1-2/3%); ticket broker Louis Schonceit (1-1/3%); Harold Stehle, treasurer of the Royale, N. Y. (5%); theatrical tailor Bronson Williams (5/6%); New Yorker mag writer Daniel Lang (1-2/3%), and the L. A. B. Amusement Corp., representing Marcus Heiman (5%).

Other backers include actress Jessie Royce Langlis (1-2/3%), for Jessie Royce Langlis (1-2/3%).

Ingenious set with interchange able side flats to make two homes up as a streetwalker.

It's difficult to see how the play could be improved enough to quaffing the seems of t

Legit Followun

The King and I

(ST. JAMES, N. Y.)

Celeste Holm, subbing as star of "The King and I" during Gertrude Lawrence's six-week vacation, brings a different quality to the role and to some extent alters the values of the show as a whole. She is generally a satisfactory replacement and the Rodgers-Hammerstein musical continues to provide impressive entertainment.

Miss Holm emphasizes the improvement and the Rodgers-Hammerstein musical continues to provide impressive entertainment.

impressive entertainment.

Miss Holm emphasizes the implicit romance between Anna and the King, not only because she is and seems about his age, but even more because she plays it that way. Thus, there now seems no fundamental reason why their instinctive attraction shouldn't be fulfilled, and the arrangement of story incidents almost suggests that the Wing's death is all that prevents and the arrangement of story incidents almost suggests that the King's death is all that prevents such a development. Whether oor not this treatment is consistent with the story line or faithful to the original book is perhaps incidental. More important, it gives the show greater dramatic force and interest.

and interest.

On the other hand, Miss Holm seems almost offhand in her attitude toward the royal Siamese children. Where Miss Lawrence made Anna's affection for and devotion to them seem important to her and quite touching to the audience, Miss Holm gives the impression of merely going through the motions of loving the moppets, while actually being aware at all times of her relationship with the King.

Miss Holm gets more and bigger laughs than Miss Lawrence got. Her singing is truer-keyed, if perhaps not quite as gay or, alternately, poignant. Like Miss Lawrence, her voice is often so faint as to be inaudible. She lacks Miss Lawrence's authority and star quality, so the part of the King takes on greater dimension and impact. But she improves as the performance goes on, so her final scene, especially the selzure and near-lashing of the slave girl, Tuptim, are the best, except that the death of the King is now almost pure pantomime.

Terry Saunders, who has succeeded Dorothy, Sarnoff, is an acceptable Lady Thiang. If she is less effective vocally, she seems more pliable dramatically and only slightly less authoritative Stephanie Augustine is good enough as Tuptim, though neither vocally nor visually up to her predecessor, Doretta Morrow. As her lover, Larry Douglas holds his original edge fairly well, but their love scenes have a somewhat perfunctory quality, hardly the urgency of two people with an irresistible, fatal attraction.

As the King, Yul Brynner is still physically almost perfect, catching wonderfully the conscientious but self-indulgent boylshness of the role. But his faulty enunciation is still a drawback, and the unrelieved violence and harshness of the potential of the part and, as a consequence, of the show, At times, too, he and the other leads, including Miss Holm, fail to keep the performance in hand and, just before the entrance of the British diplomat, for instance, the confusion onstage lapses into bedlam. This is one of the times when the players seem to be merely reciting, rather than co

French Postwar Drama Mapped for B'way Try

Mapped for B Way II; Elizabeth Miele is soliciting backing for a proposed production of "World of the Future," drama of postwar adjustment in France, by Joseph Schull. According to a letter to prospective investors, the play won a prize in the recent Canadian drama festival.

Production is hudgeted at \$75.

Canadian drama festival.

Production is budgeted at \$75,000, of which \$40,000 is claimed to have already been subscribed. Miss Miele's only recent Broadway production credit was as director of Ferenc Molnar's "Miracle in the Mountains," a 1946-47 failure, from which she withdrew during rehearsals, with the author taking over.

'Dolls' 30G, Chi, Porgy' \$36,300

Chicago, July 15.

Republican convention here last week hurt the three legit attractions. Surprise, however, was the excellent Wednesday matinee business for "Guys and Dolls" and "Bell, Book and Candle," mainly from the delegates' wives, who tired from the long drawn-out proceedings.

Rest of the week though was brutal. Ending of the convention on Friday helped some with Saturday business.

Estimates for Last Week "Bell, Book and Candle," Harris (20th week) (\$4.50; 1,000). Not very good \$8,200.

"Guys and Dolls," Shubert (20th week) (\$6, 2,100). While mail orders seem okey for future, this week only racked up \$30,000.

"Porsy and Bess." Opera House (3rd week) (\$5, 2,300). Jumped about \$14,000 to 2 fine \$36,300; virtual sellout for the last of this week, the finale.

Robbins Back to U.S. 'Flanders' Stint Likely

Flanders Stint Likely
Jerome Robbins returned to the
U. S. last week after an extended
stay in Europe, much of it in Italy.
His next assignment will probably be the choreography for the
musical version of "Carnival in
Flanders," to be produced by Paula
Stone and Mike Sloane, with book
by George Oppenheimer, songs by
Johnny Burke and Jimmy van
Heusen, with scenery by Jo Mielziner.

Four Outdoor

Continued from Page 121; the Biltmore estate, II miles from

asneville.

This season's edition of "Unto These Hills," which drew 151,774 persons last year, includes several new script revisions by Hunter. Cherokee composer Jack Frederick has revised the musical score. Practically the artists and the composer Jack Frederick has revised the musical score. has revised the musical score. Practically the entire east which did the play the first year is back. Acting company numbers: 130, with more than 70 of them Cherokee

Indians.

Many veteran players from the "Lost Colony" pageant have moved to Boone to take parts in the "Horn in the West" production, which also was written by Hunter.

"Horn in the West" Js being sponsored by the town of Boone, which voted a \$60,000 bond issue, and the Southern Appalachian Historical Assn. Any profits are to be used for building a Revolutionary village at Boone.

used for building a Revolutionary village at Boone.

The "Lost Colony" is presented this year with little revision in its script. Same cast from last year, together with the musical group from the Westminster Choir School, is back.

Touring Players

Continued from Page 121 dramatic and packs a punch. Well staged by Joel Friedman, it is an allegory of small-town prejudice and superstition, told in terms of

allegory of small-lown prejudice and superstition, told in terms of a yearly lottery in which one townsman is victimized so that the fortunes of the others will prosper. Ferformances are uniformly good, with John Mcliam as the domineering public official and organizer of the lottery; Douglas Taylor as his troubled assistant; Philip Abbott as a harried farmer whose wife and daughter become victims, and Robert Laning as the stranger whose reflectively handled by Touring Players founders. Lisabeth Blake as an apprehensive young wife; and peg Murray as a tortured mother who draws the losing ballot.

Now in its sixth year, Touring Players founders, Lisabeth Blake as an apprehensive young wife; and peg Murray as a tortured mother who draws the losing ballot.

Now in its sixth year, Touring Players has, visited cities and small towns in 30 states with its repertory, which includes Shaw, Shake speare, Arthur Miller and Tennessee Williams as well as new plays. Group operates on a small budget; cost of all stage equipment, costumes and props is \$4,000. Travel is by station wagon and auto, and one truck which carrries the scenery and equipment for five different productions. Group has managed to break even after the first year. but lack of operating capital prevents the more extensive booking which would bring in the profits.

Yene.

Johnnie Ray

Continued from page 1

tinued their squabble as they moved to another floor where Ray and his recent bride had their suite. Ray took Morton's part and a loud exchange in the hall followed. Williamson, who is a member of the local police department and an off-hours employee at the hotel, then called the police and had the pair arrested. had the pair arrested.

At police headquarters Wil-liamson said Ray had been roller skafing around the hotel lob-by, using a water spray gun on guesty and balancing glasses and dishes on his head in the dining

Williamson finally heeded the Williamson finally heeded the Ray and Morton pleas that they had to be in Milwaukee to open an engagement there and agreed to withdraw the charges. The pair then were released. Local newspapers played up the story of the affair, but the publicity didn't appear in the sheets, of course, until the day after the performers closed here, so it didn't help or hurt them.

Todd's 'Venice'

Continued from mare 1

stage, but they call tentatively for a total of 81 theatres to be interconnected, which would provide some 161,000 seats. It's understood that the theatres would guarantee 60c or 65c per seat, against 50%

60c or 65c per seat, against 50% of their gross. Total boxoffice take could be as high as \$132,000, if all houses charged a straight \$2.40.

Number of top New York exhibitors and circuit leaders, including S. H. Fabian, trekked out to Jones Beach last night (Tues.) to onceover the show to determine more accurately its theatre TV potentialities. Another group is slated to attend the presentation tomorrow night (Thurs.). As with other shows handled by TNT, Halpern's group would serve as the distribution agent for the project, setting up the theatre network to service the interconnected houses.

up the theatre network to service the interconnected houses. If the theatres can all clear line facilities with American Telephone & Telegraph, the Todd show would be the first big-screen event to be carried on a coast-to-coast basis. It has not yet been determined whether theatres in the metropolitan N. Y. area will tie in, since it's possible that Todd may feel their participation would hurt the in-person attendance at Jones Beach.

TY Viewing

figures, with Gen. Douglas MacAr thur's keynote speech July 7 grabbing off a 41.0.

Fact that viewers tuned in in large numbers for the GOP conclave, even though its ratings were below expectations, has led industry observers to believe that an audience is available for TV, but audience is available for TV, but that viewers will not tune in during the summer months unless a show is sufficiently strong to woo them away from the beaches, from driving or even sitting in their backyards. Thus, the situation resembles the old "chicken-and-the-egg" routline—sponsors and networks won't invest in expensive shows because the summer audience is too small, and viewers won't turn on their sets unless sponsors and the webs invest in stronger program fare.

'Student Prince' \$32,600 In First Week at Dallas

Dallas, July 15.

State Fair Musicals' third summer staging, "Student Prince," showed a good b. o. tally of \$32,600 from 20,200 payees for its first week through Sunday (13). cast stars June Roselle and Wesley Dalton, with George Irving, Betty-Ann Busch, Billy House, Jordan Bentley and Anna Cheselka in support. "Prince" was last seen here in '47.

Rehearsals, started vestralsy

"Prince" was last seen here in '47.
Rehearsals started yesterday
(Mon.) for "Carousel," fourth of
the '52 season. Rodgers & Hammerstein revival here, July 21-Aug.
3, will star Iva Withers, Stephen
Douglass and Brenda Lewis, and
feature Jet MacDonald, Eric Mattson, George Irving and Annabelle
Lyon.

'Madam' \$53,100, 'Stalag' 17G, L.A.

Los Angeles, July 15.
Two houses went dark over the weekend, leaving "Call Me Madam" as the town's only legit offering. Irving Berlin musical, second presentation of the regular Civic Light Opera season, stays through July 26 and will be followed by "South Pacific."

Last week's finalists were "Stalag 17," which wound a two-and-one-half week stand at the Biltmore, and "Chris Columbus Brown," which folded after a dour fortnight of Las Polymers.

which folded after a dour fortnight at Las Palmas.

The Greek Theatre opened with a smash \$33,000 for four performances by the Ballet Russe.

Troupe repeats four nights this week at the 4,400-seat ozoner.

week at the 4,400-seat ozoner.

Estimates for Last Week

"Call Me Madam," Philharmonic
Aud (3d wk) (\$4.80; 2,670). Almost
even with last week's virtually SRO
biz, \$53,100.

"Chris Columbus Brown," Las
Palmas (2d wk) (\$3; 400). Died Saturday (12) after two pale weeks,
reaching around \$2,100 for the fortnight, about \$1,900 under operating
expenses. Total loss around \$7,000.

"Stalag 17," Biltmore (3d wk)
(\$3.60; 1,636). Another okay
\$17,000.

Current Road Shows

Current Koad Shows

(July 14-26)

"Bell, Book and Candle" (Joan Bennett, Zachary Scott)—Harris, Chi (14-26).

"Call Me Madam"—Philharmonic Aud., L.A. (14-26).

"Fourposter"—Jessica Tandy. Hume Cronyn) Civic Aud., Pasadena, Calif. (25-26).

"Good Night Ladies"—Cass, Detroit (14-19); National Wash. (21-26).

"Guys and Dolls"—Shubert, Chicago (14-26).

"Meon is Blue," (David Niven, Diana Lynn, Scott Brady)—Alcazr, San Francisco (14-26).

"Perry and Bess"—Civic Opera House, Chi (14-19); Nixon, Pittsburgh (21-26).

"Song of Norway"—Curran, S.F. (14-19); Aud., Portland, Ore. (22-

"Song of Norway"—Curran, S.F. (14-19); Aud., Portland, Ore. (22-

26).
"South Pacifie" (Janet Blair,
Webb Tilton)—Opera House, S.F.

(14-26). "Stalag 17"—Geary, S.F. (14-26).

London Legit Bits

London, July 8.

Bernard Delfont is negotiating to get English rights of Broadway hit "New Faces," which he intends to stage at the Saville Theatre in October. Show will have to be renamed, as similar title has been used by Eric Maschwitz for one of his revues.

used by Eric Maschwitz for one of his revues.

Terence Rattigan looking for a West End house to stage the new Rodney Ackland play, "The Pink Room," currently being tried out at the Lyric Theatre, Hammersmith . . . Philip King's new play, "As Black As She's Painted," is being tried out at the Grand Opera House, Harrogate, Aug. 18, prior to its London showing . . . Rohald Squire is dickering for West End rights of Noel Scott's new comedy, "Not Quite Herself," to star himself in it.

Riggs' Southwest Script
Lynn Riggs, author of "Green
Grow the Lilacs" and other plays,
is about half-way finished with a
new script, again dealing with the
southwest.

After spending several months in Chapel Hill, N. C., the playwright has returned to his home at Shelter Island, L. I.

Summer Doldrums Wilt B'way Again; Wish' Fair \$29,700, 'New Faces' \$23,400, 'Animal' \$11,500, 'Fourposter' \$10,500

Firefly' Bright \$35,500 In Pitt Despite Weather

In Pitt Despite Weather

Pittsburgh, July 15.

"Firefly" closed big at Pitt Stadium last week, after being hif hard by GOP convention telecasts and threatening weather in the early part, and wound up with a net of around \$35,500. It was the fourth show of the Civic Light Opera Assn.'s outdoor season and featured Billy Gilbert, Rosemarie Brancato, Robert Shafer, Nina Ollvette, Ruth Gillette and Patricia Bowman.

With all the factors against it, figure was considered plenty okay for "Firefly," although behind the first two productions, "Carouseff and "Desert Song," and well above the third, "High Button Shoes," which got rained out one night, however. "Rio Rita," done here several summers ago, is current, and "One Touch of Venus," with Kyle MacDonnell and Russell Nype follows.

'Norway' \$37,000, 'SP' \$62,800, S.F.

San Francisco, July 15. After months of inactivity recently, legit is booming here and is due to continue lively for some time. Three shows were on the boards last week, with "Stalag 17" joining the lineup last night (Mon.) at the Geary as a Theatre Guild subscription offering. Following the Civic Light Operaseason, Bill Zwissig has booked Danny Kaye as a special attraction for a 20-performance run starting Sept. 7. Theatre Guild reportedly has a \$150,000 advance for its subscription season.

Sept. 7. Ineatre Gilld reportedly has a \$150,000 advance for its subscription season.

Estimates for Last Week

"Moon is Blue," Alcazar (1st wk) (1,299). Comedy co-starring David Niven, Diana Lynn and Scott Brady opened Tuesday night (8) and had a fair \$13,000 for the first seven performances.

"Song of Norway," (3d wk) (1,771). Speedy \$37,000; has one more stanza to go.

"South Pacific," Memorial Opera House (3,252). Touring edition of the Rodgers-Hammerstein musical, starring Janet Blair and Webb Tilton, piled up a smashing \$62,800 for the second frame of four.

WALTZ' RECORD \$24,000 AT TENT IN TORONTO

Toronto, July 15.

Topping last week's house record on "Kiss Me, Kate," by \$1,300,
"Great Waltz," with Irra Petina,
Lawrence Brooks and Lois Hunt,
grossed a smash \$24,000 at the
Melody Fair tent setup here. Apart
from the 1,640-seater capacity
sale, at \$3.40 top, phenomenal, biz
on third week of second season
saw some 150 standees round the
rim nightly for last four performances (these in at \$1.50), plus

ances (these in at \$1.50), plus turnaways.

With Buster West and Pat Rooney, Jr., heading "Red Mill" this week, advance sale was over \$12,000. Twelve-week schedule of Melody Fair musicals is skippered by Leighton K. Brill, executive producer, and Ben Kamsler, general manager.

Prince' \$41.500 in Fifth St. Louis Al Fresco Stay

St. Louis, July 15.
Rain washed away the last performnce of "Student Prince" Sunday (13) at the Municipal Theatre
Assn.'s al fresco playhouse in Forest Park here, but a crowd of 12.008, second largest in the organization's 34-year history, Saturday (12), resulted in total of 59,000 (12), resulted in total of 59,000 payees and an estimated gross of \$41,500 for the week. This was its fifth summer presentation here since 1928. Brian Sullivan, Elaine Malbin, Sally Jessup, Elien Mschauler, Viola Roache and Mary Ellen Moylan had the leads.

A one-week frame of "Bartered Bride" opened last night (Mon.), with Edwin MacArthur conducting, and Jarmila Novotna, Mary Kreste, Earl Williams, Ralph Herbert and William Hess in the leads.

a further boxoffice dive last week. With rare exceptions, attendance was down from the start of the week and, with the normal summer pattern of light weekend business now in effect, there was no late pickup. Curiously, however, a couple of shows played to standee trade at the midweek matinee. For the second straight week, "King and I" was the only entry to have a clean statement, with brokers reportedly doing plenty of ticket "eating" for several hits.

The total gross for all 13 shows last week was \$335,680, or 635% of capacity. Week before last the iotal for all 14 shows was \$334,280, or 65% of capacity, a drop of 3% from the previous week. A year ago last week the total for all 18 shows was \$388,580, or 58% of capacity, a lide of 2% from the week before.

With co-author-director-producer Joshua Logan still doing rewriting and restaging "Wish You Were Here" had a fair second full week, grossing nearly \$29,700, of which around \$10,000 was advance sale. With no other brand new musical available, there is reportedly a moderately strong broker call for the show.

Estimates for Last Week Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetia).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity aross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Fourposter," Barrymore (38th wk) (C\$4.80; 1,012; \$24.996) (Betty Field, Burgess Meredith). Nearly \$10,500 (previous week, \$43,300).

"Gwys and Dolls," 46th Street (86th wk) (MC\$-6.61; 1,319; \$43.90).

"Glys and Dolls," 46th Street (86th wk) (MC\$-6.61; 1,319; \$43.90).

"Glys and Dolls," 46th Street (86th wk) (MC\$-6.61; 1,319; \$43.90).

"And A Camera," Empire (33rd wk) (CD-\$4.80.56; 1,082; \$24.996). Almost \$7.200 (previous week, \$1.900; recessed Saturday (12) and will reopen late in August will rule Harris back as star, going on four after a brief return engagement.

will reopen late in August with Julie Harris back as star, going on lour after a brief return engagement.

"King and I," St. James (68th wk) (MC-47.20; 1.571; \$51,717) (Celeste Holm). Again the only show not stuck with unsold tickets; over \$51,700 as usual.

"Male Animal," Music Box (11th wk) (C-\$4.80; 1.012; \$22,903) (Elliott Nugent, Martha Scott, Robert Preston). Nearly \$11,500 (previous week, \$13,400).

"Moon Is Blue," Miller (71st wk) (C-\$4.80; \$20; \$21,586) (Donald Cook, Barry Nelson, Maggie Mc-Namara). Approached \$5,900 (previous week, \$71,001).

"Mix. McThing," Morosco (21st wk) (CD-\$4.80; 912; \$26,800) (Heley Hayes). Nearly \$13,100 (previous week, \$71,001).

"Mix. McThing," Morosco (21st wk) (CD-\$4.80; 912; \$26,800) (Heley Hayes). Nearly \$13,100 (previous week, \$14,300); recesses Saturda," (19), but will reopen Sept, 8.

"New Faces," Royale (9th wk) (R-\$6; 1,035; \$30,600). Almost \$23,400 (previous week, \$14,700); shutters sext Saturday night (19), to reopen in three weeks.

"Pal Joecy," Broadhurst (28th wk) (MC-\$6.60; 1,160; \$39,602) (Vivienne Segal, Harold Lang). Under capacity again at about \$38,000 (previous week, \$38,600).

"South Pacific," Majestic (169th wk) (MC-\$6.60; 1,659; \$50,186) (Martha Wright, George Britton). Nearly \$37,300 (previous week, \$22,300).

"South Pacific," Majestic (169th wk) (MC-\$6.60; 1,659; \$50,186) (Martha Wright, George Britton). Nearly \$37,300 (previous week, \$22,300).

"South Pacific," Majestic (169th wk) (CD-\$6.60-\$7.20; 1,519; \$51,881) (Phil Silvers). Over \$22,-200 (previous week, \$22,300). Jack Carter goes in next week as lead, while Silvers takes a four-week vacation.

"Wish You Were Here," Imperial (2d wk) (MC-\$7,1400; \$51,847).

while Silvers takes a four-week vacation.

"Wish You Were Here," Imperial (3d wk) (MC-\$7.20; 1,400; \$51,847). Almost \$29,700 (previous week, \$32,900).

Yiddish 'Detective Story' To Be Done in B'klyn

Jacob Jacobs, Yiddish actor-manager, has bought the Yiddish stage rights to "Detective Story," which he will produce at the Parkway Theatre, Brooklyn, this fall.

Previous Broadway plays which Jacobs has brought to the Yiddish theatre include "Death of a Saleman," "Anna Lucasta," "Johnny Belinda," "Tomorrow the World" and "The Student Prince."

Theatre Mgrs. Riled

Sunday shows.

It's demanded that all "lighting directors" are to be "eliminated." This would not apply to scenic designers who plan and supervise the lighting of shows, but is apparently aimed to bar lighting specialists who are frequently called in. Apparent intention of this proposal is to bolster the status of electricians.

tricians.

'Featherbedding'
Department heads, already required to be used when rehearsals are held in dark theatres, are to have as many helpers as "necessary." League representatives say this is a new degree of "feather-bedding." Another—demand figured in the same category is that department heads are to be paid at least a half-week salary for taking out shows, although the work required is frequently only a matter of a few hours.

The union demands "proper san-

OFFICE

paid for all work Sundays and holidays, and St. Patrick's Day and lign-made electrical and recording Yom Kippur are to be added to equipment may be used only if the list of legal holidays. This is termed another instance of okayed in advance by the union is termed another instance of This is seen as a cooperative move "featherbedding." The double-pay with the United Scenic Artists, which is currently engaged in a Sunday shows.

It's demanded that all "lighting directors" are to be "eliminated".

portation of foreign scenery.

In the case of Equity, it has been agreed by both sides that the union demands are not to be revealed—just why, isn't explained. However, it has already developed that the actor group is seeking to impose drastic restrictions on the employment of allen players, including a 40% quota for any single production, with the exception of permanent companies. This quota rule is already causing complications in the plans for importation of several London shows:

It's indicated that the manage-

have as many helpers as "necessary." League representatives say this is a new degree of "feather-bedding." Another demand figured in the same category is that department heads are to be paid at least a half-week salary for taking out shows, although the work required is frequently only a matter of a few hours.

The union demands "proper santary conditions." This has drawn plenty of managerial wisecracks, but is regarded as reasonable if

WE MEAN BUSINESS!

business is such that if a hit show is closed it might be impossible to reopen it again later, at least with the same boxoffice pace.

the same boxomice pace.

In recent years the League has always backed down finally in its disputes with the stagehands. And two years ago, when negotiations for the present Equity pact broke down, the League was forced into line by the union's proposal to deal individually with the various producers.

Danny Kaye

Continued from page 2; get it in this type of vast basket-ball hall."

Sans Scenery, Etc.

Curtains, tabs, scenery and orch pit are mostly non-existent. At Caird Hall here, comedian had sev-Caird Hall here, comedian had several hundred stubholders behind him as well as nearly 3,000 out front, those at his rear squatting on tiered seats above the platform behind the onstage Ray Martin

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theatre. We really mean business—good business! The curtain is going up in Wilming-

ne curtain is going up in Wilmington on greater theatre profits—for open dates this fall, write Theatre, Room 2502 Nemours Building, Wilmington, Delaware, or call collect W. H. Doerslinger, manager, Wilmington 4-6030. Ask for our free detailed booklet about THE

at no cost to you.

PLAYHOUSE.

PLAYHOUSE

tin outfit. He's accompanied by his manager, Ed Dukoff, his pian-ist, Sammy Prager, and a longtime friend, Phil Goldfarb.

Tour is under the aegis of Brit-ish concert promoter Harold Fledd-ing. In Bristol and Wolverhamp-ton, the stint was presented in as-sociation with the local corpora-tions, these bodies notching up a real profit on a show in their city halls.

halls.

The trek, which teed off in Cardiff June 30, is skedded to end at two one-night stands (four performances) in the Winter Gardens Empress Ballroom at Blackpool, North of England "Coney Island," He may visit Denmark thereafter, tying in a business jaunt with boost for his new film, "Hans Christian Andersen," which of course has strong Danish attraction. Then he'll return to the States. States.

Tees Off Elsewhere

Tees Off Elsewhere

At St. Andrews, world famous golfing mecca on the East Scottish coast near here, Kaye hit the national headlines when the Royal and Ancient Golf Clubhouse refused him entrance because he isn't a member. Although the Old Course belongs to the town of St. Andrews, the club is a private one. John Kinnear, captain of the adjoining New Golf Club of St. Andrews, heard of the performer's predicament and invited him and his party to accept the freedom of his clubhouse for the day. Kaye played the famous Old Course, doing the round in \$2.

There was big indignation here

ing the round in \$2.

There was big indignation here among Scots at refusal of the Clubhouse to give the American comedian hospitality, but Kaye gallantly blew the whole tricky thing over by taking the blame, saying he should have boned up on his knowledge of the procedure beforehand. His phone message from London saying he'd be coming to golf was taken by a waiter. Situation was a natural for gagging later at his Scot concert here. If the victim of the misunderstanding had been Crosby instead of Kaye, it would have given Bob Hope a surefire gag for years.

Today (Tues.) Danny Kaye part-

Today (Tues.) Danny Kaye partnered the former Scottish golf internationalist, J. R. Hosie, against Walker Cup player J. C. Wilson and Sammy Prager at the Carnoustle Championship Course, near Dundee.

near Dundee.

Comedian is well flacked on tour by Dukoff, unit manager Jack Green and, at the London end, by H. C. G. ("Inky") Stevens, chief press agent for promoter Fielding. At many cities on his route cinema exhibs are cashing in on his presence by screening the revived oddie, "Wonder Man," in their halls, and thus vying in friendly spirit with their live-show colleagues.

Entire tour embraces some 30 performances, with an estimated total of 80,000 stubholders.

French Film Leads U. S. In Kansai Area Jap B.O.

In Kansal Area Jap B.O.

Osaka, July 8.

Foreign film boxoffice receipts in the Kansai area of Japan (Osaka, Nagoya, Kobe, Kyoto) for the fourth week of June show the French film, "Sous le Ciel de Parls," leading the field, with six American films following.

"Sous" did \$13,500 in five houses.
"When Daltons Rode" was second with \$12,900 in nine houses. "Fabulous Texas" took \$10,000 in nine houses. "Lorna Doone" equalled "Texan" in only four houses. "Sands of Iwo Jima," playing at only one house, reaped a cool \$10,000. "Streetcar Named Desire," in second runs, did \$3,000 at five houses. "Roseanna McCoy." roadshowing at three houses, did only \$2,200.

'McCoy' Pallid in Tokyo

"RocCoy' Pallid in Tokyo
Tokyo, July 8.
"Roseanna McCoy" (RKO), released here by Dalei, got a cold
reception from usual westernminded Japanese audiences, and
first week of roadshow at Togeki
Theatre saw a loss for the exhibitor. Total b.o. for week was only
\$3,000.

Igloo Inflation

Continued from page 2

places as Anchorage's Bell and Whistle, popular out-of-city-limits spot, figures that four peelers doing separate acts, plus male comic specializing in off-color humor and suggestive songs, is just about right. The gals don't bother with gimmicks like bubbles, fans or birds. They hew to the standard stripper routine of taking 'em off-quick—four or five times a night. night.

night.

Average salary for strippers is \$250 a week. Many are reported getting \$300 to \$350, however, and a few are in the \$500 bracket.

All Alaskan boom towns are strictly union, for musicians, bantenders and waitresses. Scale for the latter two groups is high. Bartenders now get \$20 a day, are bucking for a raise to \$22.50, and all waitresses—nitery and cafeget \$1.30 an hour with guaranteed overtime at time and a half.

Cash on the Line.

Cash on the Line

Cash on the Line

All nightclubs function on the paid admission basis. Ducat to get in is an indelible ink stamp on the wrist, given in exchange for the standard price, a buck. Once you get in, the tab is bound to be high. While drinks are approximately what they are in the States (75c to \$1.25 for highballs), libations are in half-size glasses. Waiters, who serve on a c.o.d. policy, are constantly on hand to bring refills or else.

Most bars feature a gal at an

are constantly on hand to bring refills, or else.

Most bars feature a gal at an organ pumping out sentiment, or an old-fashioned honky-tonk male planist playing Gay '90s stuff,

Farther North, in Fairbanks and Nome, the pubs have strolling duos and trios who make the rounds, offering the Yukon-type hillbilly stuff. Their take is strictly tips.

Reporters in Alaska for the UI preem of "World in His Arms" saw no evidence of culture or longhair stuff. Nearest approach to Stateside-type standard entertainment was a home talent production of "South Pacific," gotten up by a citizen of Anchorage who recruited the cast from permanent residents with a yen to thesp and travel. Troupe traveled beyond the Arctic Circle with the show since their spring opening, and plan a fall tour.

It's Curfey Kids

It's Curfew, Kids

It's Curfew, Kids
All niteries stick strictly to the military's I a.m. curfew for everyone from general and admiral to private and seaman. It's "Time, Gentlemen," for the uniformed at that hour. In city limits, curfew for civilians is 2 a.m. seven nights a week. The out-of-city-limits spots function as long as the customers buy.

Likewise, in fear of losing their costty licenses, all spots, in or out of town, obey the "No Minors" rule.

rule. Much of the military is under 21. Unless they're obviously in the grownup category, they must show ID (Identification) cards immediately upon entry. All over Alaska's boom area, the play sectors are blazing alleys of neon signs. This probably makes for a spectacular sight in the land of the midnight sun, from September through March, when it's dark nearly all the way around the clock.

clock.
It's strictly a symbol these days, however. Because except for a brief time around midnight, the sun is usually brighter than the brightest "Malamute Saloon" sign could ever be.

FUR AGENT

Wholesale furrier seeks represen-tative with contacts for retail fur sales at wholesale prices. Oppor-tunity for BIG side income. Box 79, Yariety, 154 W. 46th St.,

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WILMINGTON, DELAWARE

Literati

Wilkerson Paying Off

Wilkerson Paying Off
Thomas R. Seward's suit against
William Wilkerson, publisher of
the Hollywood Reporter, was continued a second time in L. A. Superior Court, this time until Oct.
28. Plaintiff agreed to the second
continuance after Wilkerson paid
him \$20,000 "without prejudice."
The first continuance was accompanied by a payment of \$15,000
by Wilkerson to Seward. Court
must first rule on a dissolution of
partnership, demanded by Seward.
If the partnership ix dissolved the
court will rule on the amount
sought by the plaintiff, who claims
he owns 38% of the company.

Inside Stuff on Macfadden

Inside Stuff on Macfadden
A sort of "Inside Macfadden"
Gernarr, that is) is the biog by
Mary Macfadden, his first wife,
and Emile Gauvreau, who at one
time edited the late New York
Graphic, evening tabloid founded
by the physical culture exponent.
Book is titled "Dumbbells and
Carrot Strips," derived from the
physical and edible regimen that
Macfadden had laid out for himself. Holt publishing in November.

Inside Publishing

Inside Publishing.

Donald Sheehan, history prof at Columbia U., went into the files of such old line book houses as Henry Holt, Charles Scribner's Sons, Harper & Bros., Dodd, Mead and other houses and tells it all in "This Was Publishing" which the Indiana University Press is bringing out this fall, Charles Scribner, Frank Dodd, George Brett, Joseph Harper, William Appleton, Holt, George Putnam, pioneered the publishing business into its present position of competitiveness with good ethics. position of good ethics.

Griffis' Autobior

Griffis' Autobiog
Stanton Griffis' autobiog, "Lying
In State," due via Doubleday in
late November. Another show biz
book due the same month is "Two
Reels and a Crank," by film pioneer Albert E. Smith in collaboration with ex-film flack Phil Koury.

Frazier on Time

Frazier on Time
George Frazier's "It's About
Time," book about Time magazine,
will be on the Duell, Sloan &
Pearce-Little Brown list for spring,
1953.

Meantime, Frazier is being repped this summer by articles on Rosemary Clooney (American Weekly), Frank Sinatra (Cosmopolitan), Freddy McEvoy (Esquire), N. Y. entertainers (Cue), show tunes (Vogue), and Murray Bay unes (Vogue), and Flace, N. Y. (Holiday).

Bert Bloch, Wife Write 1st Novels

Bert Bloch, Wife Write 1st Novels
Bert Bloch, 20th-Fox's eastern
story editor, and his wife, Edythe
Latham, both have first-novels being published next winter. Bloch's
is titled "Mrs. Hulett," being
published by Doubleday. Although
he has never before written a
novel, the 20th exec is author or
co-author of a number of plays,
best known of which is "Dark Victory."

tory."

Mrs. Bloch's book is titled "The Sounding Brass" and will be issued under the Little, Brown imprint. The Blochs leave for Europe next Tuesday (22) for a five-week vacation.

Menotti In

Menotti In

Gian-Carlo Menotti's "Amahl and
the Night Visitors." originally produced on WNBT, staged by the
N. Y. City Light Opera Co. and
winner of several awards (includling the Peabody), is being published in book form by Whittlesey
House (McGraw-Hill). "Amahl" is
scheduled for NBC-TV reproduction next Xmas. RCA Victor is also
disking it as an album.\

Satchmo's 2-Vol. Autobiog

Satchmo's 2-Vol. Autobiog
Prentice-Hall exce editor Howard E. Goodkind is huddling in Chithis week with Louis Armstrong on "The Satchmo Story" which may be brought out in two volumes. That idea stems from demands from British, French and Belgian publishers who have been keeping parallel pace with P-H on those segments of the mss. which Armstrong has been turning in regularly.

jive talk translates into French but were assured by the foreign rights purchasers that that has been no problem since so much "le jazz hot" patois is a sort of interna-tional language all its own.

tional language all its own.

Ted Friend's Friendly Guldes'
Just returned from a European
holiday with his wife, the former
Broadway p.a. Dorothy Kay, Ted
friend and his family are metoring back to their San Francisco
home base to expand a series of
key city "Ted Friend Friend's
Guides'." Already a bestseller in
Frisco, he has Hollywood, New
York, Boston, Chicago, Nevada
(Las Vegas, Reno, etc.), London, Paris, Rome and other editions in work. Earl Wilson will do
the New York guide book; Bob
(United Press) Musel the London
book; Gene Moskowitz, Paris, etc.
All are 25c. annual editions, updating the local show biz, nitery
and general entertainment scene
for the read-and-run guickle visitor to one or another key city.

Kelley's Kathleen'

Kelley's 'Kathleen'
F. Beverly Kelley, former Ringling Bros.-Barnum & Bailey p.a.
and presently advance man on
"Call Me Madam" tour, is author
of a new book with pictures,
"Kathleen Visits the Fair," published by Little, Brown. Book details events in day of Kelley's
daughter at the Delaware (O.)
County Fair, of which he is president.

County ran, or dent.

Kelley's previous publications, all on the circus, have been "Fun by the Ton," "Circus Holiday" and "Pink Lemonade."

Curly Harris' Book
Robin (Curly) Harris' current
series on "Pillars of the Press,"
running weekly in the N. Y. Sunday Enquirer, may be published in
book form. He is expanding his
profiles of the metropolitan columnists.

Newspaperman Stuff
Harnett T. Kane, longtime friend of the w.k. lonely hearts exponent, has collaborated with Ella Bentley Arthur, her secretary, on "Dear Dorothy Dix: the Story of a Compassionate Woman" for Doubleday in October. Another newspaper story due in September is "A Life im Reuters," by Sir Broderick Pones, vet top exec of the famed London news agenicy.

Cedric Adams, vet Minneapolis Tribune columnist and Twin Cities broadcaster, has authored "Poor Cedric's Almanae," also for Doubleday in October, with foreword by Bob Hope, afterthought by Arthur Godfrey, and 40 cartoon illustrations by Robert Day. And still another newspapergal story is Hedda Hopper's autobiog, "From Under My Hat," currently serialized in Woman's Home Companion.

Holt's Cartoon Books

Holt's Cartoon Books
Hank Ketcham's Post-Hall syndicated "Dennis the Menace" being published in book form by Henry Holt & Co. Another cartoon collection via Holt will be "Collier's Kids," edited by Gurney Williams, cartoon editor of the weekly, who reprises some of the heat kid cartoons. best kid cartoons.

Carson's Hollywood Novel
Robert Carson, who did the
screenplay of "A Star Is Born"
(and won an Oscar for it) has written a Hollywood novel, "The Magic
Lantern," for November publication by Holt. Same house is republishing "The Plot to Overthrow
Christmas," by Norman Corwin,
first produced Xmas Day, 1938, and
published originally in "13 by Corwin" in 1942.

FS&YFall Items
Farrar, Strauss & Young has skedded several tomes covering music, humor and literary fields for fall publication.
Heading the list are "The Life and Times of Li!l Abner" by Althur Cohn, director of the Settlement Music School, Philadelphia, and "The Shores of Life" by Edmund Wilson.

The Satchmo Story" which may be brought out in two volumes. That idea stems from demands from Belgian publishers who have been keeping parallel pace with P-H on the segments of the mss. which Armstrong has been turning in regularly.

Lippincott's Strong Sked Lippincott's Fall catalog will inde "Play Production: Theory & Practice," by Barnard Hewitt, J. F. Practice," by Barnard Hewitt, J. F. Practice, by Barnard Hewitt, J. F. Practice, by Barnard Hewitt, J. F. Practice, but the history of jazz that the French and Lowlands subsidiary publishers (who already have it raislated into French, awaiting the go sign) are urging Prentice—Hall split it up into two volumes. Armstrong is writing his memors in his unique at fresco, lower-case, non-punctuation style, replete with the argot of his profession. Prentice-Hall at first wondered how that brand of New Orleans of the Settlement Music School, Philadelphia, Henry W. Man, Indianapolis, treasment, Music School, Philadelphia, and "The Shores of Life" by Edmund Wilson.

Lippincott's Strong Sked
Lippincott's Strong Sked
Lippincott's Fair Catalog will indee ("Play Production: Theory & Fractice," by Barnard Hewitt, J. F. Practice," by Barnard Hewitt, J. F. Practice, "Warnard Hewitt, J. F. Practice," by Barnard Hewitt, J. F. Practice, "Naria Strong Sked
Lippincott's Strong Sked
Lippincott's Strong Sked
Lippincott's Strong Sked
Lippincott's Muric Play Production: Theory & Fractice," by Barnard Hewitt, J. F. Practice," by Barnard Hewitt, J. F. Practice,

Should Live So Long," an account of special service entertaining of front-line troops by Budd Bankson, continuity director of KNEW, Spokane.

Also set for fall publication are "Worlds of Music," by Cecil Smith, an analysis of the music business by the editor of Musical America mag, and "Story of the Olympic Games," by John Kieran and Arthur Daley.

Jensen-Thorndike Books

Jensen-Thorndike Books
Olive Jensen, former entertainment and later text editor of Life, and Joe Thorndike, ex-me. of the same weekly, have been operating as the Picture Press in the past year and have finished picture book for Ford Motors to commemorate the automotive company's 50th anniversary.

Their book, "Revolt of American Women," dealing with the emancipation of women through the ages, is due via Harcourt Brace in October.

CHATTER

Gilbert Seldes' "Writing for Television" to be published shortly by Doubleday.

Lajos Egril's "Your Key to Successful Writing" due in November under same imprint.

Novelized version of Metro's "The Naked Spur" will be published by Random House.

lished by Random House.

Jesse L. Lasky, Jr.'s novel, "Spindrift," will be reissued this moth in a pocket-size edition.

Chicagoan Albert Halper has edited a "This Is Chicago" anthology for Holt publication next fall.

George Troy, reporter on the Providence Journal, will have his novel, "Headland," published by Bobbs-Merrill next month.

Bob Gilleran, Macfadden Publications promotion director, back in Roosevelt Hospital, N. Y., for fifth trip since breaking a leg last January.

Ezio Pinza's autobiography, "Across Crowded World," due from

trip since breaking a leg last January.

Ezio Pinza's autobiography,
"Across Crowded World," due from
Doubleday in September, as is H.
Allen Smith's "Smith's London
Journal."
Good Housekeeping managing
editor Margaret Cousins has put
together eight short stories into
a "Christmas Garland" for Doubleday this fall.
Christopher Isherwood, whose
Berlin stories were basis for the
play, "I Am A Camera," has article
in July Vogue titled "My Berlin
Friends-Revisited."
Bill Ornstein's piece in Variety'
last anni on Hollywood's need for
writers has been elaborated and
appears as a special feature in the
July issue of Author & Journalist.
Biography of Richard Strauss has
been written by Herbert F. Peyser,
critic and musicologist, especially
for the 1952-53 radio members of
the N.Y. Philharmonic-Symphony
Society.
Fil Giuliano has joined Ziff-

critic and musicologist, especially for the 1952-53 radio members of the N.Y. Philharmonic-Symphony Society.

Fil Giuliano has joined Ziff-Davis as art director of Flying magazine. She was formerly art director of Advertising Agency magazine. The American Printer and Toby Press.

Third "Best Humor Annual," edited by Louis Untermeyer and Ralph E. Shikes, due in October (Holt), including pleees by Ludwig Bemelmans, James Thurber, P. G. Wodehouse, Arthur Kober, S. J. Perelman, Frank Sullivan, et al. Doubleday bringing out all of W. Somerset Maugham's 91 short stories in two de luxe boxed volumes at \$10 (\$12.50 post-publication), and also a new \$6 illustrated edition of Herman Work's best seller, "The Caine Mutiny" (almost 300,000 copies).

In a reshuffling at Look mag last week, Jack Star, formerly assistanticity editor of the Chicago Sun-Times, replaced Ben Wickersham as chief of Look's Chi editorial bureau. Wickersham was shifted to the mag's editorial staff in New York as a department editor.

Hoosier State Press Assn. elected J. H. Nixon, head of the Peru, Ind., Tribune and Wabash Plain Dealer, as president. Other officers are Roy R. Williams, Garrett, vice-president; Ward K. Bartlett, Kentland, secretary, and Henry W. Man, Indianapolis, treasurer.

Leonard Jan Mitchell, head of the famed 14th St. (N. Y.) eatery.

SCULLY'S SCRAPBOOK

Hollywood.

With half of Hollywood's writers pleading for the release of more "originals," I've decided to open more of the files marked, "Withheld for reasons of insecurity," and toss their contents to the lowest bidder. What patriot hides in his safe-deposit vault material that might well save an industry which has thrived on crises for 50 years? Not the one and only Scullywag!

So feast to your fill, kids. It's all yours:

Old Title

New Title

Old Title
"NANNY GETS MY GOAT"

Donald O'Donald goes to work for his old C.O., Col. Hi Filer, now a breeder of Army mules. Instead of paying attention to his work Donald falls in love with the colonel's daughter Lorry, so-called because she was quite big for her age (26).

Donald brought in another complication

Donald brought in another complication. That was Billy, a singing goat. Twice the colonel tried to get rid of Billy by slipping him into a carload of mules which the Army was calling back into service to pull tanks out of the Korean mud.

But the Army inspectors said, "This one smells," and yanked Billy out of the boxcar. "Nobody gets my goat!" cried Donald in high glee. Nobody else laughed, however. Because of this flaw the Army cancelled the whole shipment. This left Col. Flier desperate.

Al Cahoun, a racketeer, received a flock of short-term loans that needed collecting. Among them were several from Col. Flier. He seized the mules, Billy got swooped up in the seizure.

Billy tried to sing his way out, but the racketers have a different version of what singing leads to, so they let him have it. Billy lets them have it, too, and butts some sense into them.

them have it, too, and butts some sense into them.

O'Donald comes to them and pleads for the return of his A-flat Angora. But by now the racketeers figure there is more money in the goat than in the mules. The colonel's daughter Lorry lends O'Donald \$10,000 from her private dowry to buy back his goat, when O'Donald unfolds his plan for foiling the racketeers.

With Billy back in their possession, Donald and Lorry hurry to Hollywood and sell themselves as a package deal. They call themselves "The Singing Capras," and are a great hit in TV on a loanout. This takes all concerned, including the picture studio, out of the red. Lorry's father forgives them. The racketeers go to jail for no discernible reason, Billy mates with a Nublan nanny named Aby (from Abyssinia). The O'Donald babies are raised on goatmilk, while Billy croons them Iullables that sound more like Crosby, strangely, than Capra.

This gets the picture's only laugh, and that comes from a cat that got into the theatre while the doorman was looking up to Gary Cooper. Yogurt-lovers will like this one.

Old Title * "WHY STAY FOR IT"

Old Title

"NEVER ASK THE END"

Seymour Celless, aged 10, a French hypnotist, told Hitler: "When you wake up and I stamp my foot three times, cry, "Treaties verdamt! Attack Russia at dawn!" By the time Hitler realized he had been hypnotized by an infant prodigy, the kid had gone underground and Hitler was fighting from the cellars of Berlin himself.

The war over, Seymour then hypnotized an OSS officer to take him to America. He had seen so many pictures of hoofers emerging from to America. He had seen so many pictures of hoofers emerging from to America. He had seen so many pictures of hoofers emerging from to America. He had seen so many pictures of hoofers emerging from to America. He had seen so many pictures of hoofers emerging from vaudeville, getting all wrapped up in a series of beautiful dames and becoming millionaires that he requested booking over the Gus Sun circuit so that his career might follow formula.

The OSS officer didn't know Gus Sun and vaude had been dead for years. So he opened the act in Little Rock, but it was Little Rosk, Cal., no Little Rock, Ark. The first night 12 people came. Seymour needed 10 for his act, which was an audience-participation routine. The next night only eight came. Seymour had an act but no audience. The third night nobody came. Seymour had an act but no audience. The third night nobody came. Seymour had an act but no audience. To he hypnotized the OSS officer and left him for dead. Then he blew for the Sunset Strip, figuring his manager would not wake up for days on his own momentum, and when he found out where he was, would grab a plane from Palmdale for Washington and plead for reinstatement in OSS, where mistakes like this are most conveniently filed under "Classified. For reasons of security."

Seymour, meanwhile, convinced Herman Hover that he was a little man from Mars and a real novelty for the niteries because he could make customers do very funny things, like imagining a bee was in their clothes so they would strip at much lower prices than demanded by L

Old Title

"KEEP YOUR POWDER DRY"

Alan Lead was saddle-sore and sad. His last steer was heading for the last groundup. He asked Sheriff Low if a desk job was open. "Ah kin read and right," he said.

"Can you spell?"

"No, Ah cain't spell."

"Can't you even spell horse-thief, cattle-rustler, or noose?"

"Ah spell those with a bust in the nose and a six-shooter," said Alan.

"You'll do," said the sheriff, "but don't go spelling no sweet words around my daughter Mona."

"She's Sterling Silver's gal?"

"She's nobody's gal."

"She he Alan caught Sterling and Mona necking, he up and slugged

So when Alan caught Sterling and Mona necking, he up and slugged liver. It was a rough and tumble fight, and then Silver went that-

Alan realized he should have pursued him, but he was saddle-sore and didn't do it. Mona Low put him down as a coward. So did Silver. Silver came back and taunted Alan to pursue him. Lead shot the old Sterling bloc dead. Then he walked over and pulled out a wallet from Silver's carcass. "I knew it," he said to Mona and her Pappy. "He swindled you all out of your land. He was working for the railroad."

'No!" cried Sheriff Low.

Mona wept on Alan's shoulder.
"Let's ride over to the county seat and expose this corruption,"

Mona wept on man's substitute.

"Let's ride over to the county seat and expose this corruption," said the sheriff.

Alan said he's rather walk. "I'm saddle-sore, ah told you."

Mona furtively gave him her compact and smiled shyly.

"You'll get wind-burned without makeup," Alan protested.

"You need it more," she said. "Take it or you'll get impetago."

"What's that?" demanded Sheriff Law.

Mona looked away from it all. She blushed, but didn't answer.

Alan took the powder and disappeared for a while. When he came back he was smiling. "Okay," he said, "let's ride to the county seat. Maybe some talcum powder would help the county seat, too."

They all laughed at his play on words. As he mounted his paint horse, Alan found sand in the saddle.

"Sabotage," he said.

He brushed it off and the three rode off toward the setting sun. But Lead, was riding side-saddle: He was still not taking chances.

This would make a nice picture for people who like sunsets.

Broadway

Jules Levey planed to the Coast over the weekend on pic and TV deals.

deals.
Shirley Rich, Metro talent scout, will be married in the fall to Lewis Krohn, a stockbroker.
Milton Berle, after vacationing in Europe several weeks, returned yesterday. (Tues.) on the United States.

yesterday. (Tues.) on the United States.

Darvas & Julia out of the Latin Quarter show for three nights because of the latter's illness, but back this week.

Hy Faine, national exec secretary of American Guild of Musical Artists (AGMA), leaving Saturday (19) for several weeks' visit to Israel, Mary Livingstone (Mrs. Jack Benny) in from Europe Sunday (13) on the Queen Elizabeth, accompanied by her daughter, Joan.

Butt Robbins, of National Screen Service, named chairman of Young Men's Division of pic industry's Joint Defense Appeal: campaign.

While Cleo and Carl Brisson are vacationing in Copenhagen, the Danish prime minister is occupying their Central Park South penthouse in N. Y.

Hugo Stramer, RKO manager for Colombia, currently vacationing here and leaves shortly for a visit to Canada along with his wife and children.

Bernardo Glucksmann, RKO distrib in Uruguay, here for huddles with foreign chief Phil Reisman, Latin-American division manager Ned Clarke and other RKO execs.

Lou (Latin Quarter) Walters to Lake Tahoe to o.o. his operation there. Back in 10 days to ready for the advent of Martha Raye's preem at his Broadway spot, to be followed by Sophie Tucker.

Joan Crawford, Gloria Grahame, Jack Palance and producer Joseph Kaufman due in town early in August to help bally Kaufman's RKO release, "Sudden Fear," which opens at Loew's State, Aug. 7.

Annual Lambs Club "Wash," which takes place Aug. 10 at the Percy Williams Home, East Islip, L. I., will have Mickey Alpert, Bot Christenberry, Hy Gardner, Julian Noa and Elliott Nugent as Collies.

David A. Lipton, Universal adpub veepe, in from the Coast Monday (14) for two weeks of confabs with homeoffice execs on promotion plans for U-1 pix to be released through August, September. and October.

Bill Danziger, film industry ver tertained by National Foundation Foundation For Infantile Paralysis for fourth year, started national tour July 15 to hypo March of Dimes theatre cooperation for coming Januard Ver. First half of 1952 shows polio incidence topping recor

San Diego

By Donald Freeman

"Suds in Your" playing at the
Coronado Playhouse.

Lawrence Welk booked for onenighter at Mission Beach Ballroom.
Jerry Wald, RKO producer, in
town to see Groucho Marx in "Time
for Elizabeth" at La Jolla Playhouse.

La Contessa's "Black Angel"
fantasy latest lure at the Hollywood Theatre, this town's peeler
house.

wood Theatre, this town's peeler house.

Eva Gabor has been signed to star in a new play, Robert Smith's "Strike a Match," at La Jolla Playhouse beginning Aug. 19.

San Diego summer symphony series opens Tuesday (22) with Grant Johannesen, planist, as soloist. Fabien Sevitsky directs.

"Student Prince" opens this week as the Star-Light Opens this week as the Star-Light Opens second offering of the season in Balboa Park Bowl. "Show Boat" closed Sunday (13).

after more than 25 years with the

Johnny Harrises (Donna Atwood) home for a few days en route to Atlantic City after three months in California.

Andy Chakeras expects to open his new Horizon Supper Club at Greater Pittsburgh Airport by first of August.

of August.
Nancy Chaffee (Mrs. Ralph Kiner) doing some TV shots this sumer on Florence Sando's "Ask the Girls" program.

Girls" program.

Ted Goldsmith in town beating the drums for "Porgy and Bess," which opens two-week stand at Nixon Tuesday (22).

Dallas Bill Barker

Dale Evans skied from Coast for a four-day hometown visit.

KGKO, new radio outlet, due in days for 24-hour daily airings. Civic Playhouse doing a 10-light with Noel Coward's "Hay ever." night

Variety Club's annual Turtle Derby due Sept. 6 in State Fair Ice Arena. Marge & Gower Champion vis-ited Dallas-Fort Worth area during

ited Dallas-Fort Worth area during Texas tour.
State Fair Musicals offering "Student Prince," with "Carousel" due Monday (21).
Paul Short, Texas COMPO exe director, bedded temporarily at Baylor Hospital.
Dallas Theatre, uptown luxury filmer, closed for conversion to retail store space.
Don Grimes orch opening six frames Monday (21) in Baker Hotel's Mural Room.
First live TV net shows glued an estimated half-million viewers to 17,000 TV sets in Dallas-Fort Worth sector last week.

Paris

Myriam Brit to Rome for a pic chore.

Jean Renoir back in town after finishing "The Golden Coach" in

finishing "The Golden Coach" in Italy.

Muriel Gaines moving from the Mars Club to Spivy's East Side for her chirp stint.

Maurice Bessy, editor of Cinemonde, off to Rome for a looksee at the film situation.

Erwin Piscator will stage an adaption of Tolstoi's "War and Peace" for the Theatre National Populaire here next March.

Pete Kameron o.o.ing the Gallic clef circuit for Stateside material.

Elsa Schiaparelli doing the costumes for the John Huston pic, "Moulin Rouge."

Three-dimension pic program running at the Broadway Theatre here. Pix are the shorts that created attention at the recent Great Britain fest. Glasses are used for the illusion.

Fernandel signing with Jacques Bar to do two films. First will be a Franco-Italian coproduction and second will be a French-English version pic, with part of it to be shot in NY.

Portland, Ore.

By Ray Feves Bill Tipton's Trio in at the

Tropics.

Hoosier Hot Shots will headline a 10-act show at the Armory July 18-19.

Tropics.

Hoosier Hot Shots will headline a 10-act show at the Armory July 18-19.

Frankle Carle orch inked into Jantzen Beach Ballroom for one-niter late this month.

Guy Cherney, Sheppard Bros. and Loretta Miller opened at Clover Club Monday (14).

"Song of Norway" set to kick off '52-53 legit season here July 22 at the Auditorium for one week.

Jat Herrod's "Manhattan Cocktall Revue" held for a second week at Amato's Supper Club. Arthur Lee Simpkins follows.

Portland Symphonic Choir's "Naughty Marietta" drawing big. This is their first outdoor adventure, with four musicals set.

London

Moe Rotman, foreign chief of Edward Small Productions, joined Small in Paris.

Small in Paris.
Phil Maurice, general manager of Consolidated Theatres of Montreal, eyeing the London legit scene.
Frank J. Comerford appointed secretary of Variety Artists Federation, with R. W. Swinson as assistant.

sistant.

sistant.

Edward Kingsley planed back to New York after concluding a deal for distribution of three British pix in the U.S.

Julie Wilson has been held over for a third week at the Bagatelle, and returns to the States immediately after the engagement.

and returns to the States Indicated attely after the engagement.

Guy Mitchell, who opens at the Palladium next Monday (21), will star in BBC's "Saturday Night at the Palladium" program the following Saturday.

After a serious, protracted illness, Basil Radford returns to the air next week with his partner, Naunton Wayne, in new series, "Rogues Gallery."

Danny Kaye planing to Denmark next Monday (21) and will visit Odensa, birthplace of Hans Christian Andersen, from where he'll make a recording and broadcast.

He'll leave for Paris July 24.

Hans Nieter flew to Zurich last week to resume preparatory work.

Hans Nieter flew to Zurich last week to resume preparatory work on "River of Destiny," factual tale of international cooperation along the 1,000 miles of the Rhine, which he is to lens in Technicolor.

Vienna

By Emil W. Maass

Schoenbrunn Film bought Mar-tin Costa's musical comedy, "Flacre Milli."

Milli."

Austrian planist Paul Badura-Skoda inked for a 30-week concert tour of U. S. starting in October.

Bregenz music festival will offer Moliere's comedy, "Misanthrope," directed by Kurt Horwitz of Zwick.

tour of U. S. starting in October.
Bregenz music festival will offer Moliere's comedy, "Misanthrope," directed by Kurt Horwitz of Zurich.

Austrian composers' association filled protests against overwhelming foreign music programs on local radio stations.

Hubert Marischka founded own film company. Will produce musical, "Rose of Woerther Lake," which he and Rudolf Oesterreicher scripted.

Stuart Green, chief of American-sponsored Red-White-Red network, vacationing in Syracuse, N. Y. Robert M. S. Macdonald now in charge of offices here.

Berlin

By Hans Hohn

Best pic choice in July by Protestant Film Guild of Germany is Par's "Mating Season."

American duo, Robert Brink (violin) and Daniel Pinkham (cembell)

violin) and Daniel Pinkham (cem-galo), giving concert at Amerika aus. Rodolfo Loewenthal established

a film production company here. First pic will be directed by Steve Sekely

Sekely.
"Berliner Morgenpost," city's most popular paper before 1933, reported to be published soon by Ulistein.

Ullstein.
U.S. plx running at preem houses include "Two Flags West." "House on 92nd Street," "Here Comes the Groom," "To Please a Lady" and "Lady and the Bandit."

Bohme and Pedro's rhumba into Breezy Point, Minn.

Softic dancer June March into Curly's for second local engagement within six months, previous one having been at Red-Feather.

Minnesota Federal cabaret tax collections from niteries for June were \$60,000 compared to \$57,000 for the corresponding 1951 month.

Annual contest to select state's representative in Miss America competition at Atlantic City scheduled for Excelsior Amusement Park Aug. 10.

Roy King and his Komi-Kings, fixtures at the Magle Bar, vacationing for fortnight with Jim & Ardis Wells and their Dakota Roundup Gang pinchhitting.

Miami Beach

Highli Deach

By Larry Solloway

Helen Forrest into Nautilus

Hotel's Driftwood Room.

Harry Richman goes into Five

O'Clook Gub beginning tomorrow

(Thurs.) for first shows while Martha Raye doubles at Cameo Playhouse in "Annie Get. Your Gun."

Casablanca and Sherry Frontenac Hotels settled differences with

AFM local here, which means Monica Boyar returns to Club Morocco
and Sammy Walsh plays. Frontenac's Pompadour.

House Reviews

= Continued from page 119 =

Caird Hall, Dundee

Caird Hall, Dundee
establishing a link with each—and all through bold informality—and making the most self-conscious among 'em forget their dourest inhibitions' with his crazlest pieces of gibberish.

Highlight is when Kaye moves easily to the front of the stage, relaxes, sits down, dangles his legs over the apron, announces he's tired, asks for a cigaret, borrows a lighter from a femme member of the audience, and then talks about anything and everything. After five minutes of this philosophical conversation from the front of the stage, he stands up and proceeds to exuberant business again, and there and then he resumes his socko clowning.

He offers his old favorites, of course — "Little White Duck," 'Minnie the Moocher," 'Ballin' the Jack' and others. Then he strikes a Scottish note, pays sterling tribute to Sir Harry Lauder, talks eulogistically about the beauties of Scotland. He hits a local patriotic note by singing Lauder's "Juist a Wee Deoch and Doruis," Will Fyffe's "I Belong to Glasgow" and, sotto voce, "Well Ye No' Come Back Again," He snaps audience out of this saddened mood by suddenly bursting into tears himself, causing laffs from every aisle.

Comedian, for whom Sammy Prager handles the livories in accomplished, friendly fashion, taking on at times the role of feed, finishes with "Candy Kisses." He bows off with great artistry to solid, prolonged mitting, standing on-stage for orch to strike up "God Save the Queen."

Apollo, N. Y.

Ella Fitzgerald, Gene Ammons
Orch (12), Leonard & Leonard,
Four Diamonds, Leslie Uggans,
Freddie & Flo; "Thief of Damascus" (Col).

Strike ankoh," at La Jolan Play, Robert Smith", Strike ankoh," at La Jolan Play, Indian Service, Grant Smith, and La Johannesen, planist, as solicit. Sahen Sevitex, Greece, the Shot-Robert Smith Sevitex, Greece, the Shot-Robert Smith Smith Beason in Babbos Park Bowl. "Show-Boat" Closed Smith Sare Sevitex, Greece, and Freign of the season in Babbos Park Bowl. "Show-Boat" Closed Smith Sare Single Smith Sare Smith Sare Single Smith Sare Smit

Bruce W. Odlums divorced.
Marie Wilson to Fort Lee, Va.
Hal Wallis bedded with a sore
throat.

Lou Levene to Honolulu on va-Jesse L. Lasky home from the

cation,
Jesse L. Lasky home from the hospital.
Peggy Converse to La Jolla on vacation.
Danny Kaye leaves for Denmark next Monday.
Vic. Damone left for Ft. Sam Houston, Tex.
Rod Cameron to Calgary for the amual Stampede.
Crane Wilbur to Oregon for a month of fishing.
Dorothy Lamour recovering from ptomaine poisoning.
Harold Wirthwein to Denver on Monogram business,
Champ Butler, singer, suffered head cuts in an auto-crash.
Gordon MacRae returned from his father's suneral in N. Y.
Nina Foch to Mexico City to join Metro's "Sombrero" troupe.
William Selwyn slipped in his bathroom and broke an ankle.
Kirk Douglas cited as the best dramatic actor seen in Israel in 1951.
Benny Fields and Blossom

1951.

Benny Fields and Blossom
Seeley in town for recording ses-

Gene Autry planed to Nampa, Idaho, for the Snake River Stam-

ede. Hal Elias returned to his Metro esk after honeymooning in desk after Hawaii.

Hai Elias returned to his Metro desk after honeymooning in Hawaii.

Anna Maria Alberghetti goes to Italy for a vacation early next month.

Gary Cooper on his way to Samoa to appear in "Return to Paradise."

Marks Levine and Marvin McDonald in town to look over the concert field.

Charlton Heston injured in a powder explosion on location at Kanab, Utah.

F. Hugh Herbert passed the crisis but must remain hospitalized another month.

Fred Matsuo in town to round up talent for the McKinley Auditorium, Honolulu.

Nina Foch and Walter Hampden to Mexico City to join Metro's "Sombrero" troupe.

Roy Rogers and Dale Evans will be grand marshals for the Shriners' charity football game in the Collseum.

Mrs. Lester Cole won a divorce.

Mayor Bowron handed Charles P. Skouras a certificate of merit for his contribution to civil defense.

Atlantic City

Atlantic City

By Joe W. Walker

"Ice Capades" into Convention
Hall Friday (18).

Myron Cohen into Paul D'Amato's 500 Club (12).

Tony Canzoneri and Lou Nelson
featured at Club 15.
Blackburn Twins and Pam Cavan into Ritz Tavern.
Dagmar into Steel Pier vaude
(13) with Billy May orch in Marine Ballroom.

Al Owen, WMID disk jockey, to emcee "Miss New Jersey" contest Saturday (19) in Senior High School aud.

Johnny Matthews, Philly hotelman, has taken over Rugby Hall, suburban Northfield night spot, and plans refurbishing job.

Curley Lazar, Jack Kauffman and Bernie Efros new owners of Jules and Sonny Friedberg's Musical Bar, with planist Hal De Cicco retained.

Hollywood

OBITUARIES

FORREST C. HARING
Forrest C. Haring, 49, business manager of the new Philadelphia Playhouse, Philly, died July 10 in that city. He was stricken with a cerebral hemorrhage while attending a meeting of the Executive Assn. of Philadelphia.
Haring, who had taken over the Playhouse post in June, had run the John Drew Theatre, East Hampton, L.I., for 25 years and had been general manager; for the late Dwight Deere Wiman. Before joining the Wiman producing org, Haring had been associated with Tony Sarg's marionette troupe. He was a lecturer in dramatic arts at Columbia U., where he specialized on the business end of theatrical production work.

Among the shows he managed were "The Little Show," "The Vinegar Tree," "Gay Divorcee," "She Loves Me Not," "On Your Toes," "Babes In Arms," "On Borrowed Time," "I Married An Angel," "Old Acquaintance," "By Jupiter" and "Street Scene."

Surviving are his wife, his parents and a son.

ents and a son.

NOEL G. BARROW

Noel Gaskin Barrow, 59, secretary of Famous Players (Canadian) and one of the original directors of the company, died July 9 in Toronto. He was a pioneer in Canada's film industry.

Born in the British West Indies, Barrow entered the film business in 1916 when he came to New York as auditor for Pathe Freres. Two years later, he went to Toronto as secretary of Canadian Paramount Corp., forerunnef of Famous Players (Canadian). He remained with Famous when the prexy, N. L. Nathanson, and the entire directorate resigned over the issue as to whether the company was to be controlled by Canadian or American interests. He subsequently be-

KENNETH G. FARNSWORTH

KENNETH G. FARNSWORTH

Kenneth G. Farnsworth, 51, TV
producer, died July 11 in Pittsburgh. He did radio production
work for old Blue Network and in
1941 had charge of retail accounts
and aired a daily shopping news
program. Subsequently, he became:
sales manager of WJZ-TV, N.Y.,
and then switched to WABD, DuMont's New York flagship, as sales
manager. After operating his own
TV consulting service for a time,
he went to Pittsburgh last year to
produce "Happy's Party" at the
DuMont station there.
Farnsworth began his show biz
career as a sideman in radio orchs.
He later became an announcer and
script writer.

His wife survives.

GLENN SCHMIDT

Glenn Schmidt, 35, nitery operator in Newport, Ky., died July 14 in Jewish Hospital, Cincinnati, ator in Newport, Ky., died July 14 in Jewish Hospital, Cincinnati, where he had been a cancer patient since June 14. He became fil after a holdup May 29 at Glenn Schmidt. Playtorium in which his brother, Robert, killed one of six bandits. In 1937, he became the country's youngest bigtime nightclub manager at Beverly Hills Country Club, opened by his father, Pete. Later he managed Glenn Rendezvous. In addition to his father and brother, he is survived by his wife, mother, a son and two daughters.

DOLLY SPENCER

DOLLY SPENCER

Dolly Spencer (Mrs. Edith Spencer Hetterick), 72, retired legit and radio actress, July 10 in New York. Miss Spencer originated the character of Aunt Jenny in the radio series, "Real Life Stories."

She played the role for 14 years. She also appeared in several stock and legit productions.

She was the widow of Frank J.

In loving memory of my husband

JACK (Ibee) PULASKI

1883-1948

Lii

chains.

Survived by wife and two

HANS BARTSCH.

Hans Bartsch, 68, play agent and legit producer, died July 10 m Bullsville, N.Y. He repped Euro-pean authors and composers for production of their works in U.S. pix and legit.

pix and legit.

Bartsch came to New York from Germany in 1907 to handle the first U.S. production of Franz Lehar's "The Merry Widow." He also was associated with the production of "Madame X." Other works which he handled were "The Guardsman," "The Waitz Dream." "The Chocolate Soldier" and "Maytime." Among his clients were Oscar Straus, Sam H. Harris, Henry W. Savage, Al H. Woods, Ferenc Molnar and Crosby Gaige. For the past five years Bartsch had been associated with John W. Rumsey, prez of the American Play Co.

Surwiving are his wife, former

Surviving are his wife, former actress Irene Palatsy, and a sister.

GORDON HOLLINGSHEAD

GORDON HOLLINGSHEAD
Gordon Hollingshead, 60, head of Warner Bros.' short subjects department, died July 8 in Balboa, Cal. Hollingshead joined WB in 1925, becoming short subjects production chief in 1938. He had won 12 Academy Awards for his short subjects and had been nominated for the citation 36 times.

Hollingshead started his pic carcer as an actor in 1914 at the old Thanhouser Studio, New Rochelle, N. Y., and went to Hollywood after the first World War. He worked for WB as an assistant director on such films as "Don Juan," Moby Dick" and "When a Man Loves." He also worked on "The Jazz Singer" and several other early WB sound pix.
Surviving are his wife, two daughters and a stepson.

DUNCAN McM. BALDWIN

came director of around a dozen Hetterick, actor-director, who died FPC subsidiaries and affiliate three years ago.

M. N. ZATKOVICH (PAULSON)

M. N. ZATKOVICH (PAULSON)
Myron Nicholas Zatkovich (Paulson), 62, former legit actor, died of a heart attack July 1 in Washington. He had played in stock and on the road and had appeared on Broadway in "Women Go On Forever." He also played in the London production of. "The Show Off." Surviving are his wife, former legit actress Florence Joyce, a brother and a sister.

legit actress Floren brother and a sister.

WARNER C. WILLIAMS

Warner C. Williams, 71, musician, died July 1 in Indianapolis. Before World War I he operated a music publishing business and was a noted music arranger. He had been associated with Will B. Morrison and J. Russell Robinson in music arrangements

Two daughters survive.

AL WAGER

Al Wager, 50, theatrical booking gent, died July 6 in Hollywood fter an attack of coronary throm-

In addition to booking vaude, he produced the annual Los Angeles police show.

Laura S. Moses, 86, who for many years was organist in Phil Spitalny's orch, died July 9 in Massillon, O.

Cissie Langley, legit actress, died in Mansfield, England, June 29. She appeared in stock, later doing drama sketches in music-halls.

Earl Herndon, 44, v.p. and general manager of Affiliated Theatres, Indianapolis, died there July 11. Wife and son survive.

Mother; 69, of Bernie Golden, of the Gale Agency's one-nite de-partment, died July 6 in New York.

Clara Lang, lyric soprano, died July 14 in Philadelphia. She had appeared with the San Carlo Opera Co.

Abe Glatt, 59, musicians' agent, died in Chicago July 13, Survived by a son.

Father, 82, of Mark Barron, sociated Press drama critic, died July 14 in Waco, Tex.

Father, 56, of VARIETY staffer Hy Hollinger (Holl), died July 12 in New York.

MARRIAGES

Dee Woodward to Al Goering, Chicago, July 3. She's a WBBM staffer there; he's orch arranger at same station.

Rhonda Fleming to Dr. Lewis V. Morrill, Kanab, Utah, July 12. Bride is film star.

Hope McKenzie to Terry Hunt, Las Vegas, July 6. She's an actress; he's physical instructor to film stars. Hope Mcheniae C. Las Vegas, July 6. She's an actress; he's physical instructor to film stars.

Toni Carroll to David L. Wolper, Hollywood, July 11. She's an actrosc

Allen Carol Boynton to Nelson C. Pike, June 28, Waukesha, Wis, Bride is staffer of WISN, Mil-

waukee.

Nina Bara to Bob Sheldon, Los
Angeles, July 10. She's a TV actress; he's a TV director.

'TV Format'

Continued from page 1 =

pathy toward Eisenhower in the face of what obviously came across the cameras as "machine tactics" and a "rigged" convention roster. Supplementing these telegrams

Supplementing these telegrams were an avalanche of protests over the pre-convention banning of TV cameras from the vital credentials committee hearings.

That TV, once having won its flat in gaining access to the Georgia-Louisiana-Texas hearings which started the Eisenhower steamstarted the Eisenhower steam-roller, came up with an endless succession of repetitious gab, is something which now finds the TV

succession of repetitious gab, is something which now finds the TV webs scratching their collective heads in puzzlement and wondering if, at best, theirs was not a dubious. "programming" victory.

In their desire to outwit, outmeneuver, out-TV, outsmart the competition, the video networks settled for everything in sightgood, bad or indifferent. Far from being a case of the GOP convention gearing itself to a TV format, TV instead trained its multiple cameras on a long-existing convention formula, taking the dull with the considerably fewer moments of excitement and showmanship.

That it wasn't exactly what the sponsor doctors prescribed in translating some \$7,000,000 worth of Westinghouse -Philco -Admiral sponsorship coin into a fabulous audience payoff, is reflected in the disappointment of network brass over rating returns. CBS, taking a "something's gotta be done" stance, points to the fact that the TV sets in use for the "I Love Lucy" Monday night series (now off the summer) far exceeded the interest manifest in the Chi hoopla.

Fault Lies Within And far from blaming it on an apathetic American audience, the GORDON HOLLINGSHEAD
Gordom Hollingshead, 60, head
of Warner Bros.' short subjects and field July 8 in Balbon,
Interest training short subjects produced the annual Los Angeles
of Warner Bros.' short subjects and field July 8 in Pollingshead Joined
WB Interest and a sile of a blood clot
of the citation 36 times.

Dolly Jordan 65, former vaude
direction chiefs and ab been nominated
for the citation 36 times.

Hollingshead Joined
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J. T. "Butch" Woodruft, 50, asseciated with Flood Lewis Produce
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violinist and former director of the Boston Symphony Orchestra.

Dr. Adrustin Frigon, 64, director of planning and research for the Canadian Broadcasting Corp., died July 9 at a mountain resort near Montreal.

Of the Democrats, they're now questioning the wisdom of blanket-ing the nation with a chapter-and-verse recital of tiresome, time-consuming gab, such as an endless procession of tedious seconding speeches, at the expense of non-convention entertainment process.

grams.

It's conceded by many that the total outlay to the webs could be whittled down considerably, and at the same time rendering a service to the viewing audience, by retain-ing much of the regular program-ming (or having standby entertain-ment fare, such as NBC's Bob Hope), to supplement the conven-

Hope), to supplement the convention proceedings, thereby eliminating tiresome TV hours.

What contributions the Dems will make toward gearing their convention to TV remains to be seen. Ken Fry, radio-TV director of the National Democratic Committee, and Leonard Reinsch, consultant to the Dems (and one of the more astute among American broadcasters in appreciation of showmanship values) closeted themselves throughout the GOP meet in a Conrad Hilton Hotel suite as they monitored all the TV webs. That they'll gain from the GOP mistakes is a foregone conclusion. clusion.
But it's more than merely iron-

ing out bugs. End result of last week's initial TV venture into grandiose politicking may well call week's initial TV venture into grandiose politicking may well call for a complete change in convention procedure—to achieve a TV format at once dramatic, enlightening and with a minimum of becadem boredom.

Cleffers War

Continued from page 1 the sustained performance cate-

the sustained performance category.

Charges have also been made that the plan will operate in favor of some top-bracketd writers who received high ratings under the pre-1950 distribution system via "politics" rather than performances. While some of the lower classifications will also profit, it's alleged that the top brackets stand to gain more by the cushioning machinery.

Some writers are bitter towards the so-called retreat engineered by

Some writers are bitter towards the so-called retreat engineered by the classifications committee in coming up with the new plan. They contend that any amendments should have been made in the di-

should have been made in the direction of greater accent on performances. Instead, they see a return back to the concept of availability which has been discarded for the past two years.

It's expected that today's (Wed.) meeting of writers in New York, when the plan will be outlined by Stanley Adams, chairman of the classifications committee, will be met with a warning of legal action against the plan. With the payoff system set for October launching, some dissident eleffers have threatened to take their claims into court' ened to take their claims into court where they will ask for an injunc-

BIRTHS

Mr. and Mrs. Richard Todd, son, London, June 30. He's film actor; she's the former Kitty Grant-Bogle, Scot actress.

Mr. and Mrs. Robert Peyton, laughter, Hollywood, July 4. Father is an actor.

Mr. and Mrs. Jay Alan Shapiro, daughter, July 7, New York, Mother is musicomedy actress Bev-

New Acts

z Continued from page 11\$ z

from the basic somersaults to a rousing two-man-passing somersault for a climax.

somersault for a climax.

Gals in outfit are attractive and spark all setups with their vivacious activity. A comedy note is added by a male member who is quick with a flip despite short stature and hefty girth.

Act has double value. From the group of seven, one male and two femmes team up as Los Adriannes and score in early part of show with some nifty acro-juggling that draws plaudits.

Company is a cinch for any large

Company is a cinch for any large room where the accent is on the visual and for the flashier, va-riety-type TV productions. Newt.

FOUR DIAMONDS Songs 10 Mins Apollo, N. Y.

Four Diamonds, winners of a re-cent "Amateur Night" contest in this theatre, are a young Negro vocal combo with lots of promise. Crew consists of three singers with one on guitar and generate an excellent sound. All of them, inci-dentally, look under 20 years old.

dentally, look under 20 years old.

Standout of the team is the tenor who has a plaintively evocative voice and qualifies as a new sound entry. The bass is also excellent and the entire crew blends with strong ear impact. Lads hit on such tunes as "Happy Am I," "Two Loves Have I" and "Bee I Bumble," latter being standout. Their encore number, a slow ballad, should be scrapped in favor of an upbeat item.

ORLANDO DE LA ROSA (5)
Song-Dance
12 Mins.
Palace, N. Y.

The Orlando de la Rosa Quintet, a Latin import, are a well-drilled song-and-dance combination. They are nicely garbed, have a good song catalog and punctuate their numbers with Latin terp movements.

ments.

Most of the act is devoted to production. The routines are precise and studied. Some of the spontaneity is lost in that process, but they maintain interest. Two couples do the song and dance work while the fifth member is at the piano. Catalog is comprised mainly of Latin pops. These are well arranged and come over neatly. They're okay for the Latin cafe theatre trade.

Jose.

CHRISTINA PALMER Songs 12 Mins.

Bellevue Casino, Montreal This is Christina Palmer's initial try at the Bellevue and gal evidences plenty of song savvy as she takes the major vocal chores in the big "Madame Butterfly" production with ease.

duction with ease.

Of medium height, brunet and neatly assembled, Miss Palmer has a voice that easily fills this large room and gets attention in all songs. Piping is on the operatic line and shows best when she teams up with baritone Charles Danford in the "Butterfiy" sequence. Added experience and a chance to work solo spots should enhance show value of this talented newcomer. Newt.

EVE WALKER



Miss PATTI PAGE

Tuesdays and Thursdays, 7:45-8:00 P.M., EDST

CBS-TV

for

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Hollywood Publicity
BOB WEISS

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STAGE

FIRST NETWORK FOR TELEFILMS

More Assurance, Polish, Flavor Mark TV Webs' Coverage of Déms

By FLORENCE S. LOWE.

By FLORENCE S. LOWE.

Chicago, July 22.

If television came of age during the GOP convention, it shows signs of reaching full maturity during the current Demmy political show. With the networks and the Democratic National Committee profiting by errors of the initial political gabtest of '52, video covered the opening session with added assurance and polish.

Effect of the newly-installed center floor camera was immediately apparent in the sharper, cleaner closewps of plafform speakers. This, undoubtedly, is a major contribution to better television, permitting not only better closeups, but less background diversions. The busy, bustling effect of figures constantly moving in and out of the screen is now gone. There's still activity behind the central speaker, but instead of diverting, it has been toned down to a point where it adds an authentic touch to an otherwise static image.

The background is put out of focus by head-on shots with Zoomar lens, rather than often copping major attention, as was inevitable with side view cameras. Proof of the video pudding is the fact that during the initial quarter-hour of the opening session, the pair of head-on cameras accounted for over 12 minutes of screen time.

Astute Demmies showed results of lessons they had learned from

Astute Demmies showed results of lessons they had learned from casing the competition by developing a better physical layout.

The main platform in the Amphibatte, meripously, aluttered with

theatre, previously cluttered with over abundance of chairs and (Continued on page 55)

Vera Lynn's British-Made 'Wiederseh'n' Sets U. S. Bestseller Precedent

Bestseller Precedent

London, July 22.

Setting something of a precedent, a British vocalist, recording on a British-made disk, has reached a top position on the American hit lists. The artist, Vera Lynn, was presented with a gold platter of "Auf Wiederseh'n, Sweetheart" by E. R. Lewis, managing director of the British Decca company.

The disk, which is released in the U.S. on the London label, is reported to have sold more than 500,000 copies in America and upward of 200,000 in Britain, resulting in a dollar income for the company of some \$200,000. Approximately 80% of the records sold in the U.S. were pressed at Decca's London works and were shipped on a speculative basis to the U.S.

The only other British disk to reach a No. I spot in America was Anton Karas' recording of "The Third Man Theme."

In sheet music "Auf Wiedersseh'n, Sweetheart" is currently Britain's top bestseller. It is published here by Peter Maurice.

Third of a Nation

Third of a Nation
Almost one-third of the nation's total population, or
50,930,000 people, saw at
least part of the Republican
National Convention on television, according to preliminary reports of the American
Research Bureau. Part or all
of the convention was also
tuned in by 14,980,000 homes.
ARB figure is below advance
estimates that 70,000,000 people would witness the GOP
conclave on TV. Research outfit reported that General
Douglas MacArthur's keynote
speech was seen by 21,370,000 viewers.

Reissues or TV? Bank Snarled On **Takeover Policy**

Lack of a policy decision by Bank of America headquarters in Los Angeles on whether to take the reissue or TV route to salvage its loans in some 30 indie pix has stymied action in either direction. Except for some legal maneuvers, bank hasn't progressed from the point where it repossessed the pix two years ago.

Only about 13 of the films are

point where it repossessed the plx two years ago.
Only about 13 of the films are free for deals with either reissue or TV distribs. Most important of them, the nine made by Enterprise Productions, are tied up in a lawstate productions, are tied up in a lawstate production, are tied up in a lawstate production, are tied up in a lawstate production, are tied up in a lawstate production are hamstrung via an action instituted by Universal against the bank.

B. of A. has an office in New York, headed by Tom Walker, charged with responsibility for trying to get whatever coin it can out of the films. Lack of decision on the TV vs. reissue point has held up Walker in the domestic field, but he is understood moving ahead on plans to try to peddle them abroad. Reportedly, Al Lowe, former forzigo chief for United Artists, has been offered the overseas (Continued on page 63)

GERTIE'S NEW ROLE AS

FINANCE PROD.

Television's first actual celluloid network was officially launched this week with the incorporation

network was officially launched this week with the incorporation by Tom O'Neil, Mutual's "boss man" and head of the Yankee Network and WOR, N. Y., of General Telecasting System, Inc. New GTS network will comprise WOR and a number of other indie TV stations-around the country, which will jointly finance production of a series of half-hour vidfilm shows and share in their profits.

The celluloid network idea has long been talked of in the trade and several big-spending advertisers have already moved in that direction by spotting TV film shows on whatever stations they themselves desire and in time slots of their own choosing. O'Neil's setup, however, will be the first to involve stations in the plan. While creation of GTS was only started this week with official incorporation in Delaware, industry exees are predicting that it could form the basis of the fifth major TV network.

While it has not been disclosed

their own choosing. O'Neil's sethowever, will be the first to love stations in the plan. While ation of GTS was only started is week with official incorporation in Delaware, industry exects predicting that it could form basis of the fifth major TV work.

While it has not been disclosed ich stations will participate in new web, it's reported that a mber of top indies across the intry are welcoming the plan being potentially much more rative than their affiliations he he major existing webs. Bees giving them a chance to parpate in profits from the vidpix, well as to sell their time, the that they will share in protton also gives them a basis of itrol in their network programmy which has been difficult to tain under standard network lilation pacts. Other nets concet for a certain number of hourseldy on a fill attended to Quake

Alerted to Quake

Hollywood, July 22.

Hypo Berle Stanza

The Militon Berle show may have one of the most expensive staffs of one of the most expensive staffs of the medium. Plan has been proposed to the Kudner Agency, which buys the Berle show on behalf of Texaco, to put George Jessel in as producer; and Goodman Ace as head writer.

This is only one of the suggestions to have been lined up by the William Morris Agency, which packages the show. There are some alternative plans, which are still being proposed, in an effort to revamp the format of the program. At this point, there's little chance of getting Jessel in this post, Deals for Engelbach and Ace haven't been worked out either, but there's some chance that they may be more of the most part, must (Continued on page 16)

Alerted to Quake

Hollywood, July 22.

Hollywood, July 22. while it has not been disclosed which stations will participate in the new web, it's reported that a number of top indies across the country are welcoming the plan as being potentially much more lucrative than their affilliations with the major existing webs. Besides giving them a chance to participate in profits from the vidpix, as well as to sell their time, the fact that they will share in production also gives them a basis of control in their network programming which has been difficult to obtain under standard network affiliation pacts. Other nets contract for a certain number of hours weekly on affiliate stations, and the stations, for the most part, must stations, for the most part, must

Coast Stations

Hollywood, July 22. KNBH scored another newsbeat locally in telensing first films of the Tehachapi earthquake damage just under seven hours after the temblor, which killed 11 persons. The NBC-TV outlet had a beat on the Warners fire a fortnight ago.

DRAMATIC ART PROF

Gertrude Lawrence has been appointed guest professor of dramatic art by the board of trustees of Columbia U., N.Y. Miss Lawrence conducted a course in dramatic art at Columbia last season

Actress is currently vacationing from her starring role in the legit musical, "King and I." She's definitely skedded to return Aug. 11. The warners fire a fortnight ago.

Station was on the air a half-hour after the quake with reports, finest outdoor musical courts in the hour after the quake with reports, finest outdoor musical courts in the country. Theatre could seat 14,585, with standing room for an additional 12,000. In case of rain, at moveable canopy would cover 10, which would provide Chicago with one of the country. Theatre could seat 14,585, with standing room for an additional 12,000. In case of rain, at moveable canopy would cover 10, and will standing room for an additional 12,000. In case of rain, at movember 12,000, in case of rain, at move able canopy would cover 10, and will standing room for an additional 12,000. In case of rain, at movember 2,000 people.

There's some discussion of a munital 10 a.m. due to disruption in St. Louis, Kansas City and Dalintely skedded to return Aug. 11. affected.

INDIE STATIONS Chesler-DuMont's \$14,000,000 Bid For 800 Pre-'49 RKO Pix Very Hot

New WB 2-Way Deal

Hew WB Z-Way Deal
Hollywood, July 22.
The two recent big fires at
the Warner Bros. studio at
Burbank (one blaze is suspected to be of an incendiary nature), inspired scripter Hal
Kanter to crack that he's
"been offered a new two-way
contract at WB—as writer and
fireman."

Jessel, Engelbach, Ace Proposed To Hypo Berle Stanza

CHI MAPS \$3,000,000 AMPHI FOR LAKEFRONT

Chicago, July 22.
Chicago Park Board is making plans to erect a modern amphitheatre on the lakefront, which would provide Chicago with one of the finest outdoor musical courts in the

Ingenious \$14,000,000 deal; which will give the Canadian financial group, headed by Lou Chesler, RKO's entire backlog of feature films, antedating 1949, is reportedly close to consummation. The DuMont television network, which will have first call on the pix, is advancing \$2,500,000 of the purchase price,

with nave lires can on the pixchase price.

Chesler, a Montreal stockbroker
and investment counselor, reportedly will trade RKO 2,000,000
shares of its own stock for the 800
or more pix in the vault. Deal embraces all rights—theatre and TV.
It will cost Chesler a total of \$14,000,000 over a period of four years
to acquire the stock.

Canadian group will obtain the
shares by asking present holders
who so desire to tender their
shares. Chesler reportedly is prepared to offer them \$5 down and

(Continued on page 21)

B'way May Get First Tri-Dimensional Peek At Cinerama In Rivoli

Rivolia Theatre, George Skouras' first-run in New York, which is now dark for the summer, may be the kickoff spot for the first pic turned out by Cinerama, Inc., third-dimension outfit in which legit producer Mike Todd and commentator Lowell Thomas are key figures. figures.

figures.
Shooting of the film is near completion on the Coast, and a couple of weeks of processing is next on the sked. Todd and Skouras made a quickle hop to the Coast last week, apparently in pursuit of the idea of preeming the film at the Rivoli in the fall. It would take about two weeks to prepare the house for the presentation, including installation of the third-dimensional sound apparatus and the required three coordinated projectors.

sional soulm apparatus and the required three coordinated projectors.

Film is somewhat documentary in nature and runs about two hours. Merian C. Cooper, indie producer, who has been active in a large part of the production, is now putting the finishing touches on the pic. According to present plans, it likely will be ready for showing in September.

Lensing was done at various global points. Footage contains several scenes from "Aida" as presented by the La Scala Opera, a bull fight in Spain and shots of Scotland and Niagara Falls. Production is tentatively titled "This Is Cinerama."

duction is tentatively titled "This Is Cinerama."
With completion of the film now near, Grant Leenhouts has resigned as exec v.p. of Cinerama. He supervised the engineering and fabrication of new projection and stereophonic sound reproducing equipment, and the construction of a new camera used in the system, Leenhouts will stay on as a consultant for Cinerama on a non-exclusive basis.

Locarno Pix Fest Like Country Fair, But 'Courier, 'Queen' Stir Protests

Locarno, July 15.

The Sixth International Locarno Film Festival wound up its 12-day run last night (14). Originally scheduled to end on the 13th, fete was extended a day to allow for the world preem of "A City on Trial" (20th-Filmcostellazione). Twenty-five pix were officially presented by the 10 participating nations, which included, besides the U.S. Germany, Austria, France, Great Britain, Israel, India, Italy, Sweden and Russia.

Soviet participation, however, was indirect as its entry, "In a Circus Arena," was presented through a Swiss distrib. Russia originally hinted it would participate officially but imposed certain conditions Festival authorities were unable to accept. Besides the official presentations, several features were screened privately for distribs and for the 90-odd crix present at the fete. Locarno is officially recognized by the International Film Producers Assn., and in accordance with that organization's stipulations, no prizes were awarded. Pix are selected and presented by Swiss distributors, unlike Cannes and Venice where entries are on wider national basis and need festival's approval.

The local get-together, jointly stoneored and financed by Swiss

approval.

The local get-together, jointly sponsored and financed by Swiss (Continued on page 63)

Danny Kaye's Special Show in Copenhagen As 'Andersen' Bally

Copenhagen, July 22.
Tremendous welcome accorded Danny Kaye here will be climaxed tomorrow (Wed!) when the American comedian will put on a special half-hour show over the State Radio for the benefit of the Danish Children; Charities About 75 000 dio for the benefit of the Danish Children's Charities. About 75,000 Danes have already mailed in a shilling each for the privilege of being selected for the studio audience of 250 to watch Kaye sing the Frank Loesser score from Samuel Goldwyn's production of "Hans Christian Andersen."

The British Broadcasting Co., in an unprecedented move, will carry a direct pickup of the broadcast (Continued on page 63)

(Continued on page 63)

Carol Channing, Adair For 'Blondes' in London

For 'Blondes' in London

London legit producer Jack'Hylton, who flew over to finalize details with Herman Levin on the London production of "Gentlemen Prefer Blondes," has just set a deal for Carol Channing to recreate sher Broadway original in the West End. Yvohne Adair will also play her original stage role, but a London substitution will be gotten for Jack McCauley.

Miss Channing's deal is said to be quite an improvement over Broadway. She will draw \$1,500 against 10% of the gross, and the Adelphi, for which "Blondes" is scheduled in September, can gross \$33,000.

\$33,000.

Hylton files back to London tomorrow (Thurs.), accompanied by
his aide, Gino Arbib, who has been
handling Beniamino Gigli's recent
concert tour in Canada.

Allen Stricken By Sun

Harwich, Mass., July 22.
Fred Allen, vacationing here, is recovering from an overdose of sun suffered Sunday (20) on the heach

Allen's new vidfilm quizzer for Old Gold, "Two for the Money." Old Gold, "Two for the Mone preems on NBC-TV in the fall.

Tarleton 7 Arts Fest, New Kind of Mt. Resort Show Biz, to Get Encore By RICHARD JOSEPH

By RICHARD JOSEPH

Pike, N. H., July 22.
Windup of the White, Mountains
Festival of the Seven Arts, at the
Lake Tarleton Club here this week
has again underlined fact that summer vacationists welcome culture
as a big plus in their holiday plans
—when it's properly packaged by
smart showmanship.
Guests at this New Hampshir
resort have spent the past two
weeks interspersing their swimming, sunburning, tennis, golf,
dining, dancing and romancing with
lectures, listening to longhair and
looking at Toulouse-Lautrec and
Currier & Ives originals.
Festival is centred around al
fresco talks on hotel front lawn
by w.k. show people, critics, writers
and educators, speaking in front of
a century-old stagecoach, with the
White Mountains as a backdrop.
Lectures begin right after lunch,
while guests are digesting, and last
about an hour. Then subject is
usually kicked around informally
at lakeside discussions and out on
the floats. the floats.
Show biz headlined program

Show biz headlined program, with ANTA's Clarence Derwent and Chris Westphalen, N.Y. News drama critic John Chapman, Show of the Month Club's Sylvia Sedgler and film player Susan Douglas talking

(Continued on page 15)

Lightning Hits Twice In Same (NCAC) V.P. Spot

Same (NCAC) V.P. Spot

For the second time now, National Concert & Artists Corp, has had
to cancel a lecture four of one of
its figures because of, a vice-presidential nomination. Selma Warlick, who heads, NCAC's lectures
and pop, attractions division, had
Sen. Richard N. Nixon (R., Cal.)
booked for three weeks of lectures
this fall in the east and midwest,
as well as further dates next spring.
Nixon had lectured for NCAC for
the first time this season. Now that
he's received the Republican veepee nomination; Nixon has asked.
Miss Warlick to cancel his fall tour.
Same thing happened four years
ago, when Vice-President (formery Senator) Alben W. Barkley, who
was on the NCAC gab list, asked
to be released from his bookings
when he received the Democratic
veepee nomination.
NCAC also lost another political
figure this year in Sen. Estes
Kefauver (D., Tenn.), leading aspirant for the Democratic predential nomination this week. Kefauver has been on the NCAC list
for three years, but dropped off the
list at beginning of this year, when
he actively started campaigning for
the nomination.

JACK SHAINDLIN Musical Director of Louis de Rochement's "Walk East on Beacon'

5.5% Less Spent **On Film-Going** During Last Yr.

Washington, July 22.

American theatregoers spent \$1 166,000,000 on motion picture admissions last year, or approximately 5.5% less than in 1950, Department of Commerce reported today (Tues.) in its annual survey of national income.

tional income.
Report reveals a steady decline in consumer expenditures for film admissions since 1949, although decline was less last year than the year before,
Expenditures for legit theatres and opera last year, totaling \$90,000,000, showed no change from 1950

Purchases of radio and TV sets, phonographs, records, planos and other musical instruments totaled \$2,421,000,000 last year, or about 12% less than in 1950.

Evidence that TV sets have reached a point where they requiremore and more serving was indicated in expenditures of \$420,000,000 last year for radio and TV repairs. This was twice the amount spent for such service in 1949 and 31% more than in 1950.

Possibly reflecting restrictions on televising of sports, admissions

31% more than in 1950.

Possibly reflecting restrictions on televising of sports, admissions for professional baseball, totaling \$51,000,000, showed a decline of \$4,000,000 from 1950, when expenditures had fallen \$11,000,000 from previous year. Expenditures for college football games, totaling \$103,000,000, were same as 1950, which had registered a \$3,000,000 decline from 1949.

National income of the picture (Continued on pag 444)

(Continued on pag 44)

Big Broadcast of '52'

By Boadcast of '52'

By BOB HOPE

Chicago, July 22.

This strawhat filibuster, previewing at Loew's Rumpstake Arena, will go on the road and play the sticks as soon as Playdoctor Truman okays the script. They probably don't expect a nomination before the 20th ballot, which makes it safe to say this show may run longer than "The Drunkard."

This is a sort of "Ben Hur," with dark horses.

So many candidates are camera-conscious that they have a powder room for men.

The Vegetarian Party making its stand here has campaign buttons reading "I Like Cauliflower."

The Democratic jam session has taken over the Cher Stock

paign buttons reading "I Like Cauliflower."

The Democratic jam session has taken over the Chez Stock Yards for its. "Big Broadcast of 1952". This town looks like a bus stop on Mars, or an Orson Welles broadcast that really happened.

There is plenty of help here—some of the Tart, delegates are acting as bellhops.

Hotels are jammed, again, George Jessel missed four diriners. He spent, three days in the Courad Hilton Jobby tryling to push his way through to the banquet room.

It's so hot here Jane Russell has been in town three days and additionally suchias dense. She's also wearing a campaigness.

She's, also wearing a campaign, button. 'It says, "Queh!"

Texans Go Thataway Way Down South on the French Riviera

Cannes, July 8.

There is a Frenchman on the Cote d'Azur who is due to be guillotined at the end of July. This will undoubtedly come as something of a shock to him. What he expects to have happen around then is a modest celebration like New York gave MacArthur. What he will get is the same nort of welcome New York used to give the Cherry Sisters. He's probably out somewhere right now, this Frenchman, picking out a likely site for a statue of himself. What he ought to be doing is finding out what time the next rocket leaves for Mars.

Because this Frenchman is the one who thought it would be a great idea to have Texas Week on the Riviera.

Decause this Frenchman is the one who thought it would be a great idea to have Texas Week on the Riviera.

Texas Week has been planned to take place in the period July 14, the national French holiday celebrating the fall of the Bastille. So, from Cannes all the way to Menton, on the Italian border, the Riviera is going to be turned over to Texans. Everything on the Riviera is going to be turned over, too, but they don't know that yet.

They're making special preparations to greet the Lone Star boys. All the regular waiters, porters, bellhops and gendarmes will be replaced by shock troops composed of former members of the French Underground. They figure anyone who stood up, under four years of German Occupation ought to be able to, withstand the rigors of one week of Texas. But just to make sure, the replacements are undergoing rigorous training. Oak Ridge has sent over a supply of A-bombs to be let off 100 yards from the shock troops. Those that survive will have their eyes nicely conditioned to all but the gaudiest hand-painted neckties. Shopkeepers are being threatened with Devil's Island if they forget and charge Texans only twice the normal price for everything, instead of the Texas Week special price of four times as much. The city's fountains will run with the French conception of bourbon: vin blanc with iodine in it.

Any Frenchman faces loss of citizenship for not replying to any

Any Frenchman faces loss of citizenship for not replying to any question with "Okay!" This will be especially neat when he is being asked the way to the powder-robm. There was also a move on to have rest room doors labeled "Steers" and "Heifers," but community feeling is such in France that most joints only have one single place for "Messieurs" and "Mesdames." So they compromised by labeling that door "The Corral."

There will be other treats for musical Texans, as well. All the orchestras are working up special arrangements of such famous Texas
folk songs as "La Marseillaise," and the song Eleanor Holm sang when
she eart her lawyer to see her husband with a "Levy On Rose." Other
songs being specially written for Texas Week are "Dallas To Doughnuts," "Fort Better Or Fort Worth," and "Amon Carter My House,

Respectable residents of the Cote d'Azur are leaving. Both of them, And girls are coming here from all over France. The filles de joie have all agreed not to speak to a Texan who doesn't have at least two oll wells

They don't realize, of course, that Texans without at least six oil wells are considered part of the "Tobacco Road" set. When Anita Loos wrote that line about diamonds, she didn't know how friendly a gusher can be. One Texas father we know gave his four-month-old son a tiny gusher to play with. He figured a kid and an oil well ought to grow up together. The only thing is, the gusher isn't house-broken.

son a tiny gusher to play with. He figured a kid and an oil well ought to grow up together. The only thing is, the gusher isn't house-broken. The Mayor of. Cannes consulted us about the history of Texas. He said he thought he ought to, because, after all, he knew that we came from New York, which is just a suburb of Dallas. He asked us if Texas was really as big as people said. We told him about our friend, Four-Gun O'Toole. O'Toole has to take a five-day train trip, a 12-hour stage-coach ride, break trail through 80 miles of woods, and walk 40 miles of open prairie just to go next door and borrow a cup of sugar.

But probably the biggest thrill of Texas Week is that all film theatres here will be playing American westerns. Dubbed in French.

French pronunciation of American pix titles and stars is bad enough. Humphrey Bogart is "Amfrey Bogartrrr," which comes out sounding like Leo the Lion with hiccoughs. "Show Boat," becomes "Shove Bowatt." They love pix with our famous dramatic star, Buttie Dahveez. Those films are put out by the firm that advertises as Varnair Broze. And the swimming star, Asstaire Veelyams, they love her, too. Especially when she plays opposite Ohvand Kill. (For those of you who don't remember that picture, it was "Pahgahn Luv Sung".)

But if there is anything in the world to compare to French voices crackling out of a Gene Autry (pronounced Gin Uvtree) epic, we don't want to hear it. In case you ever happen to be tied to your theatre seats during a French western, here's what they are liable to be saying. We give you, at no extra cost, the original American dialog, the French translation of same, and how the French translation would sound retranslated into:

American French English

American

French

English

Howdy, Sheriff, how's Bonjour, Monsieur le tricks? Bonjour, Monsieur le Shair-eef. Comment ca va? Ca marche

bien?

The Indians are com- Tiens! Si je ne me suis pas trompe, ceux-ci sont des Indiens, n'estce pas?

Good-day, Mister the Sheriff. How it goes? It marches well?

Hold! If I myself do not deceive myself, those there are some Indians, is it not?

They went that-a-way. Ils ont files par la.

have fled by there.

I ne Ma'am, hold never kissing women.

did There is absolutely no way this can be trans-ssing lated into French.

We'll head 'em off at Nous pouvons les rat-Eagle Pass. trapes a cote de la Vallee des aigles.

Me Indian chief. Me Moi je suis le grand Sitting Bull hate chef Taureau qui white man. s'assieds. Je n'aime pas du tout les peaux blanches.

We are able to retrap them at the side of the Valley of Eagles.

Me, I am the big Chief Bull, who sits himself. I do not like at all the skin

Sorry, we can't trans-late that word; af-iter all, this is a family newspaper.

Why you ornery son of Zut!

a pobtailed polecat,
you fatheaded son of
a ringtailed horsethlef, you hangey,
scrawny, ple-faced,
milk-fed, slope-eared
skunkt

Sec. offerousall areast doing anything that week, come ton down to Commess and seet the Tlavains. Our deves, we're going to Texas where we we have going to Texas where

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OZONERS THE BEST ANSWER TO TV

Govt 16m Suit Seen Backdoor Move To Force Majors Into Pic Sales to TV

Washington, July 22.

Washington, July 22.

A backdoor move to force major film companies, to release their product to video is seen by trade observers as possibly behind the Government's civil action yesterday (Tues.) charging 12 producers and distributors with conspiracy to restrain the use of their 16m films. Suit was filed by the antitrust division of the Department of Justice in Federal Court, Los Angeles.

Angeles.

Although the complaint charged conspiracy also in limiting the use of narrow-guage product by the armed forces, private clubs, schools, churches and USO centres, tradesters pointed to statement in the suit by Attorney General: James P: McGranery, which declared that the action was part of the Department's continuing program "to prevent businessmen and others from combining to place restrictions upon what members of the general public may see on their television sets."

Another significant indication

may see on their television sets."

Another significant indication was the disclosure of a Justice Dept. official who noted that it was the use of 16m in video, and its capacity to reach a mass audience, which spurred the Department's action.

action.

However, the D. of J. exec pointed out that the evidence in the suit antedates television and that the suit "would have been brought anyway." If a conspiracy did not exist, he noted, United World Films, U's subsid, and others would be free to sell to video. Paramount and Metro, the spokesman said, were not named in the suit since there was no conspiracy evidence against them.

Named as defendants were 20th-Fox, Warner Bros., Warner Bros. Distributing Corp., RKO, Republic, Republic Productions, Columbia, Screen Gems, Universal, United World Films, Films, Inc., and Pic-torial Films, In addition, the The-atre Owners of America was named as co-conspirator, but not as a de-fendant.

It was the first time in which 16m films have been involved in a (Continued on page 16)

Ed Small Bows To Europe's Setup For Playdates, Subsidies

Edward Small's reaction following a six-week European o.o. is that the Continental film-makers have yet to absorb the Hollywood know-how, business-wise, but that they have "the sweetest setup in the world right now with assured screen-time and subsidies." He refers to the Italians and French fers to the Italians and French particularly.

particularly.

The vet producer doesn't hold with the idea that a director-producer can also be the astute businessman that the Hollywood counterpart calls for. He feels, however, that "they will learn," and on the other hand feels that if there were a true European invasion by the more astute American filmmakers, it would be bound to cut in on the progress that the European seem to be making.

Small headed for the Coast over

Small headed for the Coast over the weekend. He took it easy pri-marily while in Europe but the in-evitable "one big deal" is cooking.

Jack Warner Due In . From Europe July 29

Jack L. Warner, Warner Bros.

Sexec v.p. and production chief, is due in New York next Tuesday (29) from Europe following a month's visit abroad. Before returning to the Coast, he will confer with Ben Kalmenson, distribution head, and other homeoffice brass.

He is expected to discuss the outcome of talks on the setting up in England of a laboratory for the processing of WarnerColor, plans for WB filming activities in Britain, and en future product's sales policy.

Rolling Ozoner

Minneapolis, July 22.
Newest thing hereabouts is a rolling drive-in theatre. It's operated by John Rohr, who has a circuit of small Minnesota towns that have no regular ozoners or conventional theatres.

theatres.

In the municipal parks or yacant lots, Rohr sets up his drive-in and furnishes the residents with their sole pic entertainment. Circuit now includes Longyillen Backus-Hackensack, Cross Lake and Emily, Minn.

Like a carnival or circus, Rohr moves from spot to spot, devoting one night a week to each of the circuit's towns.

Yank Film Firms **Split \$5,000,000 In De-Iced Jap Coin**

Tokyo, July 15.

A windfall amounting to more than \$5,000,000 has been received by American film companies from Japan within the past few weeks, the Ministry of Finance disclosed here today (15). Coin represents 64% of earnings which had piled up in frozen accounts here between the beginning of the occupation in late 1945 and March 31 of this year.

tween the beginning of the occupation in late 1945 and March 31 of this year.

Still to be thawed as of July 1, the Ministry stated, was \$2,473,411. The total in the deep freezer as of that date was \$4,377,777, but \$1,905,116 is to be reserved for taxes. (Coin was received by the Motion Picture Assn. of America from Tokyo some weeks ago, but wasn't actually distributed to member companies until last week. 'They were in a mighty hassle, meantime, over divvy of the frozen funds among them.

(Normal formula used for splitting melons earned by MPAA's affiliate, the Motion Picture Export Assn., didn't completely apply, since some of the companies had used part of their blocked money for buying real estate and other expenditures within Japan. It took a number of sessions by companies prexies and foreign chiefs (Continued on page 54)

Howard to Film 'Luigi' In Italy Next Summer With CBS As Partner

Hollywood, July 22.

Cy Howard is starting up indie film production of his "Life With Luigi" in Italy next summer. He recently returned from several months abroad, where he made arrangements for studio space outside Rome and financing with frazen coin.

side Rome and financing with frozen coin.

CBS, where he is under exclusive radio-video contract, will be partnered in the pic. Mac Benoff, associated with Howard in both AM-TV versions of "Luigi" and "My Friend Irma," will be in on the writing, directing and producing of the pic, and the "Luigi" cast, topped by J. Carrol Naish, will be used in film.

BUT HURTING

Drive-ins, continuing to do sock biz this summer, are as close as the pic industry has come to an answer to TV, opine film men. The pzoners are standing up to tele and giving a good account of themselves.

Their success, however, is making them just about as dangerous to conventional theatres as is viing them just about as dangerous to conventional theatres as is video. While the open-airers during the first three or four years of their growth after the war were drawing new audiences, their constant demand now for earlier runs means they are drawing away considerable of the patronage that might be buying stubs to four-wall houses.

houses.

Pressure on distributors by drive-ins all over the country to move up their picture availability dates is developing into a serious headache for the releasing companies. Earlier, the distribs resisted somewhat but were not worried by the requests for move-up of runs. Some even saw such availability advances as a source of more revenue. more revenue.

availability advances as a source or more revenue.

Now, however, with the demands becoming more frequent and more insistent, they've started to seriously bother the distribs. They feel now that every time they give one of the under-the-stars emporiums an earlier run, they are damaging a conventional house. And they've no desire whatsoever to further weaken the principal source of their bread-and-margarine.

"This movement can do us serious damage and is in many cases unnecessary," one harassed distrib exec explained this week. "The primary attraction of a drive-in is not the early availability of the pictures it plays, but its convenience and novelty. It's unfair for (Continued on page 23)

(Continued on page 23)

Hard-Pressed Exhibs May Win Aid From New **Quarter—the IATSE**

Winneapolis, July 22.

When the 41st blennial convention of the International Alliance of Theatrical Stage Employees and Moving Picture Operators is held here Aug. 4-8, one of the orders of business will be the matter of trying to improve the lot of hard-pressed exhibitors, according to William Donnelly, chairman of the local arrangements committee.

Members of the union are con-cerned because of the number of job losses due to theatre shutte-rings and the fact that more such

(Continued on page 20)

UA's \$350,000 6-Mo. Average Billings OTHER HOUSES Points Up Co.'s Upped Financial Status

How It Works

The Loew-Metro cuts are in two broad brackets. From \$1,001-\$2,000 the cut is 25% above the first thou-

Salaries of \$2,001 and over are cut 50% over the first thousand.

Schary Stresses Metro Apathy To Adopting TV Now

Hollywood, July 22.
Televison is the No. 1 problem facing the film industry. Dore Schary told the Hollywood Ad Club Monday (21), but it, like others, can be solved by "intelligence, application of principles, willingness and hard endeavor."
Video is the chief problem "because of its popularity rather than what it is," the Metro production chief said. Film-makers have a definite place in video's future, he added, but reiterated that Metro has no present plans to enter production, release old pix to TV or permit its stars to make video appearances. Latter degision is based partly on legal problems, partly on fact the studio believes television adversely affects boxoffice reception.
"I can tell you about one big

fact the studio delieves television adversely affects boxoffice reception.

"I can tell you about one big television star who made a picture for another studio," Schary added, "It was a disynal failure, well, a disappointing success. It will be a long time before video can match the 'giant entertainment' offered by pix, and when eventually it is able to do so, it will be done for television by motion picture makers." Pix-TV alliance "will come in the future but when, how, or in what form nobody knows."

Schary repeated Metro's recent theory of film economics, declaring that theater entails are up despite (Continued on page 15)

(Continued on page 15)

Lesser Back From Europe

Sol Lesser arrives in New York on the Ile de France today (Wed.) from a two-month tour of Europe. He leaves by train for the Coast on Saturday (28).

Hollywood attorney Mendel Silberberg, who accompanied Lesser, returned three weeks ago, in time to attend the Republican convention, to which he was a California delegate.

National Boxoffice Survey

More Pix Reeling in Good Coin, Biz Seen Better Generally; 'Jacks' 1st, 'College,' Next

the country.
The impr

week in a number of areas across the country.

The improvement, though, is generally short of the b. o. advances registered about this time last year. Failure to keep pace with the 1951 upbeat is attributed to the protracted heat spell, which is hurting weekend trade particularly. Break in the blast-furnace weather clearly would mean a good boost in income.

Fact that the Democrats are in session in Chicago apparently doesn't matter at all. Radio-TV coverage is neither adding to, nor detracting from, film bix for the most part. However, exhibs in a few areas feel that the politico oratory is bumpling competitive programs from the TV channels and this is serving as a b. o. assist.

"Jumpling Jacks" leaped inte

There are more click pix in circulation this week than in the past several months, according to returns in key cities covered by Variety. Business is on the upswing for the second consecutive week in a number of areas across the country.

The improvement though is the No. One position this week from the fifth spot last frame, Pic is going great in many keys and clearly rates the crown. "She's Working Way Through College" moved into the place spot, up from third last stanza. "Robin Hood" rounds out the money-making Big Three.

Three.

Fourth this session is "Lovely to Look At," which copped the win spot last week. "Diplomatic Courier" rates as No. Five, tailed in the six position by "King Kong" and "Leopard Man," RKO combo of reissues which is doing surprisingly sock biz in scattered situations.

ations.

"Scaramouche" is still on the top 10 list despite the length of time it has been in key area first-runs. It's in seventh place this week. Completing the roster for this frame are "Pat and Mike," "Walk East on Beacon" and "Trancia to West Point," in that order.

issist. (Complete boxoffice returns on into Pages 8-9.)

With its domestic billings hav ing averaged \$350,000 a week for the first six months of 1952, United Artists has been consistently in the black during that period. Even more important, however, in the estimation of its execs, is that the company is no longer suffering from the severe "between picture" chasms that used to mark its curve of weekly income.

curve of weekly income.

By virtue of the plethora of product that prexy Arthur B, Krim and his associates have corralled, the UA distribution pipeline has been consistently full during the first 26 weeks of the year. The company, as a result, has "legs"—a consistent basic income each week.

week.

Whereas it was plagued until the Krim group took over 16 months ago by deep depressions in income, take hasn't fallen below \$320,000 any week this year and has generally been between \$325,000 and \$400,000. Krim and his partners welcome that fact as indicative that the company is at last on a stable base.

Of the gross billings, UA's share as a distribution fee is 30%.

(Continued on page 23)

Jules Stein Envisions **Bullish Biz Despite** Upheavals In Films

Show biz looks more bullish despite the economic upheavals in the film business, Jules C. Stein, board chairman of Music Corp. of America, observed last week before flying back to Europe for the summer. "The American public is seeking some new form of entertainment. Hereofore, it was dominantly pictures," he says, and while the Hollywood production line will always be potent, the vet showman foresees sports, perhaps new forms foresees sports, perhaps new forms of outdoor divertissements, and live shows as being on the upbeat

More stage shows-legit and (Continued on page 20)

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ABEL GREEN, Editor

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Record Reviews Frank Scully Television Reviews

French Decree Slashing U.S. Imports Seen Bid for Subsidy of Gallic Prod.

French government decree, which with unexpected suddenness and in the midst of negotiations slashed American pic imports into France by 26% over the weekend, is seen as a direct bid for subsidization by Yank distribs of Gallic producers. As a result, it has opened a wide seam again between the Motion Picture Assn. of America, which is understood thinking in terms of granting the subsidy, and the Society of Independent Motion Picture Producers, which is adamant against it.

Pleture Producers, which is adam-ant against it.

Both the MPAA and SIMPP held emergency sessions in New York Monday (21) to consider implica-tions of the new decree that will limit all American distribs to 90 French import permits a year, re-troactive to July 1. Only loophole left for increasing that number is Article 3 of the decree, which states:

Article 3 of the decree, which states:
"Additional authority for the issuance of a number of permits to be determined may be granted to films of any country assisting distributing of French films within its territory." That is seen as an invitation for a setup similar to Italian Film Export, which via a Yank subsidy plugs Italo product in America.

Yank subsidy plugs Italo product in America.

Eric A. Johnston, MPAA prexy, who chairmanned the associatings buddle, is understood to have recommended that the French be sounded out on what they are thinking of in terms of the subsidy. MPAA member companies are not sympathetic to the idea, but they want to get out the money (Continued on page 21).

'Slow Mail' Behind Delay In Cannes Notification Of Award to Lee Grant

"Slow mall" reportedly is behind the long delay experienced by Lee Grant in receiving official recognition from Cannes Film Festival authorities for her work as "best actress" in Paramount's "Detective Story." Although the festival washeld early in May, the Par homeoffice did not receive documentary acknowledgement of the award until last week.

Accordingly, Miss Grant is scheduled to receive a diploma and book in a brief ceremony to be held this afternoon (Wed.) in 'Par board chairman Adolph Zukor's office. Zukor will make the presentation in behalf of Cannes Festival officials.

In behalf of Cannes Festival officials.

Previously, Miss Grant vented her displeasure to Leo Sauvage, a correspondent for Figaro, a Paris newspaper. His story said she never received an official letter notifying her of the award. An investigation turned up a number of hazy disclosures. Among them was a report that Eugene Van Dee, acting continental manager for the Motion Picture Assn. of America, received the letter a month after the festival wound up.

Van Dee, in turn, was said to have turned the letter over to Paramount's office in Paris. Subsequently, the material was forwarded to the N. Y. homeoffice. A Par exec last week expressed the belief that Miss Grant was unduly alarmed about the situation and attributed the delay to merely a case of "slow mail."

Oboler's Tri-Dimension Pic Eyed by Korda

Deal is reportedly cooking for release of Arch Oboler's "Bwana Devil" in England by Sir Alexander Korda's British Lion distributing setup. Morris Helprin, BL's American rep, is slated to go to the Coast shortly for a gander at the pic and possible consummation of a deal.

Coast shortly for a gander at the pic and possible consummation of a deal.

Film, in Anscolor, is a three-dimensional novelty job. It must be viewed through special glasses. No American distribution has been set for it yet. Reportedly, a sizable advance guarantee is involved in the Korda deal.

Sir Alex is also involved in another novelty film project. He has distribution rights in England for Cinerama, wide-screen system being prompted in the U. S. by Michael Todd and Lowell Thomas and is also planning to produce a and is also planning to produce a film in Britain for Cinerama.

Can't Miss

Charles Simonelli, as dele-Brooklyn gate from Brooklyn to the Democratic convention in Chicago this week, obviously is also not losing sight of his role as Universal's eastern pub-ad chief. Photo syndicates on Monday (21) serviced pix of Francis, U's "talking mule," attending the con-

clave.

Photos, widely-used in the nation's press, showed Francis bearing signs plugging for nomination of nine different candidates—every one who's been mentioned as a possibility. U is apparently sure to be covered no matter how Simonelli casts his own vote.

Clooney Makes Hutton Parting Easier for Par

Paramount's agreement to release Betty Hutton from her contract now, rather than awaiting its expiration next January, resulted in part from its enthusiasm for Rosemary Clooney. Studio's plan is to build the singer, who skyrocketed with the success of her "Come On-a My House" disks, to the Hutton spot on its star

Miss Clooney has appeared in ally one pic, "The Stars Are Sing-Miss Clooney has appeared in only one pic, "The Stars Are Singing," which is now nearing completion by Par. Company execs were so enthusiastic over her scenes that they started talking about building a big musical around her and Donald O'Connor even before Miss fautton's agent, Abe Lastfogel, William Morris office prexy, suggested she'd like her release.

There is also a possibility that

gested sne'd like her release.

There is also a possibility that
Miss Clooney will be cast in "Topsy
and Eva," in the role that Miss Hutton nixed and that was one of the
contributing factors to the quick
agreement between studio chief Y.
Frank Freeman and Lastfogel on
the Hutton release.

12-Years At Paramount
Hollywood, July 22.
Betty Hutton, who obtained a release from her Paramount contract, which would have expired next January, will go into partnership with her husband, Charles O'Curran, in film production and television. O'Curran likewise ends his Par pact.

Actress had spent 12 years and the production of the partnership with the production and television. O'Curran likewise ends his Par pact.

Actress had spent 12 years on the Paramount lot, where all her pictures were made with the ex-ception of "Annie Get Your Gun" at Metro. Her last Paramount film, "Somebody Loves Me," is still unreleased.

Goldenson Huddles Pic Execs in Rome

Pic Execs in Rome
Rome, July 22.
Vitality of the Italian film industry and its technical facilities available for production were viewed with satisfaction by Leonard Goldenson, prez of United Paramount Theatres, in a visit here last week. He expressed interest in the local industry's expanding film-making program and in various activities of Italian Films Export (IFE) which are aimed at increasing the exportation of Italian pix to the U. S.

In making his first trip to Rome Goldense.

ian pix to the U.S.

In making his first trip to Rome, Goldenson huddled with Italian film execs and was guest of honor at a dinner hosted by the IFE. Among those present were Eitel Monaco, prez of ANICA and IFE; Dr. Renato Gualino, IFE managing director and prez of the International Federation of Producers' Assns., and Italo Gemini, head of AGIS (Associazone Generale Italiana dello Spettacolo).

Following his local stay Goldens

Following his local stay, Golden son left for Florence and Siena. UPT topper, who is accompanied by his wife, goes to France before returning to New York.

Ups Tony Curtis to 1G As U-I Lifts Suspension

Hollywood, July 22.
Completely new deal for Tony
Curtis has been inked by U-I in
taking him off suspension.
Basically, it's a salary jump from
\$650 to \$1,000 weekly. His next pic,
"Houdin!," is on loanout to Paramount.

Souvaine, Levin InTieup; Thomas **New Sales Chief**

Souvaine Selective Pictures is about to enter into an experimental tieup with Jack H. Levin Associates as an accompaniment to the appointment of Harry H. Thomas, as salesmanager for Souvaine last week. Thomas, vet distrib, has taken over the post vacated by Charles Amory. Charles Amory.
Levin organization, set up re-

Charles Amory.

Levin organization, set up recently for theatre checking and research, will handle sales in several territories for Souvaine. If this proves feasible in a 90-day test—the Levin outfit has never done sales work before—Souvaine may take advantage of Levin's national organization to handle sales throughout the country.

Aim of prexy Henry Souvaine in the Levin experiment is to try a plan for broadening the market for foreign and art product, in which SSP specializes. Souvaine feels that an effort must be made to widen the thin potential offered by art houses through reaching out for non-theatrical bookings.

Levin reps will thus be called upon not only to deal with exhibs, but, more importantly, to sell and organize showings in churches, schools and auditoriums for charity and civic organizations in their areas.

Souvaine feels that considerable

areas.

Souvaine feels that considerable coin can be obtained from such dates. In towns where there are no houses regularly showing arr product, it will be all new money. Where there is an art theatre, it (Continued on page 21)

British Festival Film Set For American Distrib

For American Distrib

"The Magic Box," made in England with an all-star cast as the film industry's contribution to last year's Festival of Britain, has been acquired for U. S. distribution by Arthur L. Mayer and Edward Kingsley. Technicolored feature is the story of Friese-Greene, credited in England with invention of the motion picture projector.

Mayer and Kingsley, who recently returned from London, have also acquired three other pix for release in the U. S. Two of them were made by "Group Three," a government-financed unit for making low-budget offbeat product. John Grierson, former head of the Canadian Film Board, is exec producers the six "The Brave Dank"

One of the pix, "The Brave Don't

One of the pix, "The Brave Don't Cry," will probably be Britain's entry at the Venice Film Festival this year. The other "Group Three" pic is "Brandy for the Parson." Fourth film acquired by M-K is "Life Of Eileen Joyce," a biog of the planist in which she is heard playing. It was produced by Ealing in Australia.

"Magic Box" was made by John Boulting and Ronald Neame. It originally ran two hours and has been cut by 15 minutes. British Lion handled it in England and J. Arthur Rank had overseas rights. Robert Donat stars, and appearing in smaller parts are Leo Genn, Laurence Olivier, Dame Edith Evans and other top British names. Laurence Olivier, Dame Edith Evans and other top British names Eric Ambler did the screenplay.

Europe to N. Y.

Barney Balaban Vivian Blaine Dorothy Salisbury Davis Harry Davis Sir Sergei Denham A. Davidson Dunton Jeff Jones Sol Lesser Max Liebman Max Liebman Anita Loos Joseph A. McConville Lew Schreiber Nicole Stephane Hyman Zahl

Consolation: TV's Got Troubles, Too

For whatever consolation it may provide to filmites. TV this summer is, suffering badly from ills with which theatremen for years have been wrestling during the dog days. The attraction of beaches, picnics, the open road and outdoor entertainment in general is proving just as great a deterrent to televiewing as it is to theatregoing.

Rating of average sets in use, as reported by Trendex, which regularly surveys 10 multiple station TV markets, shows July viewing down to 27.5, as compared with 34.5 for June. Number of sets in use from 6 to 11 o'clock nightly has dropped off sharply each month since April, in exactly the same pattern as film grosses. April rating was 46.3, May 39.5, June 34.5 and the July 1-7 period 27.5.

While exhibs have been squawking that distribs have contributed to the b.o. decline by holding back strong product during the hot weather, TV station ogs have been hollering that sponsors and networks are missing a bet by taking their top shows off the air. Crux of the situation is that the advertisers and webs won't invest in big shows because the summer audience is too small and viewers won't turn on their sets because programs aren't attractive enough.

An added consolation to exhibs may be that the upturn in film

in big shows because the summer audience is too small and viewers won't turn on their sets because programs aren't attractive enough.

An added consolation to exhibs may be that the upturn in film big during the past few weeks has perhaps been partially brought about by absence of top TV shows. One of the explanations for healthy b.o. experienced during the political conventions is that televiewers might rather see the regular shows than the political coverage, and have been alleviating their boredom by going to pix.

Anglo Embargo on H'wood Product **Would Wreck Industry, British Told**

WB Fire Reward

Hollywood, July 22.
Union workmen at Warners studio are functioning as private eyes, hoping to solve the mystery of the recent fire on the backlot.

the backlot.

A wire from Richard Walsh,
LATSE prexy, offered a "liberal reward" to any member
diaging up evidence of sabotage.

200 Pix From 27 Nations to Vie At Venice Festival

Italians have announced four pix and the British three entries for the Venice Film Festival next month. There will be a total of about 200 pix from 27 participating nations. Fifty of the entries will be shown at the Festival of Films for Children, which will directly precede the regular showings.

The Italian entries are Roberto Rossellini's "Europe '51," Alessan-dro Blasetti's "Times Gone By;" Federico Fellini's "The White Shiek" and Pietro Germi's "The Bandit of Tacca Di Lupo."

Bandit of Tacca Di Lupo.

The British entries are "The Brave Don't Cry," made by John Grierson for the government-supported Group Three experimental unit; J. Arthur Rank's "The Importance of Being Earnest," an Anthony Asquith production, and thony Asquith production, a "Mandy," an Ealing production.

N. Y. to L. A.

Lola Albright
Jack Carson
Hume Cronyn
Vittorio DeSica
Marcello Girosi Marcello Girosi
Jean Hersholt
William Holden
Leonard L. Levinson
Brenda Marshall
Paul S. Nathan
Abe Olman Frank Stempel-Jessica Tandy

N. Y. to Europe

N. 1. to Lurc Bert Block Mildred Demby Hy Faine Leopold Friedman Charles Goldsmith Dolores Gray Jack Hylton Jeanmaire Maureen McManus Herman Millakowsky Irwin Pizor Irwin Pizor
William M. Pizor
Edward R. Sammis
Joseph Shaftel Theodore R. Smith J. C. Stein

London, July 22.

Government was warned by Lord Lucas in a House of Lords debate last night (Mon.) that imposition of an embargo on Hollywood product during the forthcoming Anglo-American film negotiations would, be the best way of bringing down the British film industry. To cut down the number of American films, he asserted, would finish the Eady Fund and kill small theatres. In summing up his stand, Lord Lucas urged the government not to alter the principle of the existing Anglo-American agreement. Debate was opened by former J. Arthur Rank, producer Lord Archibald, who appealed to the government to put the Eady Fund on a permanent and statutory basis, as without its continuance production planning would hait its march, and the British industry would be in a state of collapse by end of the year.

Government spokesman Lord Selkirk refused to comment on the monetary talks, but said the government would welcome continuance of the Eady scheme, although it was primarily a matter for the industry to decide. Lord Selkirk refused to comment or Selkirk also resisted an opposition suggestion for a reconsideration and definition of a "British film" which included pictures made with American companies with American capital.

Apart from the brief life of Dalton's ad valorem duty, Britain has given unrestricted entry to all foreign product, but to safeguard dollar spending has imposed restrictions on convertibility. The basic figure of \$17,000,000 remittable annually has been maintained since the first' pact was signed after the Dalton duty was abandoned; but since then various inducements (Continued on page 20)

L. A. to N. Y.

L. A. to
Irving Allen
Fred Astaire
Mort Briskin
William Broidy
Ned E. Depinet
Sol Dolgin
Pat Duggan
Jack Elliott
Gloria, Crahame Jack Ellott
Gloria Grahame
Edith Head
William J. 'Heineman
Donald A. Henderson
Henry Herbel
Forrest Judd
Joseph Kaufman
Frank Liberman
Al Lichtman
David A. Lipton
Gisele Mac Kenzle
Tony Martin
Robert Mochrie
Arnold Moss
Alan Mowbray
Ray Noble
Walter O'Keefe
Roland Petit
Robert Pirosh
ZaSu Pitts
Will Rogers, Jr.
Jane Russell
Manie-Sacks
Denny Shane Gloria: Grahame Maurie Sacks
Denny Shane
Stirling Silliphant
George Skouras
Spyros P. Skouras
Harold Spina
Maurie Suess Kenneth Thomson Max Youngstein

COMM'L FILMS \$42,000,000 BIZ

3 Rank Reps Would Continue on Bd. Of Universal at Request of Rackmil IN PAST 2 YEARS

Present indications are that the three J. Arthur Rank reps on Universal's board will continue to serve indefinitely though the British On Vacation A serve indefinitely though the Brit-ish film mogul no longer holds U stock. It is understood that Mil-ton R. Rackmil, new U prexy, has indicated a desire that they con-tinue on the board. The Rank men are Rank himself,

tinue on the board.

The Rank men are Rank himself,
G. I. Woodham-Smith, his general
counsel, and Robert S. Benja
min, president of the J. Arthur
Rank Organization in the U.S. Actually, the board membership is
meaningful now only so far as
Benjamin is concerned, since Rank
and Woodham-Smith headquarter
in London and virtually never attend directorate sessions or vote.

Trio were holdover nominees for
the board on the management
proxy slate prior to Decca Records'
purchase of Rank's stock in U. Although the Decca huy preceded
the annual U stockholder session,
on change was made in the slate
and Rank, Woodham-Smith and
Benjamin were automatically
elected.

It had been assumed that Rack-

Benjamin were automatically elected.

It had been assumed that Rackmil, who heads Decca as well as U, might expect the trio to offer their resignations. They're understood to have definitely been informed, however, that that is not so.

Despite the stock sale, Rank and U retain considerable in the way of mutual interest. Rank's General Film Distributors handles U product in Britain and U releases Rank's top pix in the U.S. Benjamin, however, is no longer technically on the board as a Rank rep—since, there's nothing to rep—but as an individual.

Dept. of Justice has been attempting to unseal Benjamin, (Continued on page 23)

Surprise Defender For Upped Admish Found in Ind. Exhib

Upped-admission demands of distribs for big pix—a practice habitually cursed, condemned and castigated by exhibitors—found surprise defense last week. It is contained in Theatre Facts, bulletin of Allied Theatre Owners of Indiana.

Indiana.

After lengthily recounting arguments against upped-admish pix, the Allied publication frankly states: "On the other side of the argument, one of our members who

states: "On the other side of the argument, one of our members who had always steadfastly opposed any advance price pictures became a convert to the hiked scale."

This occurred, the bulletin explained, as a result of a questionnaire the exhib had filled out regarding non-theatrical competition. It caused him to analyze the competing attractions playing his town, the tariff they got and the attitude of the local citizenry—which was that the promoters were "doing them a favor."

"If his patrons were happy to pay three or four times the regular price of a movie to see some third-rate wrestlers or some untalented live acts," this exhib concluded, "why shouldn't he get a (Continued on page 16)

REPUBLIC DOUBLING PROD. BUDGET—YATES

Herbert J. Yates, Republic Pictures prexy, announced yesterday (Tues.) that the company would double its production budget for 1952-53, with the coin outlay expected to surpass that spent in the past two years combined. Yates did not reveal any figures, merely stating that the company would spend "more millions."

Republic chief revealed that Repwould expand its advertising appropriation considerably.

Yates pointed up that eight of nine recently-completed pix are in color and seven in Republic's own three-color Trucolor. Future production plans include 15 stories, many of which will be adapted from magazine stories and serials. Herbert J. Yates, Republic Pic-

On Vacation Aug. 6

Samuel Goldwyn has set his trip to Europe for Aug. 6. Accompanied by his wife, Frances, he'll sail on the Queen Elizabeth. Their itinerary is still indefinite, but it is contemplated they'll be away about

contemplated they'll be away about six weeks on the pleasure jaunt. Goldwyns will be in New York only a couple of days on their way to Europe, but will remain several months, at least, on their return. Producer will be east for the campaign prior to the anticipated Christmas preem of his "Hans Christian Andersen."

RKO Sets More Indie Deals To Satisfy Exhibs

Plagued for some time by lack of product, RKO is actively endeavoring to line up a collection of films to satisfy its sales force as well as exhibs. Although the studio is back in operation, the flow of pix from the Coast hasn't been enough to meet the current and future demands.

With fast changeovers a common practice today, company is continuing its romance with indie producers to assure itself of a solid lineup. Slate is also being bolstered by the addition of reissues from its own vaults.

Latest deal with an indie is that between RKO and Aubrey Schenck Productions, which calls for the distribution by RKO of six Schenck films within the next two years. First of the sexte will be "Beachhead" based on the Richard Hubler novel, "I Got Mine." Filming will start in September. Second pic will be "The Swamp Fox," from an original story, "The Lion and The Fox." In Technicolor, it will tell the story of Francis Marion, American (Continued on page 21)

Nabbing Girl's Sniper Slayer Snipes Sniping At 'Sniper' As Cause

Sensational solution to the murder of 18-year-old Eileen Fahey at New York's Columbia University last week had the effect of exonerating the Stanley Kramer film, "The Sniper," from any possible link with the crime.

When the claying was fine dis-

When the slaying was first discovered, numerous theories were advanced, including one which held that the murderer might have

held that the murderer might have been influenced by the film. "Sniper," playing in nabe theatres in the Columbia U area, focuses on a crackpot who indiscriminately shoots attractive young women.

In the absence of any local motive for the killing of Miss Fahey, the thought arose that the killer was a real-life counterpart to the central character in the film, and somehow goaded into the crime by the dramatic presentation.

somenow goaded into the crime by the dramatic presentation.

As it turned out, the confessed murderer was a psychopath who became enraged when his thesis on expanding man's life span was rejected by the American Physical Society. Miss Fahey worked for the outfit.

panies recently toward diversifying their activities finds some of them taking an increasing interest in the production of commercial and industrial films. Making sponsored pix is a \$42,000,000 annual biz in

Although several of the majors, through subsidiary companies, have turned out this type of film for a long time, there has been a steady upbeat during the past two years. Success of Columbia, Universal, Warner Bross, and RKO in snaring strongors as a matter of fact has sponsors, as a matter of fact, has caused some concern among estab-lished producers of commercial

lished producers of commercian pix.

Columbia's subsid, Screen Gems, which also makes vidpix, has been the most active entry in the commercial race. It has not only been making short commercials for tele, but has been turning out sales, training and public relations product for such outfits as DuPont, the American Petroleum Institute and Studebaker. Ralph Cohn heads the operation. operation.

'Flirtatious' Move

'Flirtatious' Move
Hollywood's current desire to
snare some of the commercial pix
dollars is generally regarded by
the longtime biz film producers as
flirtatious. Feeling is that the Coast
will drop or curtail this operation
when it eventually takes over making the bulk of the programming
films for TV, a move the commercial producers regard as inevitable.

(Continued on page 16)

M-G Fiscal Switch Points Up Foreign Take's Importance

ro's accounting system was seen week as generally reflecting the continually growing impor-

tance of the foreign market plus new trends in the playoff of pix. Previously, M-G wrote off the cost of its product on the basis of 75% of the cost to domestic in-come and 25% to foreign, Charles C. Moskowitz, v.p.-treasurer, revealed at the weekend that the amortization table has been revised so that 66 2/3% is allocated to domestic and 331/3% to for-

eign.
This, of course, means that the This, of course, means that the foreign department is now being relied upon to provide fully one-third of the total pic revenue. Moskowitz said the switch was adopted by the board of directors upon the recommendation of the company's accountants. Other outfits in a position similar to Loew's also will do some revising of their breakdowns on foreign and domestic income. As of its last annual report, RKO had its amortization (Continued on page 21)

(Continued on page 21)

One Prez to Another

One Prez to Another

Meeting of the company presidents at the Motion Picture Assn. of America on Monday (21) in New York, on the Franco-U. S. film treaty, became the occasion for an informal salute to Loew's, Inc., prexy Nicholas M. Schenck for his job in initiating top executs within the Loew and Metro organizations.

Pic company chiefs took time out to signalize the event as an industry plus and a possible trailblazer for other companies to cut some of those astronomic salaries as one means of getting film costs down "to the degree where it insures the economic stability of the industry."

MAJORS' UPBEAT Distribs Agree to Yield to Exhibs **On Some Points in Arbitration Talks**

Marvin Schenck Sets 12 'Movietime' Tours

Hollywood, July 22.
Total of 12 "Movictime U.S.A." tours before the end of the year have been lined up by Marvin Schenck, Hollywood Movietime" chairman, in cooperation with the Screen Actors Guild. About 60 players will take part.
First three tours will be: Aug 17, Denver; Sept. 7, Indianapolis, and Sept. 21, Boston.

Arbitration Plan Key to Preventing More Exhib Suits

Key exhibs who have participated

Key exhibs who have participated in the exhib-distrib efforts to formulate an industry arbitration system again this week warned that failure to develop a plan pronto will result in a greater wave of antitrust suits against the film companies than ever before.

The belief is that many theatremen who now have grievances against the distribs are holding off on legal action in the hope that they might obtain relief via arbitration. Obviously, it's /said, if the trade fails to make arbitration available the exhibs with beefs will have no alternative other than a trek to the local courthouse.

Meanwhile, the exhib and distrib negotiating teams now are awaiting word from film company presidents on their, willingness to sit in with the theatremen in last-ditch talks in establishing a system. Reps of Theatre Owners of America and Allied States Assn. are demanding that the negotiations in future be brought up to the chief-exec level since little progress was made in past discussions with sales managers and company lawyers. At the last session the two sides were deadlocked over the various facets of competitive bidding as arbitrable subjects. Decision on the meeting with film prexies likely will be made when Barney Balaban, Paramount's prez, returns to the states. He has been in Europe the past month and is expected back in N. Y. this coming weekend.

Small Exhibs Get Sluffoff, D. C. Prober Finds in Cal. Inquiry

Hous in Cat. Inquiry

Hollywood, July 22.
Complaints that producers and exhibitors show "an utter disregard for the existence of the smaller exhibitor" were disclosed by William D. Amis, investigator for the Senate Small Business Committee, currently probing trade practices in the film business at the request of the Southern California Theatre Owners Assn.

Assn.
SCTOA wants the Government
to establish uniform zoning and
clearance rules in order to ease
exhibitors' difficulties brought on
by the consent decrees. It depends
on Amis' report and recommendations whether the Senate Committee will give the investigation
a public hearing.

deGraw Quits Schine To Enter Ozoner Biz

Harold deGraw, district manager of Schine Theatres in Maryland and Delaware, has resigned from the chain to enter the drive-in business on his own.

DeGraw, operating as Peninsula Amus., is currently building an ozoner between Cambridge and Easton, Md., to be known as the Super 50. It will open early in August.

Film companies this week appeared ready to give in at least partially to some exhib demands on which subjects may be covered in the projected industry arbitration system. Distribs have agreed to yield on a few points as a last-resort gesture aiming to avoid the threatened entire collapse of, the arbitration idea.

Following a meeting in New York Monday (21) with distrib execs and company lawyers, Motion Picture Assn. of America prez Eric A. Johnston said that he was confident a mutually agreeable arbitration plan can be formulated. Johnston did not say whether or not company presidents will sit in on future discussions with the exhibs, as the latter have also demanded.

In any event, it was decided at the Monday conclave to undertake to arrange further huddles with the TOA and Allied reps at the exhibs are persisting in their demand for the arbitration of the various facets of competitive biddingly in the cast of the cast of the subject of the arbitration of the carliest possible time. Since the exhibs are persisting in their demand for the arbitration of the carlies expectedly will make some concessions.

Earlier, the two sides reached general agreement only on the non-

cistribs expectedly will make some concessions.

Earlier, the two sides reached general agreement only on the noncontroversial subjects of runs, clearances and availabilities as arbitrable items. The subject of bidding, however, led to a stalemate which, in turn, led to the breakdown of negotiations. Exitibs at this point made it clear that the overall projected system likely would be scuttled unless the distribs showed willingness to bend from their position on bids. Exhibs additionally asked that film company chief exces enter the negotiations since there was an absence of progress in huddles with the sales managers and counsel.

Beyhills Exhib Agrees To Play Controversial Hecht Picture, Suit Off

Hecht Picture, Suit Off

Hollywood, July 22.

Agreement to play Ben Hecht's
"Actors and Sin" as originally contracted for, beginning Friday (25), ended legal action brought by United Artists, distributor of the film, and producer Sid Kuller against the Beverly Canon Theatre. Legal details of the settlement are still being worked out, but the pic will open although the theatre management says it is abiding by the pact "reluctantly."

In a letter to UA and Kuller, who had asked either that the theatre be forced to book the film or pay \$250,000 in damages, Horace Boos, Jr., of ABC Theatres, which operates the Beverly Canon, said his outfit had been advised by counsel that it had no legal ground on which to base a defense.

Therefore, he noted, it would live up to the contract "but with reluctance, inasmuch as we believe the picture is detrimental to the best interests of the motion picture industry." House had booked the film sight unseen for a guarantee of \$2,500 weekly on the basis (Continued on page 16)

RKO THEATRES NAMES GRAINGER BUYING HEAD

E. C. Grainger, former president of Shea Theatres, has been named head of RKO Theatres' film buying and booking department, it was announced in New York yesterday (Tues.) by William Howard, RKO vp. Over the past weekend Howard, who had been the chain's assistant general manager, was upped to head theatre operations, reporting directly to prexy Sol A. Schwartz.

In another change, Harry Man-

Schwartz.
In another change, Harry Mandel, RKO's ad director, has taken on the additional post of assistant to Howard. His and Grainger's assignments become effective Aug. 4. Status of Matty Polon and Robert Sherman, circuit execs, remains unchanged.

Dreamboat

Clifton Webb, Ginger Rogers in lightweight, fairly amusing spoof on video's use of old movies.

Hollywood, July 21.

20th-Fox release of Sol C. Slegol production. Stars Clifton Webb, Glinger Gegers, Anne Francis, Jeffrey Hunter; eatures Elsa Lanchester. Free Clinty Hunter; Ray Delibert Garage, Ray Clinerity and screen-land Garage, Ray Clinty and screen-land garage of the Soliton of March 1988. Clark; music, Cyriditor, James B. Clark, March 1988. Clark Start Garage Star

reviewed July 11.
Ciliton Webb.
Ginger Rogers
Ginger Rogers
Andrey Hunter
Esta Lunchester
Fred Clark
Paul Harvey
Ray Collins
Helone Stanley
Helone Stanley
Med Stanley
Marketta Canty
Laura Brocks
Emory Parnell
Hatche
Hatche
Hatche
Leverett Glass
Frui Maxey
Sandor Scabo
Lee Clary Thornton
Gloria
Carel Sayre
Bill Ainslee
Dr. Coffey
Sam Levitt
Harrington
Timothy Stor imi udge Bowles ommandant esk Clerk... ommanunesk Clerk
avinia
frs. Gunther
Jsed Car Salesman
frs. Faust
MacIntosi
George Bornay
Giant Ara
Gunt Clerk Drunk Helen Brown
Hotel Clerk Al Herman
Hotel Clerk Howard Banks
Hotel Detective Jack Mather
Men in Commercial,
Girl in Commercial Gwen Verdon
TV Commercial,

Television takes a lampooning in "Dreamboat," a fairly amusing spoof on the competitive medium and its use of old pix and uninhibited commercials. Star names offer something for both the old and the young, Clifton Webb and Ginger Rogers teaming for the former and Anne Francis and Jeffrey Hunter for the latter. Fair results should be obtained in the regular market.

ommerciai nercial, Bob Easton, Marjorie Halliday

Hunter for the latter. Fair results should be obtained in the regular market.

Claude Binyon scripted and directed for Sol C. Slegel's production, basing the feature on a story by John D. Weaver. Plot's amusing theme deals with Webb, a staid English literature prof, whose past as a dashing silent-day screen hero is exposed by a series of old films on TV, and his efforts to halt their use. He and his daughter, Miss Francis, go to New York to fight the case, thus setting loose a train of events that, in the main, are good for light chuckles with several laughs thrown in.

Despite the resistance and tricks pulled by Miss Rogers, as Webb's old film costar now having a comeback plugging perfume on the silent movie telecasts, and Fred Clark, the agents who grabbed up the old films, the prof gets his case into court, takes over his own prosecution and scores his point when he proves the pictures are being distorted to exploit the perfumes without his consent. This is a funny sequence that draws amusement from the assorted types of flamboyant commercicals used to highlight Webb's charge of privacy who fould be scellent as the prof who fould in the provest the provision.

of flamboyant commericals used to highlight Webb's charge of privacy linvasion.

Webb is excellent as the prof who finally is bitten again by the acting bug before the picture is over. His silent-day sequences with Miss Rogers are good satire on the oldie techniques, and the actress proves a most able partner in them, as well as getting over in the modern portions. Miss Francis and Hunter, the latter an agency employee, are up to the light demands. Elsa Lanchester brightens some footage as the university president who makes amorous passes at Webb when his past becomes known. Clark, Paul Harvey, Richard Garrick, the judge; Ray Collins and Jay Adler are among the others helping.

The comedy gets first-rate assists from the technical credits to go with the generally okay directorial pacing and production.

Brog.

Sudden Fear

name should aid the pic some-what, but it'll take sock selling and exploitation to bring in better than

name should aid the pic somewhat, but it'll take sock selling and
exploitation to bring in better than
average grosses.

Slow in getting un'derway,
"Fear" picks up momentum as
soon as the suspense essentials are
introduced. It succeeds then in being frequently tense and exciting.
The tenseness, however, is somewhat diluted by overlong solo
scenes as Miss Crawford undergoes various emotional crises.
Careful cutting of the 110-minute
footage and speeding up the action
toward the eventual denouement
might help in relieving the uneasiness that replaces the tenseness.
This time Miss Crawford is presented as a playwright-heiress.
Eminently successful at her craft,
she falls in love and marries an
actor whom she had considered unsuited for the lead in her play.
The union is idyllic until she discovers accidentally, via a dictating
machine, that her husband had
only married her for her money
and with the aid of an old flame
was planning her murder. Her efforts to forestall this plan and her
plot for revenge, conceived with
the skill of a playwright maneuvering actors on a stage, provide the
suspense elements.

Miss Crawford scores in the type
of role with which she has long
been identified. Jack Palance
suspense elements.

Biss Crawford scores in the
type
of role with which she has long
been identified. Jack Palance
as Palance's old flame, turns in a
bard-hitting performance. Bruce
Bennett, Virginia Huston and
Touch Conners are okay in secondarv roles.

The Lenore Coffee-Robert Smith
screenplay, based on Edna Sher-

Touch Conners are only in secondary roles.

The Lenore Coffee-Robert Smith screenplay, based on Edna Sherry's story, is somewhat overwritten. David Miller's direction, although occasionally lagging, is, on the whole, sharp. The lensing of Charles Lang, Jr., is on the plus side, especially the location footage of San Francisco streets.

Holl.

Untamed Frontier (COLOR)

Pretentious and stereotyped western feature with good names, color, to help in action market.

Hollywood, July 18.
Universal release of Leonard Goldstein broduction: Stars Joseph Cotten, Shelley Winters. Scott Brady; features Suzan Bail, Minor Watson, Katherine Emery. Directed by Hugo Fregoness. Screenplay. Bagni; added dalog, Polly James; story, Itouston Branch. Eugenia Night; camera (Fechnicolor), Charles P. Boyle: editor, Virgil Vogel: music, Hans J. Salter. Previewed July 15, '52. Running time, '75 wiewed July 15, '52. Running time, '75 wiewed July 15, '52. Running time, '75

	MINS.			
	Kirk Denbow	Josen	oh Cot	ten
	Jane Stevens			
	Glenn Denbow			
	Lottie		1173n F	2211
	Matt Denbow			
	Camilla Denbow	Katheri	ne Em	ery
	Bandera	Jo:	se Tor	vау
	Clayton Vance			
	Max Wickersham	John	Alevan	dèr
	Dave Chittun			
	Sare Content		1 0	···
	Charlie Fentress			
	Ezra McCloud	Robert	Ander	son
	Clem McCloud Sheriff Brogan	Fe	ss Par	ker
ļ	Charlet Broggs	Pas	Pany	
	. Suerin Drogan		Deni	reff

Clem McCloud Fess Parker Sheriff Brogan May Bennett Ray Bennett I A well-worn western plot path is trod by "Untamed Frontier" and, despite its pretentions, it never achieves anything out of the ordinary in the way of action entertainment. The plot is hackneyed, the playing unconvincing and the direction stereotyped. However, the generous use of Technicolor and outdoor scenery, plus some names that will look good on the marquees, will mean much to its chances.

Joseph Cotten, Shelley Winters and Scott Brady make up the startrio involved in a western plot that has a cattle baron refusing to let settlers cross his land to get to free government acreage, which he is using to graze his vast herds. Minor Watson is the crippled baron, Cotten his sober-sides nephew and Brady his nogood son. Miss Winters figures as a waitress who witnesses a killing by Brady and then is tricked into marrying him so she cannot testify against him.

You For Me Entertaining screwball comedy to brighten dual bills.

Hollywood, July 18.

Metro release of Honry Berman production, Stars Peter Lawford, Jane Green Green and Conday, How the Wendell, Otto Bulett, Barbara Brown Barbara Ruick, Kathryn Card, Directe by Don Weis, Story and screenjay, William Roberts; camera, Paul C. Vogel; editor, Newell P. Kimlin, Previewed July 18 '52, Running time, 70 MINS.

'52. Running time, 76 MiNS.
Tony Brown Peter Lawford
Katie McDermad Jane Greer
Dr. Jeff Chadwick Gig Young
Lucille Brown Howard
Oliver Wherry Howard
Hugo McDermad Barbara Brown
Ann Elcott Barbara Ruck
Nurse Voxel Kathryn Card
Rollie Cobb Tommy Farreil
Frank Elcott Paul Smith
Flora Adams Helen Winston
Olivi Inchia

An engaging 70 minutes of screw-ball comedy, "You For Me" is designed to brighten many a dual bill in its release role as a companion feature. A slick script, smart direction and nifty trouping make it easily acceptable as light entertainment, with the names of Peter Lawford, Jane Greer and Gig Young for the marquees.

A playbur gets a load of hird-

Lawford, Jane Greer and Gig Young for the marquees.

A playboy gets a load of birdshot in the seat of his hunting pants to set off the plot's posterior motive that winds its way through a chain of laughable incidents. Don Weis's direction misses no bets in putting the William Roberts script on film.

Lawford is the butt of the jokes as the playboy who gets it in the end, is taken to the hospital he supports with a yearly donation, is angried over the lack of sympathy for his wounds, withdrawn his support and has Miss Greer, an outspoken nurse, fired. Young, a doctor, attempts to patch things up by having her make a play for Lawford so she can get her job back and the hospital can get its dough.

Romantic complications keep things moving when it turns out your size of the province of the play for the

Romantic complications keep things moving when it turns out Miss Greer likes Lawford but loves the doc, despite the latter's single-minded attention to career. Amusingly abetting Lawford's courtship is her wacky family but, in the end, he decides she's not for him, turns her over to Young and is off on another romantic chase which, with the aid of some knitting needles strategically placed, punctures Lawford, the risblitties and winds up the farce.

A lot of Roberts' dialog is lost

ford, the risibilities and winds up the farce.

A lot of Roberts' dialog is lost in laughs, but what can be heard is smart with an uncommon amount of ribald, but unoffensive wit, mixed throughout. In fact, despite the elemental comedy springboard, the yarn is handled to give offense to no one. As the nurse, Miss Greer proves she has been devoting too much time to heavy drama and can show to advantage in comedy. Lawford and Young both hold up their ends of the fun.

Supporting players are delight-rully represented by Paula Corday as a sort of Zsa Zsa-type of foreign charmer with a nose for money; Otto Hulett, Barbara Brown, Barbara Ruick and Paul Smith, as Miss Greer's family; Howard Wendell, Kathryn Card, Tommy Farrell and others.

others.

Henry Berman's production supervision is budgetwise without neglecting any necessary entertainment backing. Paul C. Vogel's lensing is good and the editing by Newell P. Kimlin crisp. Brog.

Captain Pirate (COLOR)

Costumed swashbuckler repris-ing further adventures of Cap-tain Blood on the Spanish Main; for general action situa-

Hollywood, July 22.

Columbia release of Harry Joe Brown production. Stars as the Harry Joe Brown Production. Stars as the Harry Joe Brown Patricia Medina, John Stars and Harry Remains and the Harry
measures up as acceptable feature material for the general action sit-

measures up as acceptable feature material for the general action situation.

Script was based on Rafael Sabatini's "Captain Blood Returns and uses more words than it should have in telling how Blood, in peaceful retirement in the West Indies, is falsely accused of piracy and has to take to the high seas to clear his name again. He's freed by his old pirate gang and fiancee, Patricia Medina, steals a ship from John Sutton, the real highbinder, and sets out to find the pirate who has been using his name for bloody raids on coastal towns.

After various ruses and disguises, he spots the culprit, learns of a raid to be made on Puerto Bello, convinces the Spanish he is a military attache, sinks his ship in the harbor and waits for the heavies to arrive. Their ship founders on the sunken hulk and Blood's cannon dooms them. Sutton seeks to escape but Blood has it out with him in a duel. He then frees Miss Medina, imprisoned for her part in his escape, they matry and settle down to a peaceful life again.

Action highlight is the cannonade between the pirate ship and fort—a first-rate job of miniatures and special effects. Elsewhere the action comes in spots, with too much dialog thrown in to fill out the footage. Hayward wears his familiar role easily and Miss Medina is mighty attractive to the eyes. Sutton, Ted de Corsia, Jay. Novello and Maurice Marsac figure excellently in the skullduggery. Charles Irwin, George Givot as a colorful pirate friend of Hayward's. search. She slings "Longing" for a bright tune spot. Genevieve Aumont is another looker seen briefly. Among other casters filling short footage are Rex Evans, Robert McNeely, Nina Koshetz, Lester Matthews and Sandro Giglio.

Ralph Murphy's direction of the Harry Joe Brown production gives it a treatment standard to such

Giglio.

Ralph Murphy's direction of the Harry Joe Brown production gives it a freatment standard to such costumers. Satisfactory lensing was contributed by Charles Lawton, Jr., and the other technical credits are

Les Miserables

Excellent remake of Victor Hugo's somber classic; b.o. opportunities if sold on that basis, not as pop entertainment.

20th-Fox release of Fred Kohlmar production. Stars Michael Rennie, Debra Paget, Robert Sidney, Cameron Mitchell, Elsa Lanchester, James Robertson Justice, Joseph Wiseman, Rhys Williams, Florence Bates, Directed by Lewis Milestone. Screenplay, Richard Murphy; based on novel by Victor Hugo; camera, Joseph La Shelle; editor, Rugh Fowler; music hallow the star of the

ı	Jean Valjean	el Rennie
i	Cosette Deb	ra Paget
ı	JavertRobert	Newton
ı	Bishop Edmun	
ı	Fantine Sylvi	e Sidney
ı	Marius	
ı	Madame Magloire Elsa L	
ł	RobertJames Robertson	Tretion
ı	GenflouJoseph	Wicoman
	Brevet	Wischian
	Madame BonnetFlorer	Williams
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,	CicelyMerr	y Anders
	Bonnet Joh	n Rogers
	CorporalChar	ies Keane
	BosunJoh	n Dierkes
	Cochepaille John	r Cottento
	Madame Courbet Norm	a Varden
	Dupuy Willian	n_Cottrell
	Valjean's MaidQueenie	Leonard
	Gavroche Bol	bby Hyatt
	Lieutenant Sand	ers Clark
	Cosette, Age 7 Pa	itsy Well
	Nun Jea	n Vachon
	BamataboisSear	ı McClory
	Mother SuperiorJun	e Hillman
	Vero Jame	es Craven
	Mentou, SrLester	Matthews
	Mentou's GrandsonJim	mie Moss
	Presiding Judge	Ian Wolfe
	GenetAlfr	ed Linder

20th-Fox has done an excellent job of remaking Victor Hugo's somber classic. It was first lensed by the Fox Film Co. in 1919, again by Universal in 1927, United Artists had a release out in 1935 and there was a French production in 1936. All of this suggests the durability—of the novel as a film subject and indicates there are boxoffice opportunities still around for a remake when done as well as this version.

Joan Crawford in a neatly mounted suspense melodrama; fair b.o.

KNO release of Joseph Kaufman production. Stars Joan Crawford: features Each Plance Bennett, Virginia Huston, Touch Connors. Directed by David Miller. Streenists, Directed by David Miller. Streenists and leaves some composing of the star revision. Streenists and leaves some confusing plot holes as it marches along a 75-minute course that has been along a 75-minute confusion in Streen Active Direct Mills Lucasion and all cause some confusion at the confusion and inclusion for the melodram is the direct of the Leon and along a 75-minute course that has been along a 75-minute confusion in Streen Melos. Direct day Nation of the melodram and there was a French production in Streen Melos. Directed by Raiph Murphy, Screen Melos Directed by Raiph Murphy, Screen Active Spatial Murphy, Screen along a 75-minute confusion in Streen Melos Directed by Raiph Murphy, Screen Active Babathic cannot the Connors of the Leon and the Conno

cise in mirroring the mood and temper of the story. In the first episode, when Valjean is sentenced to 10 years as a galley slave for stealing a loaf of bread, Milestone, permits the players and scenes to cry out flamboyantly against such injustice and the stark miseries of a prison ship existence. He handles the performances in a quieter, more effective, veln in the subsequent episodes.

The film actually gets going when Valjean, released under parole, drops the role of convicted thief and becomes a successful pottery owner after getting his first lesson in humanity from a kindly bishop beautifully played by Edmond Gwenn. It is during this time that he aids Sylvia Sidney, a poor, dying woman, and takes in her daughter, Debra Paget, even rises to become mayor of the village. This success and position are tossed away when he refuses to allow a gibbering halfwit to be falsely acused of being Valjean.

An interlude in a convent outside of Paris, where Valjean acts as gardner while Miss Paget grows into young womanhood, follows. Again events catch up with them and they move onto Paris and Valjean is exposed to Javert when he goes to revolutionary headquarters to right an injustice he has done Cameron Mitchell, beloved of Miss Paget. Film moves on to a fast conclusion when Mitchell is wounded and Valjean carriers him through the Paris sewers to escape the still-pursuing Javert. The later, who cannot compromise with his duty as he sees it, still unbends enough to let Valjean go free, and then commits suicide in the Seine because he has violated his own principles of right and wrong. Scripter Richard Murphy tackled a man-sized job in adapting the drab Hugo novel to the screen and has come up with plenty of mealy melodramatics. Rennie does exceptionally well with his role, particularly after the convict ship episode. The same can be said for Newton. Miss Paget supplies the single touch of romance and beauty to the plot excellently, and Mitchell shows well opposite her. Miss Sidney, Elsa Lanchester, as the bishop's hous

others in the lengthy cast who contribute capably. Unfortunately, Joseph Wiseman, as a convict, is still playing the hophead hood of "Detective Story."

Joseph La Shelle has given the picture outstanding photography. The lowkey lensing is particularly apt to the mood of the melodrama and with definite artistic values. Alex North did the fine music score, and the settings and art direction mirror the period of the Hugo tale.

Brog.

Gift Horse (BRITISH)

Dramatic sea-story about ships and raids; good b.o.

and raids; good b.o.

London, July 16.

Independent Film Distributors (in assn. with British Lion) release of Molton Films production. Stars Trevor Howards and the star of th Appleby John Forres Surg. Lt. MacDonald Harold Siddon

Despite its wartime setting, this

Despite its wartime setting, this isn't primarily a war picture. Predominantly, it's the story of a ship and the men who served in her and the men who served in her story and the ship itself. It's strong, dramatic entertainment with a firstrate Anglo-American cast, and a worthy boxoffice contender on both sides the Allanic. Hero of the story is undoubtedly the old tub itself, one of 50 loaned by America to Britain in her darkest hour. The ships had all been but back into service from the retired list, to help in the perilous battle of the Atlantic. The skipper and crew quickly renamed their vessel "The Gift Horse" (which is not to be looked in the mouth). It is old, slow and worn out, but the men get attached to it and retain the wartime hazards.

The captain (Trevor Howard is a stern disciplinarian who was court-martialled some eight years previously after being involved in a collision and is now making his comeback. At first, his officers, and men resent him, but all raily to

FILMS STEAMROLL VS. 20% TAX

Simmons-Granger Win Exoneration [XHIBITORS' AID] On Tax Raps in Victory Over Hughes GROWS STRONGER

Hollywood, July 22.

Howard Hughes lost cash and a star last week in an out-ac-court settlement of the lengthy legal action launched by Jean Simmons to win her complete freedom from RKO. Settlement was signed at 6:30 a.m. to climax a three-ring-circus atmosphere and was followed by a Hughes publicity barrage "interpreting" terms of the settlement.

lowed by a fughes publicity barrage "interpreting" terms of the
settlement.

Initial point reported by Hughes
was that Miss Simmons would make
"Taxi" for 20th-Fox in return for
which 20th would loan Victor Mature to RKO without charge and
would, in addition, pay RKO a
cash remuneration. Actually, Mis
Simmons will not make "Taxi,"
Furthermore, 20th-Fox declared it
never had any intention of lending
Mature without charge, and the Furthermore, 20th-Fox declared it never had any intention of lending Mature without charge, and the additional remuneration mentioned had been discussed only as an eventuality to be determined by any financial loss RKO might suffer in halting the currently shooting "Break-Up" to permit Miss Simmons to start the 20th film. Hughes also contended that Miss Simmons agreed to finish "Break-Up" as the final picture under her J. Arthur Rank contract, which Hughes had purchased. Miss Simmons will finish "Break-Up" but she retains the right to sue RKO for added compensation on the film. When she started production (Continued on page 20)

Atlas Disposes Of 25,000 Shares Of UPT Common

Atlas Corp. has disposed of its holdings of 25,000 shares of common stock interest certificates in United Paramount Theatres, the investment trust outfit disclosed this week in its regular half-year

investment trust outfit disclosed this week in its regular half-year report. In its previous report last December, the UPT stock had a market value of \$490,625.

Also owning 25,000 shares of Paramount Pictures common, Atlas had its choice of dropping either the Par or UPT shares. Alternative was having 50% of the UPT divvies held in trust under terms of the Par consent decree in the Industry antitrust suit.

Atlas in the past six months also sold 20,000 shares of Madison Square Garden Corp. common stock which, at the end of last year, was worth \$160,000 on the basis of market quotations. Investment company's portfolio now lolds the 25,000 shares of Par common, 76,500, shares of Par common of Motion Picture Capital Corp. Last named is the indie production financing outfit headed by N. Peter Rathyon.

KEN THOMSON IN N. Y. TO TALK N. Y. PACT

Kenneth Thompson, exec. sec. of the Screen Actors Guild's Hollywood branch, arrived in New York Monday (21) and will take part in negotiations between SAG's eastern division and the Assn. of New York Film Producers.

Talks, which have been going on for about a month, involve inking a new pact covering theatrical and television films. SAG is alming for an agreement based on the formula established with the Coast's Alliance of Television Producers.

Pizor's Europe O.O.

William Pizor, v.p. of Lippert Productions, leaves on the S.S. United States for a tour of Europe. He expects to visit 14 countries to survey foreign production.

Columbus, July 22.

So much confusion surrounded the expected test of newsreel censorship at the Little Theatre here last Wednesday (16) night that instead of an uncensored newsreel, the house ran off Paramount's "Detective Story" without the state seal. Dr. Clyde Hissong, Ohio's director of censorship, and a field inspector were in the theatre at the time, but they paid no attention to the slip.

Last minute uncertainty as to whether the newsreel was to run or not had the projectionist so. unnerved he forgot to attach the censorship leader to "Detective Story," although the pic had the state okay.

Unprecedented Rap Vs. Ohio Tax On 'Native Son'

not only unconstitutional because of the prior license requirement but also because it imposes a tax on the right of publication, according to the argument, heretofore unadvanced in pic censorship cases, which will be set forth by attorney Ephraim London when he battles the nixing of the film, "Native Son," before the state's Supreme Court. London is the attorney whose victory in "The Miracle" case before the U. S. Supreme Court set a precedent for the ellmination of censorship bodies,

London's contention will be that the fee charged by the Ohio censorship division constitutes an unlawful tax. He is expected to tell the court that if the fee charged merely covered the cost of administration, it might not be considered a tax. However, he will argue that the fee in Ohio is more than twice the amount necessary to cover the cost of administration.

Ohio charges \$3 a reel for censoring, the highest in the nation, and it's estimated that the cost to the film industry for submitting films for censorship ranges from \$250,000 to \$300,000 annually.

Meanwhile, London, representing Classic Pictures, distrib of "Native Son," has been joined in the case by Ohio attorney Lyman Brownfield. Latter as local counsel will have the papers served on the (Continued on page 20)

Freed to Succeed Broidy but also because it imposes a tax on the right of publication, accord-

Freed to Succeed Broidy As President of MPIC

As President of MPIC

Hollywood, July 22.
Election of Arthur Freed as v.p. of the Motion Picture Industry Council means that he will eventually become president of that group. Steve Broidy, current veepee, automatically succeeds Gunther Lessing as prexy next month, and Freed succeeds Broidy six months later.

Official report that the Screen Writers Guild had turned down the proposed "Loyalty Board" automatically quashed that proposition. which had been advocated by several MPIC groups. MPIC also voted to support COMPO in its campaign to kill the 20% boxoffice tax.

Dick Powell As Director

Dick Powell As Director
Hollywood, July 22.
Dick Powell will become a director through the purchase of RKO of "Breakaway," a story property owned by Powell and Olympic Productions.
Deal calls for Powell's services as a director to be utilized within one year. In case "Breakaway" is not produced in that time, he will be assigned to direct another for RKO.

the film industry's campaign to re-peal the 20% Federal admissions tax is a cinch to succeed. Council

tax is a cinch to succeed. Council of Motion Picture Organizations officers related this week that exhibs in almost every instance have unhesitatingly pledged their personal services in state committee work when asked to do so by the New York headquarters.

In the few cases where theatremen begged off, the reasons were clearly valid, say the key COMPOITES. This is in contrast to other previous all-industry endeavors where filmites, asked to lend a hand, ducked out because of "pressure of other business" or other familiar excuses.

So far about 150 exhibs across

So far about 150 exhibs across So far about 150 exhibs across the country have jumped aboard the anti-tax bandwagon. This was seen as especially impressive since COMPO got underway with the organizational work only this month. Numerous others will join the roster shortly, it's expected, making for one of the greatest joint undertakings in recent film industry history.

making for one of the greatest joint undertakings in recent film industry history.

A committee is being formed in every state across the nation, and each will name its own chairman. Then begins the job of winning lawmakers' sympathy for total elimination of the Federal levy.

Meanwhile, Col. H. A. Cole, co-chairman with Pat McGee of the national COMPO tax committee, and others immediately concerned with the tax battle want to sock across the message that the trade stands a strong chance of achieving the objective if full effort toward that end is exerted. "The facts are on our side," said Cole, meaning that any objective appraisal of the overall tax situation will show that the Federal bite on the b.o. is discriminatory and over-burdensome. One obstacle which the trade must hurdle, say some observers, is the line of thinking taken by tax experts in governmental posts.

(Continued on page 20)

Aim at Equalizing Ad Rate Structure

Film industry is making slow but steady progress in its campaign for the elimination of the rate differential in newspaper advertising and for an improvement in editorial coverage. Although theatre pub-ad execs observe that the millenium is still far off, general feeling is that publishers are becoming aware of the inequities that exist in the rate structure. Campaign is being waged on an individual basis, with exhibs attempting to make with exhibs attempting to make agreements with newspapers on a local level.

with exhibs attempting to make agreements with newspapers on a local level.

Since no clearing house exists for the detailing of rate improvements, it is difficult to note they exact progress the industry has made. In addition, there is a treluctance on the part of publishers to publicize rate cuts. Theatremen do not regard the rate slices as reductions, but as making available the retail rate.

Despite the granting of the local retail rate in finany cities, there is a growing alarm on the general increase in newspaper ad rates. For example, in St. Louis the Globe Democrat will raise its line rate from 42c. to 46c. per line in August while the Post Dispatch will up its rate from 47c. to 52c. early in September. Even with the increase, these rates are considerably less than theatres were shelling out in 1950 for local newspaper advertising in St. Loo. In Nov., 1950, the Globe Democrat made available to Downtown theatre the retail rate, which meant a reduction from 62c. to 40c. Last year it was raised to 42c. The Post Dispatch similarly instituted the local rate, involving a decrease to r 42c. from 86c. Last year it was upped to 47c.

Toledo Hearing Aug. 8 to Provide Test Of Ohio's Right to Censor Newsreels

Wrong Show

Wrong Show
Columbus, O., July 22.
When plans to obtain a test
of Ohio film censorship went
askew at the Little Theatre
here causing withdrawal of
an announced uncensored
newsreel, at least two patrons
were disappointed. Apparently
they had come to watch the
arrest of L. J. Hofheimer,
owner of the theatre.
Following a disagreement
between Dr. Clyde Hissong,
director of the state's censorship body, and industry reps
on who was to receive the warrant charging a violation, it
was announced that the film
would not be shown. Two
members of the audience asked
for and immediately received
a refund.

Continue to Hit At 'Miracle'

Despite the U.S. Supreme Court decision against the banning of The Miracle," film continues to be harassed by local censors in different areas, with the state of

ferent areas, with the state of Ohio and Chicago being the latest to nix the pic on varled grounds. Ohio Division of Film Censorship has rejected "The Ways of Love" trilogy, which contains the contraversial "The Miracle," for showing in the state. Dr. Clyde Hissong, censor chief, said Monday (21) that he had sent a letter to Joseph Burstyn, owner of the Robert Rossellini-directed film, explaining the ban.

to Joseph Burstyn, owner of the Robert Rossellin-directed film, explaining the ban.

Hissong noted that on the basis of a unanimous decision of the members of the three-man advisory board, arrived at Independently, the film is not suitable for public exhibition. "A Day In the Country" and "The Miracle" were both listed as "harmful," but there was no objection to "Jofrol," the third pic in the trilogy. The two objectional parts of the trilogy, Hissong said "exploit moral conduct, if not directly, certainly indirectly and by inference. He also said "The Miracle" is "based initially upon revolting incidents." Apparently no objection was made to the film on sacrilegious grounds, (Continued on page 15)

(Continued on page 15)

Payoff Precedent In **Bordonaros Buff Suit**

Bordonaros Buff Suit

Buffalo, July 22.

In an unprecedented move,
Paramount Pictures, RKO Radio
and Warner Bros. Circuit Management have paid into the Federal
Court here the sum of \$22,619.58
to prevent the accumulation of additional interest pending appeal by
Bordonaro Bros. Theatre, of Olean,
of its recent antitrust verdict
against the distributors. The sum
represents the amount of \$7,500
awarded the plaintiff by a jury
in Federal Court here, trebled and
plus interest from June 2.
Bordonaros have appealed to the
U. S. Court of Appeals at New
York on the ground that the verdict is insufficient.

Toledo, July 22.
After considerable confusion involving procedure, the groundwork was set here for the film industry's test of the right of the state of Ohio to censor newsreels, and possibly all films, with a Toledo exhibset to appear in Municipal Court on Aug. 3 for a hearing on the charge of showing an uncensored newsreel. Exhib, Martin G. Smith, co-owner of Smith & Beidler Thenewsreel. Exhib, Martin G. Smith, co-owner of Smith & Beidler Theatres, was arrested last Friday (18) when an uncensored reel, distribbed in Toledo by 20th Fox, was exhibited at the Westwood Theatre.

exhibited at the Westwood Theatre.

Attorneys for Smith asked for a 30-day continuance at the arraignment in order to have time to prepare briefs, but Judge Frank W. Wiley, expressing interest in the case, set the hearing date at a time when he would be up on the bench. The jurist has already requested and received the U. S. Supreme Court decisions on "The Miracle" and "Pinky" cases, actions on which the Motion Picture Assn. of America is basing its fight to strike down film censorship in Ohio.

Test in Ohio, originally arranged as a "friendly" deal between the MPAA and Dr. Clyde Hissong, chief of the state's film censorship body, turned into somewhat of a hassle on who was to be named in the affidavit charging censorship violation. The suit was originally planned to be filed in Columbus against Lee J. Hofheimer, operator of the Little Theatre, and Warner Bros., which was to provide an uncensored newsreel. Manning (Tim) Clagett, of MPAA, and Robert Wile, exec secretary of the Independent Theatre Owners of Ohio, (Continued on page 16)

Title Exclusivity **Declared Illegal** In 'Treason' Suit

New York Supreme Court Justice Thomas L. J. Corcoran, in a decision involving the title of "High Treason," J. Arthur Rank pic, has thrown doubt on the legality of any claimed exclusive usage of a title for a literary work. Judge Corcorar's ruling denied a petition by Albert E. Kahn, author of the political book, "High Treason: The Plot Against the People," for a temporary injunction restraining distribution of the Rank film under the "High Treason" title. Jurist held that the title of Kahn's book and of the film are not the same and their content is entirely different. He added: "The plaintiff's book is non-fictional. It is in essay form and expounds the author's political ylews. It purports to develop his thesis that there exists in this country a political plot against the people to deprive them of their rights. The defendants' moving picture, on the other hand, is fictional. It portrays, in dramatic form, a series of highly imaginative occurrences in England which would constitute high trea-(Continued on page 16)

SDG OKAYS NEW PACT WITH INDIE PRODUCERS

Bordonaros have appealed to the U. S. Court of Appeals at New York on the ground that the verdict is insufficient.

Akst Settles Jolson Suit Los Angeles, Jufy 22.
Harry Akst, former accompanist of Al Jolson, settled his \$51,800 back salary claim against the comedian's estate for \$5,000. Claim represented sums due under an alleged \$500-a-week contract for services in film, radio and stage appearances.

Probate Judge Newman Condee approved the settlement at the request of executors of the estate.

WITH INDIE PKODUCEKS

Hollywood, July 22.
New pact between the Screen birectors Guild and the Independent Motion Picture Producers Assn. has been okayed by Guilde and the Independent Motion Picture Producers Assn. has been okayed by Guilde and the Independent Motion Picture Producers Assn. has been okayed by Guilde and the Independent Motion Picture Producers Assn. has been okayed by Guilde and the Independent Motion Picture Producers Assn. has been okayed by Guilde and the Independent Motion Picture Producers Assn. has been okayed by Guilde and the Independent Motion Picture Producers Assn. has been okayed by Guilde and the Independent Motion Picture Producers Assn. has been okayed by Guilde and the Independent Motion Picture Producers Assn. has been okayed by Guilde and the Independent Motion Picture Producers Assn. has been okayed by Guilde and the Independent Motion Picture Producers Assn. has been okayed by Guilde and the Independent Motion Picture Producers Assn. has been okayed by Guilde and the Independent Motion Picture Producers Assn. has been okayed by Guilde and the Independent Motion Picture Producers Assn. has been okayed by Guilde and the Independent Motion Picture Producers Assn. has been okayed by Guilde and the Independent Motion Picture Producers Assn. has been okayed by Guilde and the Independent Motion Picture Assn. has been okayed by Guilde and the Independent Motion Picture Producers Assn. has been okayed by Guilde and the Independent Motion Picture Producers Assn. has been okayed by Guilde Assn.

L.A. 1st-Runs Sturdy; 'Kong' Reissue Smash 48G, Cugat Ups 'Face' to 34G, 'Heart' 11G, 'Sally' NSG 16G, H.O.'s Off

Los Angeles, July 22.

First-run business is upbeating his week toward its best overall valook in months, thanks to several standout bills, headed by the lock "King Kong" \$48,000 at two locations. Xavier Cugat stage show the L. A. Paramount is shoving Stolen Face" to a solid \$34,000, r thereabouts.

"Wild Heart" is a fancy \$11,000 the small Four Star. Otherwise, rade is not outstanding. A mild 16,000 is seen for "Sally & St. nne" at three sites, and a slim 10,000 is in line for "Captain lackjack" at four houses. Reissue f "Tokyo Joe," dualed with Knock On Any Door" reissue, is eaded for a light \$8,000 at two pots. Holdovers are softening up. Estimates for This Week.

Los Angeles, Chinese, Ritz (FWC) Logor; 2,048; 1,370; 70-\$1.10) — Sally and St. Anne" (U) and Breakdown" (Indie). Mild \$16,000. ast week, "Ivory Hunter" (U) and Lavender Hill Mob" (U), \$16,700. El Rey, Iris, Globe, Loyola FWC) (861; 814; 782; 1,248; 70-\$1.10)—"Captain Blackjack" (Inie), and "Love Island" (Indie). Mim \$10,000. Last week, "Iris, Globe, Loyola FWC) (861; 814; 782; 1,248; 70-\$1.10)—"Captain Blackjack" (Inie), and "Love Island" (Indie). Mim \$10,000. Last week, "Iris, Globe, Loyola FWC) (861; 814; 782; 1,248; 70-\$1.10)—"Captain Blackjack" (Inie), and "Love Island" (Indie). Mim \$10,000. Wh), \$5,300.

Mellyweod, Wiltern, Orpheum WB-Metropolitan) (2,756; 2,344; 7213; 70-\$1.10) — "Working Way hrough College" (WB) and "Pirate submarine" (Lip) (Orpheum only) 2d wk), Okay \$19,000. Last week, Even beave to nifty \$31,200.

h Okay \$1,200.

rly Hills, Downtown (WB)

1,757; 80-\$1.25)—"Story of ogers" (WB) (2d wk). Okay

1, Last week, under hopes

1. Last week, under hopes 21,600.
1,503; 70-\$1.10) — "Scara-"
(MG) (3d wk) Medium Last week, \$22,000. irrect, Pantages (RKO) (2,-112; 70-\$1.10)—"King Kong" and "Leopard Man" (RKO) (3,-112) (1,0) (1,

"t Beat Fish" (Indie) (8 days), 10.

ne Arts (FWC) (679; 80-\$1.20) (an White Suit" (U) (8th wk). dy \$2,600. Last week, \$2,800. nen (ABC) (520; \$1.20) — a)o" (Lip) (4th wk). Small U. Star (UATC) (900; 70-\$1.10) (Wild Heart" (RKO). Fancy 100. Last week, "Anybody Seen Gal" (U) and "No Room for m" (U) (3d wk), \$2,000. gue (FWC) (885; 70-\$1) — atest Show" (Far) (2d wk). \$6,000. Last week, fine \$7.100.

first week.

Wilshire (FWC) (2,296; (70-\$1,10)

"Story Robin Hood" (RKO) and
"Water Birds" (RKO) (m.o.s.).
Medium \$5,000. Last week, "Lydia
Balley" (20th) (3d wk), \$2,200.

'College' Big \$16,500, 'Robin' 16G in Denver

Broadway (Wolfberg) (1,200; 40-"Scaramouche" (M-G). Big (Continued on page 22)

Broadway Grosses

Estimated Total Gross
This Week\$423,500
(Based on 19 theatres)
Last Year ...\$442,300
(Based on 18 theatres)

J. Ray-'Pirate' NG 40G, Hub; 'Kong' Big \$25,000

r (B&Q) (1,500; 50-95)— and St. Anne" (U) (4th wk). langing on at \$2,200. Last \$3,100.

Just hanging on at \$2,200. Last week, \$3,100.

Beacon Hill (Beacon Hill) (682; 50-90)—"Run for Your Money" (U) and "Happiest Days of Life" (Regal). Opened today (Tues.) Lact week, "Notorious Gentleman" (SG) and "Green for Danger" (SG), about \$2,600.

Boston (RKO) (3,000; 40-55-400; King Kong" (RKO) and "Leopard Man" (RKO). Best in many a moon, \$25,000. Last week, "Strange World" (UA) and "Red Planet Mars" (UA), satisfactory \$13,500.

Exeter (Indie) (1,300; 60-80)—"Laughter in Paradise" (Undie).

'Pat' Blistering 16G,
'Courier' 11G, Port., Ore.
Portland, Ore., July 22.
Town is loaded with new strong product, transient name attractions, and extreme hot weather. Orpheum had a formal opening after a complete facelifting. "Pat and Mike" and "Diplomatic Courier" look best.

lays). Good \$7,000. Last week, 95,500.

Mayfair (Parker) (1,500; 65-90)—
She's Working Her Way Through College" (WB) and "Stolen Face" 1die) (2d wk) (m.o.). Dandy 14,400. Last week, \$4,500.

Oriental (Evergreen) (2,000; 65-60)—"Diplomatic Courier" (20th) 1dy-date with Orpheum. Fine \$3,-100. Last week, "Walk East On-Beacon Street" (Col) and "Montana Territory" (Col), day date with Paramount, \$3,500.

Orpheum (Evergreen) (1,750; 65-10)—"Diplomatic Courier" (20th) and "Valley of the Eagles" (Lip), the courant of the courier (20th) and "Valley of the Eagles" (Lip), the courant of the courier (20th) and "Valley of the Eagles" (Lip), the courant of the courier (20th) and "Valley of the Eagles" (Lip), the courant of the courier (20th) and "Valley of the Eagles" (Lip), the courant of the courier (20th) and "Valley of the Eagles" (Lip), the courier (20th) and "Valley of the Eagles" (Lip), the courier (20th) and "Valley of the Eagles" (Lip), the courant of the courier (20th) and the

Oriental. \$6,000. (Col.), also United Artists (Parker) (890; 65-90)—"Scaramouche" (M-G7 (4th wlc): Holding at \$4,300. Last week, \$4,600.

'Lovely' Wham \$15,000, 'Gal' Nice 14G, K. C.; 'Jacks' 2d Great 11G

'Jacks' Jumping 29G With 'King Kong' Ditto in Frisco, 'Courier' Fair at \$13,500

Key City Grosses

Estimated Total Gross
This Week ... \$1,958,750
(Based on 23 cities, 191 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year ... \$2,174,500
(Based on 22 cities, and 189 theatres.)

Martin-Lewis Wow 23G, Pitt; 'Courier' NSG &G

Harris is picking up with "D lomatic Courier," although not to expectations, while "Sca mouche" has something left, its holdover at the Penn. "Frar Goes to West Point" at the Ful is not up to provider "Garage". is not up to previous grosses for the talking mule.

the talking mule.

Estimates for This Week

Fulten (Shea) (1,700; 50-85)—
"Francis Goes to West Point" (U)
Bloom's apparently off the talking
mule series, This one won't better
\$5,000, which is the poorest any of
the Francis sagas have done around
here. Last week "Lady in Iron
here. Last week "Lady in Iron
here. Last week "Lady in Iron

unuer \$0,000.

Penn (Loew's) (3,300; 50-85)—
"Scaramouche" (M-G) (2d wk).
Holding up pretty well and should close out near \$10,000. Will likely move to small-seat Ritz for continuation of downtown run. Last week "Scaramouche" hit just over \$16,000.

d over \$2,500, fine for this sleep-Next up is a reissue of "Hunch-ick of Notre Dame" (RKO). Stanley (WB) (3,800; 50-85)— umping Jacks" (Par). Martin d Lewis hotter than the weather, d 10 times as agreeable, doing siness the like of which WB de-xer hasn't seen in a blue moon, eading for \$23,000. Last week,

'College' Cum Laude

At 81/2G, L'ville

At 072ty, L ville Louisville, July 22. Downtown houses, with excep-tion of the Mary Anderson, are not making much splash in the bo, line this week. "She's Work-ing Her Way Through College" is big at the WB main stem showcase. Wicket lines were the rule over the weekend, and final tab should be around \$9,000, plenty big. Ho, at the State and weak product at the Rialto and Strand don't hold much

managed just a fair \$22,500 at tilted prices.

Warfield (Loew's) (2,656; 65-85)—"Pat & Mike" (M-G) (2d wk), Fair \$12,000. Last week, husky \$22,000.

Paramount (Par) (2,646; 65-95)—"Jumping Jacks" (Par). Jumping \$29,000. Last week, "Working Way Through College" (WB) and "Corporal Dolan Goes AWOL (Rep) 12d wk), good \$11,000.

St. Francis (Par) (1,400; 65-85)—"Paula" (Col). Quiet \$10,000. Last week, "Under Paris Sky" (Indie) (2d wk), weak \$8,000 for six days, "Orpheum (No. Coast) (2,485; 65-95)—"Brigand" (Col) and "Last Train From Bombay" (Col). Weak \$9,000. Last week, "World In His Arms" (U) (2d wk), weak \$9,000. Last week, "World In His Arms" (U) (2d wk), weak \$9,000. United Artists (No. Coast) (1,201;

Point" (Ü) (2d wk). Fair \$6,500. Last week, good \$11,000. Stagedeer (Ackerman-Rosener) (370; 85-\$1)—"Lavender Hill Mob" (Ü) and "Magnet" (Ü) (2d wk). Slight \$2,800. Last week, \$3,-

Clay (Rosener) (400; 65-85)—
"Kind Hearts And Coronets" (UA)
(3d wk), \$2,700. Last week, okay
\$3,000.

Larkin (Rosener) (400; 65-85)— "Pool of London" (U) (m.o.-11th wk), \$2,200. Last week, slipped to

'Jacks' Terrif 25G, Toronto; 'College' Big 15G

Estimates for This Week
Crest, Downtown, Glendale, Marfair, Scarboro, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60) —
"Just This Once" (Mr-G) and
"Three Musketeers" (U). Light
\$11,000. Last week, "Bronco Buster" (U) and "Finders Keepers"
(U), \$10,000. Eglinton (FP) (1,080; 40-80) —
"Marrow Margin" (RKO) (2d wk).
Nice \$7,000. Last week, \$8,000.
"Jumping Jacks" (Parl. Terrific \$25,000. Last week, "Outcast of Poker Flat" (20th), \$8,500.
Loew's (Loew) (2,748; 50-80) —
"Scaramouche" (Mr-G) (2d wk).
Holding at fine \$12,500. Last week, \$15,000.
Odeon (Rank) (2,390; 50-90) —
"Loan Shark" (Lip). Light \$8,000.
"Last week" (Lay Hor the Heaven"

(Continued on page 22)

Mpls. Rough; 'Courier' Tops at 9G, 'Francis' Good 8G, 'Wash. Story' 3G

Showhouses here have been experiencing mighty tough going during recent months, but currently the road's even rougher, if

nardi gras attractions, including uge free street parades, and what ith the Democratic convention elecasts for added competition, entertainment emporiums can't et halfway to first base. Probably realizing what they ere up against, only a few showouses put their best foot forward, he lone outstanding newcomers ere "Diplomatic Courier" and Francis Goes to West Point" and, a the face of the aforementioned

RKO-Orpheum (RKO) (2,800; 40-i)—"Francis Goes to West Point" I). Helped by prestige first talk-g mule picture attained. How-

Chi Unsteady, 'Clash' Sturdy 131/2G, 'College'-Deejay Vaude Lean \$45,000, Francis' Frisky 12G, 'Show' 19G in 11th

ng strong with Couleast of slands" in fourth frame test Show on Earth" at the is the bright hope in 11th

INDPLS SPOTTY BUT 'COLLEGE' FINE \$12,000

Indianapolis, July. 22. At," at Loew's, after good first week.

Cockrill-Dolle) (1,300-ne River" (UA) and Heart" (Indie). Nifty

Film gross estimates as re-ported herewith from the vari-ous key cities, are net; I. e., without the 20% tax. Distrib-utors share on net take, when

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

Gleason Soars 'Glove,' 45G, Det., 'Jacks' Big 27G

Francis' Hefty \$10,500, 'College' 9G in Seattle Seattle, July 22

Estimates for This Week

Coliscum (Evergreen) (1,829

)—"Montana Territory"
nd "Red Snow" Col). Fair
00. Last week, "Cripple Cr
Col) and "King of Bullwhip"
ie), good \$7,200.

K. C.'s Electric Sues Majors in Trust Rap

'College' Hefty In Cleve. at \$15,000, 'Atomic' \$11,500

New Pix Up B'way; 'Carrie' Neat \$50,000, Monroe-'Knock' Nifty 26G, 'Rogers' 20G, 'Paula' Slow \$10,000

'Robin Hood' Lifts Cincy With Sock 16G

'Married' Fair \$16,000 in Philly, 'Kong' 171/2G, 'Rogers' OK \$17,000

Raw Stock Dearth Still Snarls Arg. Producers But Studio Plans Big

Ever-current scarcity of raw stock continues to snafu Argentine film producers, who are constantly forced to postpone lensing productions for which large casts have been signed, and to stall options on studio leases because stock isn't available.

Currently there are a superior of Lopert F. Distributing Co., New York, in the content of the content o

Currently there are some hopes of obtaining raw stock shipments from France, if a deal comes off whereby French distributors deliver raw stock in exchange for permits to import their productions Argentina.

into Argentina.

Spanish actor Jorge Mistral, who arrived from Spain some weeks ago ready to start work for Argentina Sono Film, has already trekked home, rather than waste time hanging around waiting for studios to solve this snarl.

time hanging around waiting for studios to solve this snarl.

Another film hanging fre because of raw stock dearth is the Hispano-Argentine co-production planned by Cinematografica Espanola and EFA Studios, featuring Spanish bullfighter Mario Cabre. Spanish director Ricardo Gazcon and Cabre have already come here, ready to lens the considerable footage, which is to have a Buenos Aires background and cast. But the idea may have to be shelved for the time being, unless some stock is made available by the entertainment board in view of the picture's probable earning powers abroad. Opus is to be titled "Mission in Buenos Aires," from a script by Spanish writer Carmen Montero, adapted by local authors Cesar Tiempo, Alberto Socol and Oscar Magdalena.

EFA's Plans

As next chore, EFA has ahother foreling currency honeful in the

As next chore, EFA has another foreign currency hopeful in the offing, with plans to make a picture titled "This is the Tango," featuring name tango bands like Juan D'Arlenzo and Anibal Troilo. It's believed here that the theme would go over big with Squthern Hemisphere audiences, apart from boosting sales of tango ryhthms abroad.

Argentina Sono Film is mapping

ing sales of tango ryhthms abroad.
Argentina Sono Film is mapping
big ballyhoo around "Naked Passion" ("La Pasion Desnuda"),
which Luis Cesar Amadori has just
about finished lensing. As soon as
he has completed "Naked Passion,"
Amadori will start readying "Amepot-statesman, for which Narciso
Ibanez Menta has been cast.
Artistas Argentinos Asociados
(AAA) is mapping a grandiose his-

Artistas Argentinos Asociados (AAA) is mapping a grandiose historical production, to be shot next year, starring Fanny Navarro, who was feature of "Deshonra" (Interamericana), biggest grosser of this year. She'll be cast as Lucia Miranda, wife of Sebastian de Huraddo, one of the first colonial settlers of the 15th century and a national heroine. As head of the Eva Peron Film Talent Guild, actress is assured the fattest roles. Portena Films, which was responsible for making the very unsuccessful boxing film, "A Champion is Born" (in which ex-boxer Luis Angel Firpo was interested), is now planning a film version of a popular novel by Cesar Carrizo, called "The Tamer" ("El Domador"), which has the Province of La Rioja as background.

Interamericana-Mapol is starting work on "Urneuticale "Desiration of the property of the

Interamericana-Mapol is starting work on "l'Inevitable Monsier Dubols," which Raimond Horvilleur is to produce, with Curt Land directing. Juan Carlos Thorry will be starred with Malvina Pastorino.

IVES SETS RADIO, BOOK **DEALS ON AUSSIE TOUR**

Melbourne, July 15.
Burl Ives, now in Australia on a concert, tour, is guesting on the Lever Bros. commercial radio show here. He's also closing a deal

show here. He's also closing a deal for sale here of his transcribed radio show, "Burl Ives Sings," before leaving for engagements in New Zealand, Saturday (19). Ives is also joining with Father Percy Jones, Australian folk song collector, to author a music-book of Australian folksongs to be published by Southern Music Co.'s Australian branch.

Balladeer concludes a five-months' tour of Great Britain, Australia, New Zealand and Hawaii next month, returning to the U. S. Aug. 20 for a concert at Aspen, Col.

Co-Production Pic Deal

Rome, July 15.

Ilya Lopert, prez of Lopert Films
Distributing Co., Néw York, is in
Rome for discussion on possible coproductions here. During Lopert's
seven weeks in Europe, he'll also
try to make similar setups in France
and England, with Julien Duvivier
and Sidney Box, respectively.

Lopert and City Investing Co-

and Sidney Box, respectively.
Lopert and City Investing Co.
of New York are teamed for the
American half of the pictures.
Italian deal hasn't been set, but
there's possibility that the Haggiag Bros. may be the Italo co-producers. Lopert is expected back
to Rome in a week, from Montecatini, where he's been vacationing.

FRANCO-BRIT. TV WEEK IN OK BASTILLE FINALE

Paris, July 15.
Franco-British Television Week wound yesterday (14) in a telecast of the military parade down the Champs Elysees commenforating French Bastille Day. The week of London-Paris hookups began July 8 with a telecast from the British Ambassador to England and then gave a panorama of Paris from top of the Elifel Tower. The hookup is done by a series of relays from Paris to London. Distance covers over 900 miles, with first relay going to Lille and then to London over the English Channel.

nel.

Aim of the hookup was to acquaint British video oglers with the French capital and set up a good working cooperation between the BBC and Radio Diffusion Francaise. British and French technicians worked together for generally good results.

cians worked together for generally good results.

Telecasts (mostly exterior) for the week were a trip along the Grand Boulevards, visit to an artist's studio (Gromaire), looksee at the cave spots in St. Germain Depres, visit to the Louvre, trip on the Bateau Mouche along the Seine, a bit of the Grand Tour De France, bleycle race around France, visits to various churches, telecast of the Nouvelle Eve nitery show, with the girls covered to meet British standards, parade on July 14, and a farewell to Paris from Notre Dame cathedral.

Commentary was done in both English and French by Sylvia Peters and Jacqueline Jobert, respectively. Heading the reins for the English contingent was H. Caldwell, with Gilles Margaritis dittoing for the French.

VARIETY

Accent on the Lam
Paris, July 15.
Robert Lamouret, just back
from U. S., with his puppet act,
ran into Robert Lamoureux,
radio and film comedian, here. radio and him comedian, hete.
Lamoureux expressed concern
over the similarity of their
names and stated it might lead
to confusion. Then he asked
Lamouret if that was his real
name. Lamouret shook his

Lamoureux lit up and brightly asked his real name. An swer was: Robert Lamoureux.

Italo Govt.'s 600G **Aid to Legit Units**

Rome, July 15.

Just-released figures disclose amount of financial support given by the Italian government to local theatre groups, most of which finished in the red during the past eight-month 1951-52 season. During this period, government aid to the 17 major touring companies, four resident and little theatre groups, two university theatres, and 150 minor outfits, totaled almost \$600,000. Approximately one-half of the 3,000-odd performances by the major companies were of Italian plays, while the resident theatres staged 307 Italian and 311 foreign, the minor companies 11,000 Italian and 015,000 foreign performances. The 17 major companies grossed a total of about \$1,182,000.

Breakdown of the \$600,000 aid

panies grossed a total of about \$1,182,000.

Breakdown of the \$600,000 aid shows \$187,500 to major companies; \$37,000 to minor or secondary outfits; \$53,000 to the Italian Drama Institute for support of Italian repertories; \$42,000 for foreign tours; \$30,000 for transportation expenses in the form of rail deductions; \$97,000 to resident theatre groups; \$73,500 for summer theatre festivals, including the one at Venice; \$18,750 for university groups; \$24,000 for drama schools; another \$30,000 to the Italian Drama Institute, and \$1,500 each in prizes to three top actors. Lastnamed this year were Alda Borelli, Tatlana Pavolova, and Alfredo de Sanctis.

Besides those at Venice and Sira-

Besides those at Venice and Sira Besides those at venice and Sira-cusa, six other open-air theatre fes-tivals were organized during the past season, and foreign tours brought Italian companies and rep-ertories to South America, France, Germany, Austria, Switzerland, Malta and Africa.

Five Mex. City Legits Now
Mexico City, July 22.
Teatro del Caballito, intimate
legit theatre, bowed Friday (18)
with "The Idol," satire of the Mexican pic industry, by Rafael Bernal.
New house makes five legit theatres currently functioning here.

Video No Threat to Dutch Pix Yet: Hollywood Musicals Lead Boxoffice

By CPL. JESSE GROSS
(On Leave from VARIETY)
Amsterdam, July 8.
Except for the advent of television, not yet a year old, show bit in Holland has been maintaining a fairly consistent level of operation during the past few years. As for television, the unreserved reaction here, in all cases, is that it will take a tremendous increase in capital

ticlevision, the unreserved reaction here, in all cases, is that it will take a tremendous increase in capital and a lot more time before TV can hold forth as an acceptable medium of relaxation, and as such a threat to other entertainment outlets. Indicative of this attitude is the little concern, if any, being shown by film distribs here over the 10 months of televising that has already transpired.

Major problem confronting video, being a non-commercial enterprise, is the lack of adequate coin. Along with radio, television is to be subsidized by the government via a tax on each set owned. As yet this tax has not been put into effect, but is slated to begin in September of this year, at which time the medium will have been in operation for one year. Tax will be 35 guilders (almost \$10) per year for each set owned. At present there are an estimated 4,000 TV sets in use throughout Holland, most of which are located in bars and other public haunts.

Lone television transmitter available, which carries shows primarily

And other public haudis.

Lone television transmitter available, which carries shows primarily to western Holland, is pooled by all four large radio-TV outfits, currently broadcasting in Holland. These brys, though subsidized by the government, are all privately operated and have some religious or political affiliation except AVRO, a neutral outlet. Other three are RKO (Catholic), NCRV (Protestant) and VARA (Socialist). Also broadcasting, but on a small scale, mostly for religious services, is VPRO (Protestant).

TV is confined to bi-weekly showings on Tuesday and Friday evenings. Video operation on those nights runs about two-and-one-half hours. Each station takes over the television reins for one night; hus allowing the individual outfits to put on an average of two phoys near month. TV production. Lone television transmitter avail-

over the television reins for one night, thus allowing the individual outfits to put on an average of two shows per month. TV production facilities, for use of all the stations, include a small studio in a converted church and a recently acquired mobile tele unit. Programs offered generally consist of a play, a musical presentation with an orch and vocalist or a lecture with illustrated slides. Actors used are recruited from the legit ranks. No theatrical pix are shown as use of the celluloid product is too costly. However, Multi-Film Co., Dutch non-theatrical pic producing unit, provides newsreels for TV. Polygoon, only Dutch outfit producing newsreels for theatrical distribution has a deal with the film com-

Best received tele shows to date have been those picked up by the mobile unit. Sports events, such as football, swimming and ice skatling draw top response. The mobile unit camera has also brought a live ice revue and circus to television audiences with good results.

According to Siere V. D. Zee, AVRO's video manager, plans are in the making for Belgium to start TVing into Holland. There's also a possibility Zee noted that television may be picked up in Holland from England and it's hoped that this will begin with the crowning of Queen Elizabeth next June. Idea is for coronation program to be relayed from England to France, then to Belgium and from there to Holland. However, due to differences in television setup in some of these countries it's figured a straight relay by picking up the shows off a TV-screen and continuing it on its way via a new circuit.

Also cited by Zee as an additional detriment to the success of television is the poor press reaction being given shows offered. It's claimed by Zee that these bad notices have had a negative effect on the buying public. In addition, fact that TV sets sell at an average price of 900 guilders (around \$250) is also keeping available product in the store windows. Incidentally, all the television sets and parts sold in Holland are made by Philips, international concern, headquartered in Holland.

Broadcasting operation, noncommercial and subsidized by the state by means of a one guilder (approximately 95c) per month tax on each radio set owned, functions via the use of two transmitters, located in the town of Hilversum, a short distance from Amsterdam. Airing time for each of the four major stations is limited to three and-one-half days per week as the use of each of the wort transmitters is divided on an equal basis between two stations. Air time needed by the smaller Protestant station is drawn from time allotted the larger operations.

Radio time runs from 7 a. m. through midnite. Each station employs its own orch, while a complete staff of contracted actors i

Last category takes in newscasting and dramatic offerings.

2,00,000 Sets

Included among the approximately 2,000,000 radio receivers in operation in Holland is a system whereby programs are brought into the home via special wires. These wires are conhected to a speaker and pick up shows from England, Germany, Belgium and Holland. Wire setup, besides being operated so as not to be dependent on a transmitter for reception, also serves as a barometer of what the public is listening to in the way of radio entertainent. If amount of power being used by the wire system during a certain period is heavier than usual, then it's obvious that programs being offered at that time are getting strong listenership. However, since the wire setup is able to pick up four difficult to determine exactly just which show is getting the most attention.

Pix Scene impresses as being

Pix Scene
impresses as being
okay with Statewide product getting fairly heavy play in Holland.
Profit on pix hitting this county,
however, doesn't generally reach
high proportions. One advantage,
though, is that coin due Statewide
companies can be paid in dollars.
Operation of pix business here is
(Continued on page 13)

Legit Shows Abroad

LONDON

(Week ending July 19)

(Week ending July 19)

(Figures indicate opening date)

"Afface of the control of the co

MEXICO CITY

(Veck ending July 12)

'Jane is Giri," Colon.

'Life of Other," Ideal.

'Le Tortuffe," Mollere.

'Wet Backs," Boilvar.

'Edward's Sons," Caracol.

Theedera," Chopin.

. MADRID

(Week ending July 12)

"Devuelveme mi senera," Albeniz,
"Eva ne salle del Feraiso," Alexar.
"Eva ne salle del Feraiso," Alexar.
"Gran July 12)
"Day Night Medrid," Comedia,
"Samson and Lily," Comico,
"Two Milliens for Twe," Fuencaral,
"Imperial Violeties," Lope de Vega,
"Las maletas," Guerrero,
"Las maletas," Guerrero,
"Matrimonia" Reina,
"Fiernas de seda," Zarzucia,

PARIS

PARIS

(Week ending July 26)

"Amant Par Hase," Casine,
"Basu Dimanche," Michalter,
"Chantour de Mexico," Chatelet,
"Comedians Beis," Comedie,
"Comedians Beis," Comedie,
"Duchess D'Algues," Michel,
"Gulliarde ses Carmeilies," Hebertot.
"Gulliarde ses Carmeilies," Hebertot.
"Gulliarde Aventure," Potiniere,
"Gay Paris," Casino de Paris,
"Jesus La Callis," Antoine,
"Jesus La Callis," Antoine,
"Jesus La Callis," Antoine,
"Jesus La Callis," Antoine,
"Marcel," Benhardt,
"Marcel," Benhardt,
"Morcel," Benhardt,
"Oncle Varya," Theatre de Pouche,
"Paris Gaiant," Capucines,
"Paris Gaiant," Capucines,
"Paris Gaiant," Capucines,
"Paris Fault," Montp., Baty,
"Fisien Fau," Empire,
"Fisien Fau," Empire,
"Violettes imperiales," Mogador,
"Violettes imperiales," Mogador,
"Violettes imperiales," Mogador,
"Violettes imperiales," Mogador,
"Violettes COTI AND

SCOTLAND

(Week ending July 26)

ppy Marriage," King's, Giasgow,

cup Giri," Alhambra, Glasgow.

Derethy A Son," Lyceum; Edinburgh.
'Half-Past Right," Royal, Glasgow, and
King's, Edinburgh.
Glasgow. "Hair-rasi King's, Edinburgh. "The Legans," Metropole, Glasgow. "Mergan Shew," Pavillon, Glasgow.

AUSTRALIA

AUSTRALIA

(Week ending June 13)

"To Derethy!" Royal, Sydney,

"KWis!" Empire, Sydney,

"Arms & The Man," Mercury, Sydney,

"Sasyulis Over Serrents" Comedy, Mel.

"Tourist Trade," Royal, Adelaide,

"See Hew Run," Mai, Brishane.

"Temmy Trinder Show," Tivoli, Mel.

"Larger Than Life," Princess, Mel.

"Gasiles," Empire, Sydney,

"Annie Get Gun," Mai, Mcib.

IRELAND

"RELAND"

"Week ending July 19)

"Rrigadeon," Opera House, Belfast,
"Folias Francise," Empire, Belfast,
"My Wife's Family," Opera House, Cork,
"King Friday's Meni," Abbey, Dublin,
"King's Rhapsedy," Galety, Dublin,
"King's Rhapsedy," Galety, Dublin,
"Three Sisters," Gate, Dublin,

BUENOS AIRES

(Week ending June 12)
"Mi Suegra," Apolo. "Mi Suegra," Apolo. "Las lagrimas fambien," Ateneo. "De Espana Liega," Argentino. "Cuando los Duendos," Astral. 'La Verbena." Avenida. "Streetar Named Desire," Casino.
"Flarence est Felle," Cervantes.
"Mayor de Melina," Comedia.
"La Lampara Encendida," Comico.
"El Diable en di Telesteno," Corrientes.
"Los Chices Gracen," Licco.
"Los Chices Gracen," Licco.
"Los Chices Gracen," Licco.
"Sapa Nicola," Marconi.
"Sapa Nicola," Marconi.
"Sapa Nicola," Marconi.
"Sapa Nicola," Marconi.
"Tierra del Destino," Fueblo.
"Cios del Alrey," Empire.
"Calos del Alrey," Empire.
"Ladorocide," Spiendid.
"Medea," Nicvo.
"Wendaval," San Martin.
"Wendaval," San Martin.
"Wendaval," Antigone," Van Riel.
"Caprices," Antigone," Van Riel.
"Cles Lienes de Amer," Vers.
"Le Verdad Eres Tu," Pat. Streetcar Named Desire," Casino

TOURING BRITAIN

(Week ending July 19)

'Blue For Bey," Hipp, Golder's Green.
'Brigadeen," Opera House, Belfast,
'Careusel," Pavilion, Bournemouth.
'Cesh Bey," Hipp., Salford,
'Feurpester,' King's, Southsea.
'Gay's the Werd," New, Oxford. "Gay's the Werd," New, Oxford.
"Geodnight, Viennas" Royal, Newcastle.
"Mellew," Prince of Wales, Cardiff.
"King's Rhapsedy," Empire, Shoffield.
"Kiss Me, Kate," Court, Liverpool.
"Ladies Night," Regent, Rotherham.
"Lilac Time," Royal, Bath.
"Merry Widow," Hipp., Coventry.
"My Wife's Ledger," New, Northamph.

"My Wife's Leeger," New, Novementon, von Asserting Palace Pier, Brighton, "New Asserting Palace Pier, Brighton, "No, Namelle," Alhambra, Bradford, "Oklahema," New, Cardin, Manchester, "Stylish Marriage," Empire, Sunderland, "White Sheep of Family," Opera House, Cheltenham, "Werm's Eye View," Grand, Leeds,

Go-Slow Sign on Brit. Pix Production **Cued By Worry on Eady Fund Status**

London, July 22.

London, July 22.

The uncertainty prevalling over future of the Eady Fund which, as presently constituted, is scheduled to expire in August, 1954, Is likely to lead to a go-slow in British production by next spring, unless its continuance is agreed within the next few months. Indie film-makers who have succeeded in continuing in business as a result of this boxofice levy, can see no future in British production without the aid of this government subsidy.

A number of more prominent independent producers have warned the industry that they cannot plan beyond next March, unless the Eady scheme is extended on a

plan beyond next March, thress the Eady scheme is extended on a more permanent, definite basis. Subjects which are available for lensing in British studios will be put in cold storage and will remain there until the position is less ob-

put in cold storage and will reliable there until the position is less obscure.

This attitude of the indies follows the warning made earlier in the month by Reginald P. Baker in his presidential address at the British Film Producers Assn. annual meeting, in which he declared that production would wither if the fund was not prolonged. He opined that this would lead to a very substantial drop in British production after next March, which would not be in the interests of the industry as a whole.

Ending of the Eady levy will not only make it more difficult for producers to recoup the investment in production, but will once again tighten up finance to the studios. Banks and other investors have been freer with their money since the realization that the Eady levy added 50% to the distributors gross, thus enabling a red entry to be converted into the black column.

The possibility, remote though it

The possibility, remote though it may be, that the subsidy may come to an end in 1954, is already causto an end in 1954, is already causing some anxiety to producers whose current productions are solved in the latter part of next year. These films will, of course, qualify for the Eady subsidy until the following August, but they will not have exhausted their boxoffice potential and will suffer a substantial loss of additional revenue.

It's not only the indic British

tional revenue.

It's not only the indie British film-makers who will be affected, but also the majors and the American companies operating in Britiain as the Eady Fund is distributed among all pictures qualifying for quota. Companies like Metro, with a big production schedule ahead, may face a substantial loss of extra revenue.

Withdrawal of the Eady levy would also make Britain, a less attractive location for Yank-sponsored films, and a number of pictures which might be diverted to local studios could readily be witched to other film-making cen tures which might be local studios could readily be switched to other film-making centres in Europe, where there would be other advantages to counter the loss of Eady revenue.

REGULAR GERMAN TELE POSTPONED TILL XMAS

Interconnecting facilities between cities of Hamburg and Cologne will not be ready in time, so start of regular TV programming for Germany has been postponed. It's now scheduled for Xmas, Dr. Werner Pleister, TV director of Northwest German Radio, said.

nadio, said.

Probably due to the delay of the official TV start, the German Radio and Television. Exhibition, scheduled for Aug. 22, has also been put off until further notice. Original plan was to start both exhibition and regular TV program together.

Petersons Prep Vaude Tour, BBC Radio Series

London, July 22.

London, July 22.

Wally Peterson, who last week quit the east of "South Pacific," in which he had been playing the Professor, starts a vaude tour on the Moss Empire Circuit next Monday (28), with Southport as his opening engagement, to be followed by dates at Glasgow and Birmingham. His wife, Joy Nichols, will be the headliner in these programs, but Peterson will be doing a solo act.

Next Tuesday (29), the BBC will try out the first of a new radio series featuring the Petersons under the title "Mr. & Mrs. Music." This has been scripted by Denis Norden and Frank Muir, and if the initial program clicks, it will become a regular feature of the BBC. Miss Nichols is negotiating a Palladium date for later in the season, and is likely to be featured latter part of August or early September.

Boff Biz For **Lisbon Niteries**

Lisbon, July 15.

Seasonal increase in number of provincial and foreign visitors has meant boff biz for the half-dozen Lisbon niteries still open. El Principe Negro and Tagide closed down until September and transferred their orchestras to open-air places in beach towns. But the Arcadia has a hit with Cuban songstress Carlisse Novo and a new line of Spanish dancers and singers. At the Cristal, the novelty of the mo-ment is Sandra Donati, a good-looking young Italian girl, well-dressed and with powerful pipes.

dressed and with powerful pipes.
Italian orch of Rino Castagna,
featuring American warbler Johnny
Miller, is at the Maxime, where a
strong bill is headed by Pallares
Pillar, and a Spanish song and
dance team. There's also the house
orch of Jose Mesquita, with singer
Manuel Serrano.

Bestaurant of the Estoril Casino

Restaurant of the Estoril Casino and its niteries, Yacht Club and Wonder Bar, have a joint program; the five orchestras and artists alternating in the three spots from 8 p.m. to 4 a.m. Various Portuguese acts appear each night and are frequently changed, while the foreign contingent is headed by French songstress Savy Solidors, Mexican singer Ana Maria Gonzales, and Spanish orchestra of Mario Rossi, all under a month contract. Restaurant of the Estoril Casino

Eduardo Magalhaes, director of Eduardo Magalhaes, director of A.P.A. agency, has booked the orchestra of George Johnson, featuring Canadian songstress Charley Gray, for three months, to appear in its sponsored radio shows, and at the Palm Beach nitery in Cascais and at the Casino of Espinho, Also booked for the summer are American singer Carry Land; Brazilian comedian Broni, Spanish, singer Vicente Lopes, to appear at the Nina nitery here, and Spanish song and dance act of Nati Mistral and Juanita Cuenca.

Ask Brit. Board of Trade To Nix Dubbed Foreign Pix

London, July 22.

London, July 22.

Board of Trade is being asked to refuse the import of continental pix which are dubbed in their country of origin, and are imported into Britain with English dialog. Protest has been made by the Assn. of Cine Technicians.

To Preem at Edinburgh Edinburgh Edinburgh, July 15.

Cathleen Nesbitt, Heather Stannard and Tony Britton are pacted for Christopher Hassall's historical play. "The Player King," set for world preem at the International Drama Festival here Aug. 25.

Paul Scofield and Pamela Brown head the cast of Charles Morgan's play. The River," also set for its world preem at the Lyceum, Edinburgh, Aug. 18.

Mex Teatro Iris Open After 2-Week Shutdown

Mexico City, July 22.

Teatro Iris, vauder-evue theatre, reopened Friday (18) after a two-week shutdown, with an extravaganza, "The Empire of Farce," and vaude featuring Bela Kremo, European juggler: Dynamite Jefferson, Negro comedienne; Molin-Rubi (2), eccentric dancers; Andre & Delphine, ballroom dancers, and Brani, Valenti & Pioldi, Italian comics.

Esperanza Iris, vet comedlenne after whom house is named, presented a comedy skit opening night, her first stage appearance

arter whom house is named, presented a comedy skit opening night, her first stage appearance in years. Good biz at \$1,15 top. Iris was dark for two weeks after \$11,500 flop of show that Paco Sierra, Esperanza Iris' husband, impresented. impresarioed.

Japan's Show Biz Tax For Year Hits \$97,500,000; Films' Share Biggest

Tokyo, July 15.

Japanese film fans kicked in the largest portion of the 35,000,000,000 yen (\$97,500,000) entertain

Japanese film fans kicked in the largest portion of the 35,000,000,000 yen (\$97,500,000) entertainment and amusement tax collected by the government during the 1951 half of the '51-52 fiscal year. Taxes on admissions to amusement places, including 167,370,000 tickets to motion picture houses, amounted to 20,000,000,000 yen (\$55,000,000). Since these tax rates run from 40% to 100%, a local finance committee survey dug out its abacus and calculated that the Japanese spent more than 100,000,000,000 yen (\$277,000,000) in search of pleasure, proportionately as much of their earnings as Americans and Britishers spend on the same things.

In addition to the millions of pasteboards sold at film houses, turnstiles clicked astronomically at other amusement centers: bleycle races, 6,780,000; horse races, 3,780,000; dance, halls, 2,790,000; amusement parks, 3,070,000; mahjong parlors 2,120,000. Admission tax to these entertainments is tops, 100%. Figures for pinball punchers, latest Nipponese craze, are difficult to obtain, buit it's said that there is one pin-ball machine for every 90 Japanese.

Remainder of 33,000,000,000 yen tax take came from the country's 100,000 eating and drinking establishments, which include 25,000 restaurants, 33,000 inns, 5,000 cafes, 20,000 tea rooms, 2,000 bars and some 15,000 miscellaneous drinking stands and the like.

and some 15,000 miscellaneous drinking stands and the like.

VALLI, COTTEN TO TEAM **AGAIN IN ITALO FILM**

Rome, July 15.

Italian star Alida Valli has been signed to play the leading femme role in a pic for Lux Films and Film Costellazione. Producers are Film Costellazione. Producers are also inking contract with Joseph Cotten for the film, which will be made in Paris in September.

Pic, entitled, "Angeli de Marciapiede" ("Sidewalk Angels"), will also have Erich Von Stroheim in a lead role.

Strong U. S. Flavor To North of England Stage

Manchester, Eng., July 15. There's a strong U. S. flavor about stage shows here this week Alfred Lunt and Lynn Fontanne opened tonight (15) at the Opera House in the world preem of Noel Coward's comedy, "Quadrille," Coward's comedy, "Quadrille," with the author present. Piece is set in England and France of 1873, with decor by Cecil Beaton.

Laurel & Hardy are topping vaude at the Palace Theatre. Stan Laurel has a strong local interest, having been born at nearby Ulverston, Lancashire, and still retains his British nationality. At the Hippodrome, Jane Morgan is making her British debut in variety,

American invasion is being completed Thursday night (17) when Danny Kaye entertains at the Winter Gardens Empress Ballroom in Blackpool. seaside resort for this area. Jack Benny has trained north to play a week's vaude in Glasgow.

Other Foreign News On Page 13

Weather Aiding London Film Biz; 'Carrie' Solid \$7,800 First Week, 'Ivanhoe' Sock \$16,000 in Fourth

Irish Show Biz Hypoed By U. S. Fleet Unit Visits

Dublin, July 22.

Dublin, July 22.

Visits of U. S. fleet units to Irish ports have hypoed entertainment biz above the midsummer norm, despite shortage of coin among English tourists who come here from rationed Britain to enjoy unrationed steaks.

Battle-cruiser U.S.S. Macon, with cruiser Des Moines and attendant destroyers, were in Bangor Bay recently. During week's stay local terperies reported record biz. Aircraft carrier U.S.S. Saipan with destroyer fotilla has just concluded a Dublin visit, Here again terpery biz was upped, but legit houses, particularly the Abbye, garnered coin from culture-conscious crewmen. Bistros, whose receipts have so far been down this season, following tax increases, also found the goodwill visits paying off.

Paris Legits Fold

Paris, July 22.

Greater part of Paris legit houses, except those with some appeal for the tourist, usually shutter from late July to September. Twenty-seven theatres have already closed down, among them being the Athenee, Charles- De-Rochefort, Daunou, Fontaine, Gramont, Gymnase, La Bruyere, Madeleine, Mathurins, Noctambules, Monceau, Oeuvre, Studio De Champs-Elysees, Verlaine, St. Georges, Varletes, Vieux-Colombier, Gaite-Lyrique, Bouffes-Parisiens and the Europeen.

Closing soon is the Ambassadeurs, to open in September with a new Henri Bernstein play. The Atelier will close its hit Marcel Ayme play, "The Head of Others," and reopen in September with the same play and cast. Comedie-Wagram will close this month untif-Aug. 20, when it reopens with the same occupant, the long-run "The Gift of Ardele." The Edouard-VII will reopen Sept. 25 with its same-moneymaker, "Dear Shadow," the Jacques Deval comedy hit, Nouveautes comes back Aug. 23 with the Andre Roussin hit, with Gaby Morlay, "When the Child Appears.' Renaissance will reopen Sept. 25 with a revival of Moliere's "The Doctor In Spite of Himself," with Jany Holt and Robert Muzeau.

Others reopening in September

zeau.

Others reopening in September with same plays as July are the Comedie Des Champs Elysees, with the Jean Anouilh play, "The Waltz of The Toreadors," Michodiere, with the Jean-Pierre Aumont play, "A lovely Sunday," sfarring Francois Perier and Marle Daems; the Potiniere, with "The Congress of Clermont Feyrand;" and the Theatre Des Champs Elysees, which will house the Marquis De Cuevas Ballet.

Ballet.

Four theatres will be open for the summer — the Grand Guignol, with its short plays of terror and mayhem; Theatre De La Porte Martin, with a repertoire group under Jean Herve presenting Racine and Mollere; Hebertot, with the successful Bernauos play, "The Diologs of Carmelites;" and the Theatre Michael, with the comedy of the professor who found a mermaid, "The Seaweed Duchess," with Gaby Sylvia as the mermaid.

'Vadis' British 'Vacation'

"Vadis' British 'Vacation' London, July 22.

"Quo Vadis," which has been running for more than six months at the Ritz, is being rested until end of September. It was pulled from the program last Sunday. (20) and was replaced by "tvanhoe," which has just completed five weeks at the adjacent Empire.

Metro-British spectacle will continue until Sept. 29, when "Quo Vadis" will return for an indefinite run.

nite run.

Break in the weather at the weekend gave first-run theatres a much-needed boxoffice boost, although several newcomers made much-needed boxoffice boost, although several newcomers made disappointing starts. Most important grosser of the last stanza was M-G's "Ivanhoe," which reached almost \$16,000 in its fourth Empire week, while at the adjacent but much smaller Ritz, their "Que Vadis" clicked to a resounding \$4,600 in its 24th round.

Among the new West End éntries, Paramount set the pace with a solid \$7,800 for the opening week of "Carrie" at the Carlton, but two British offerings made a dismal beginning. "Castie in the Air" fell below \$900 in its first three days at the Plaza, while "Something Money Can't Buy" did around \$2,500 in four days at the Odeon, Marble Arch.

Estimates for Last Week

Cartion (Par) (1128; 70-\$2.15)—
"Carrie" (Par) (1st wk). Opened to mixed critical appraisal and finished this round with steady \$7,800. Stays on.

Legits Fold

Empire (M-G) (3099; 55-\$1.70)—
"Ivanhoe" (5th wk). Finished fourth frame with resounding stopological frame with resounding its fifth weekend. Completes this round and is followed by "Gift Horse" (B-L) (17).

Paris, July 22.

"Stays on.

Empire (M-G) (3099; 55-\$1.70)—
"Ivanhoe" (5th wk). Finished from the resounding stopological framework. Framework (5th No. 1) (500; 50-\$1.70)

Gaumont (GMA) (1500; 50-\$1.70) (94

"Untamed Frontier" (GFD) (2d wk). Netted steady \$2,500 for second weekend after moderate \$4,200 opening week. Completes current stanza, to be followed by "You're Only Young Twice" (ABFD) (17).

stanza, to be followed by "You're Only Young Twice" (ABFD) (17).

Leicester Square Theatre (CMA) (1733; 50-\$1.70)..."Scarlet Angel" (GFD) (3rd wR). Grossed silightly over \$2,000 third weekend after modest \$3,000 in second round. "Penny Princess" (GFD) in on 17th.

London Pavillon (UA) (1217; 50-\$1.70)..."Thief of Damascus" (Col) (1st wk). Opened to average biz, with around \$3,300 first weekend; "Col) beginning Friday (18).

Odeon, Leicester Square (CMA) (2200; 50-\$1.70)..."The Importance of Being Earnest" (GFD) (3d wk). Holding firmly with more than \$3,000 for third weekend. "We're Not Married" (20th) in on 17th.

Odeon, Marbie Arch (CMA) (2200 50-\$1.70)... "Something Money Can't Buy" (GFD) (1st wk). Proving only a mild attraction with around \$2,500 in first four days

ing only a mild attraction with around \$2,500 in first four days.

around \$2,500 in first four days. Continues.

Plaza (Par) (1902; 70-\$1.70)—
"Castle in the Air" (AB-Pathe) (1st wk). Critics unainmously knocked this; very poor first weekend take of around \$900-for three days. Finishes the week, to be followed by "The Sound Barrier" (B-L) (18).

Ritx (M-G) (432; 90-\$2.15)—"Quo Vadis" (M-G-M) (24th wk). Con-tinues as a solid grosser with ex-cellent \$4,600 this frame. Stays

Warner (WB) (1735; 50-\$1.70)—
"I'll See You in My Dreams" (WB)
(2d wk). Steady \$4.100 in second
weekend (three days) after average
\$8,000 for first week. "Where's
Charley?" set as next attraction.

PISCATOR SETS TOLSTOY 'WAR & PEACE' IN PARIS

WAR & PEACE' IN PARIS

Parls, July 15.

Erwin Piscator, pre-Hitler German legit director, has arranged a deal with Jean Vilar, director of the government-angeled Theatre National Populaire, to stage a dramatization of Tolstoy's novel, "War and Peace," here early in '53.

Piscator has been operating in Hamburg for the past year, after returning from N. Y. Recently Piscator staged a new play by Austrian playwright Fritz Hochwalder, "Virginia," in Hamburg. Hochwalder's "On Earth as it is in Heaven' is a click at the Athenee here.

Adaptation of "War and Peace" made by Piscator and German novelist Alfred Neumann was presented on minor scale at Piscator's New School in N. Y. Vilar-Piscator production will call for a big cast and production. Vilar and Gerard Philippe, legit-pic favorite, will star.



BIGGEST
OPENING
DAY
OF
THE
YEAR —
GLOBE, N.Y.!

RICHARD WIDMARK
MARILYN MONROE
DON'T BOTHER TO KNOCK

Produced by Directed by Greener Pay H.

JULIAN BLAUSTEIN . ROY BAKER . DANIEL TARADASH

PRESS-TIME FLASH: SENSATIONAL OPENING, HOLLYWOOD THEATRE, ATLANTIC CITY:



Only 20th Century-Fox delivers "THE GENUINE ARTICLE!"

TV Coverage of Dems

subject to the jurisdiction of the Nederlandse Bloscopebond, association of all Netherland filmites. Membership in this org consists and about 35 distribs, which gives the former group somewhat of an upper hand. However, in an effort to give the distribs a more equal balance, two seats of the nine-man Managing Board of the association have been allotted to the distributors. Another four are occupied Another four are occupied exhibitors and remaining

tors. Another four are occupied by she exhibitors and remaining one is held by a prexy.

Each of the major U. S. film companies distributes on the average of 30 films yearly in Holland, which are shown during the 40 weeks of playing time allocated to American output. This 40 weeks is the maximum time given to the screening of Stateside product with the remaining 12 weeks set aside for the showing of other imported pix. Holland, without a theatrical film-producing company of its own, imports, it's understood, about 500 pictures yearly from all shores. Reason advanced for lack of native film production is belief that average of the shore of the source of film production is belief that aver gross taken in by pic, playing approximately 400 houses in country, could never make up the cost of a celluloid presen-

Pix shown in this country are usually subject to dual censorship, that of the Government and that of the Catholic Church. Top American product shown here recently has been "Streetcar Named Desire". has been "Streetcar Named Desire"
and "Room For One More."
"American in Paris" did good biz,
but a rash of Hollywood musicals
has cut into the b.o. take of that
type film. However, Doris Day
rates as a number one draw. Genrates as a number one draw. German films are grabbing payees, due largely to the fact that the language is understood by a sizable proportion of Hollanders. English, for that matter, is also widely understood, especially in the big cities, as it's believed to be among the compulsory subjects taught in school.

school.

There are a few art houses scattered throughout the larger cities. In Amsterdam a novel setup is the Kriterion Theatre, operated by Piet Meerburg and Paul Kyzer. House, except for managers and chief projectionist, employs only students studying at the two universities in this city. Flickery was opened a number of years ago so as to afford students a means of employment to help finance their way through school. In addition to the arteries there's also a Film League in Amsterdam which shows eague in Amsterdam which shows x on the order of New York City's Modern Museum.

Of the more than 30 theatres in Of the more than 30 theatres: in houses. Almost half of the total number of theatres in this city show American product with English dialog and Dutch titles. The Tuschinski, a 1,450-seater, is rated as city's classiest house, with the 1,600-seat City Theatre running a close second. City also has a newsreel hose, the Cineac.

American Tunes in 2d Place

American Tunes in 2d Place

Music-wise, Holland leans strongly toward American tunes, though Dutch pop rhythm rate the top-selling notch, according to disk jockey Pete Felleman, Jr. Broad-casting over VARA, Felleman is currasting over VARA, Felleman is currently country's only record spinner whose show is patterned along American lines. Felleman, who's oeen spinning disks for the past ive years places the Brill Building output in the second best selling upot, closely heeling the ace position attained by the native pops.

ion attained by the native pops.

Top selling American recording artists in this country are Doris Day and Guy Mitchell. Frankie Laine soared to a high level with his etching of "Jezebel," while rick disks in the Patti Page, folmnie Ray and Les Paul and Mary Ford groove also draw an nflux of buyers. Hillbilly sheet music is used to some extent. to some cts. Latin-American music still as a large following, but has been in the wane since 1950. Hawaiian in tas the some popularity. In the progressive vein Stan Keaton disks to high with the "cool" set, in the standard of the go over big with the "cool" set, while Sidney Bechet's waxings rate as top sellers in the jazz market.

Capitol and Columbia silcings. not. included in the latter category. A healthy proportion of the Stateside disks sold here are released with English lyrics. However, more popular numbers usually get a Dutch translation. A noticeable list of tunes put out by American indie companies are released here under the French label, Blue Star. Disks hitting the 1,000 sales mark are considered good sellers, while everything over 15,000 is rated as sock.

Band business in Holland is somewhat similar to the States. A minimum of spots capable of supporting a big band make apything over a sixman combo a poor investment. Only possible way for a large musical group to thrive is via a radio contract. Disks put out by Ralph Flanagan, Ray Anthony and other American dance crews don't have too large a following, due largely, Felleman feels, to the lack of the diskeries.

Of the bands currently playing in Holland a good number are con-fined to cabaret dates where a sexfined to cabaret dates where a sextet is sufficient to answer the terp demands of the customers. In Amsterdam there are a number of these cabarets which are excluded from the night club label due to their early, 1 a.m., closing hour. Foremost among these spots are the Extase and Hollywood, both of which tee off operations at 3 p.m. In addition to a dance orch, shows usually consisting of three acts, singer, dancer and comic, are generally offered at these situations.

generally offered at these situations.

Except for three or four locations, Amsterdam pulls in its sidewalks at 1 a.m. The few places permitted to operate past the 1 a.m. deadline rate the nitery tag. These clubs, which include the Femina (44 Club) and the Casino, usually open at 10 p.m., and shutter at 4 a.m. There are some other early morning operations but these fall into the category of private clubs. Town is loaded with bars, a few featuring live musicians while most rely on coin machines for their tunes. For the Bohemian element locally there's De Kreinj, while La Cupola serves as a hangout for the intellectual set. City also sports a Cotton Club and Quartier Latin. Latter advertises an international program.

Legit setup here, except for two companies, is subsidized by the government and in some cases by the municipality. There are four government and in some cases by the municipality. There are four companies currently being sup-ported by the taxpayers. Amster-dam has one group, while Rotter-dam and The Hague each have one. The fourth is solely a touring unit. The fourth is solely a touring unit. All companies, though, take to the road at various intervals. Usual procedure is for each company to split up its personnel so as to play two different dates simultaneously. However, the same show isn't necessarily performed at the different theatres being played. Actors needed for the various companies are contracted for a year and thus are guaranteed a pay check despite the possible presentation of a turkey.

pay check despite the possible presentation of a turkey.
Approximately 12 plays are offered during the year by each company. Recent American works produced here included "The Moon Is Blue," "Death of a Salesman" and "Streetcar Named Desjre." Practically all of Tennessee Williams' under; kings have been presented here except "The Rose Tatoo." Musicals, other than operas. aren't done in Holland due Tatoo." Musicals, other than operas, aren't done in Holland due to excessive coin needed and, in the opinion of one Amsterdam legit critic, the lack'of artists capable of performing in that vein. Plays most done here, it's understood, are of American and French origin

A so top sellers in the jazz market. to 35c.). Seating capacity at most Price on 10-inch standard platters houses ranges from 800 to 900 runs 4:30 Guilders (over \$1). Long seats. During year's employment playing disks are still comparative-ly new and costly. A Decca 10-inch LP sells for 15 Guilders (al-variety of roles.

Cooler Than Popcorn

Cooler Than Popcorn

London, July 22.

British exhibs, who for a long time have been envious of the popcorn revenue earned by their American counterparts, have recently been making a big pitch to boost icecream sales in theatres. Among the majors as well as indies this is becoming a valuable sideline, and during the lean sumer season icecream sales have occasionally brought in more than net b.o. receipts.

The inroads on icecream sales made by exhibs are now causing concern among the National Union of Small Shopkeepers, who are accusing local theatre operators of artificially induced sales by turning up the heat and overlooking

ing up the heat and overlooking cooling fans. In its official organ. the Shopkeepers' Union claims that huge profits are being made is cinema icecream sales.

Arg. Pix B.O. Off In Gen'l Slump

Buenos Aires, July 15. Local film industry's determina-tion to grab off the best of the sea-son's playing time means that this week no less than eight out of 28 first-run centrally located theatres in Buenos Aires are featuring Ar-gentine productions. "La Bestia Techo Wagtiv" ("The Beate Must in Buenos Aires are featuring Argentine productions. "La Bestia Debe Morir" ("The Beast Must Die") (Argentina Sono Film) has held for seven weeks at the Monumental, and "Deshonra" ("Dishonour") (Interamericana) held for nonour") (Interamericana) held for six weeks at the Gran Rex. Two other films, "Como Yo No Hay Dos" ("No Other Like Me") (Interamericana) and "La Parda Flora" ("Dusky Flora") (Libertador) were released this week. The latter teed off day-and-date at the Normandie, Propoler and Peace an executable.

off day-and-date at the Normandie, Premier and Roca, an unusual arrangement for a local production. Comparison between film grosses this time last year and those of the past few weeks shows that film business is also affected by the financial depression which has hit this country since last summer's drought accentuated effects of the government's economic policies. Even though admission scales were liked late in May, grosses are hiked late in May, grosses are Even though admission scales were hiked late in May, grosses are lower than they were, which means that the number of spectators has dropped. Last year's top grosses were \$184,690 for a 12-week holdover of "Red Shoes," \$151,000 for a like period of "Los Isleros" (San Miguel) and \$125,690 for 17 weeks of "Domani e Troppo Tardi" (Italsud). No comparable figure has been recorded this year. "Cinderella" (RKO), with 22 weeks at the Radar, grossed \$102,695, and the locally-made "Deshonra" (Interamericana) is reputed to have grossed, \$50,720. "Joan of Arc" (RKO) has probably beaten the "Deshonra" figure, with around \$64,700 for the same number of weeks.

weeks.

It's true that July last year.
Argentina was still without any film
material less than three years old,
and distributors were down to reand distributors were down to reviving oldies, some of which grossed better than they had years before. This year there is plenty of Hollywood material, but the pix released to date don't seem to carry the same punch as before. "Joan of Arc" and "Cyrano de Bergerac" are among the first really important releases, and there are many more bestsellers like "All About Eve," "Adam's Rib" and "Father's Little Dividend" which are awaiting playing time, and should be sock boxoffice.

ABFD to Distrib Pix Of Children's Film Fdn.

London, July 15.
Pictures made by the Children's
Film Foundation, the company
which is financed out of Eady fund which is financed out of Eady fund revenue, are to be released through Associated British Film Distributors. This is revealed in the first annual report of the Foundation. To insure widest possible showing, the Foundation is asking the CEA to waive the normal exhibitor bars, and the product is to be made available to all theatres, whether indie or circuit controlled.

First two features have been

controlled.

First two features have been completed but release is being delayed until the fall. From then on, it is hoped to maintain a regular release every two or three months. Taste for juve programs is analyzed in the report.

13 Countries in Czech Pic Fete; 20th's 'Viva Zapata' Lone U. S. Entry

Show Biz Carries On In Newspaper-Less Dublin Dublin, July 15.

Dublin's week-old newspaper and printing strike has deprived Irish show biz of ballyhoo outlet, but biz continues at a good level.

Irish Odeon ran off a brochure, "for Your Entertainment," scheduling attractions at all its city and nabe houses, through one of the few non-striking printers. All printers handling posters, however. rew non-straing printers. All printers handling posters, however, were shuttered. Film distrib's posters were in considerable demand, but local offices here only carry small stocks, since normal demand

is low.

If strike continues into next If strike continues into next month, theatres which normally ar-range advance booking will be in difficulties, as their stocks of tick-ets only run to early days of Au-gust. One show likely to be hit this way is. Variety Tent 41's splurge for opening of Par's "The Greatest Show on Earth."

Ouota Defaulters Due For Parliament Quiz: M-G First-Run Target

London, July 22.

Hassle between a group of oppoHassle between a group of oppopresident over refusal of the government to prosecute the Empire,
Leicester Square (M-G's main
first-run theatre) for quota default,
Letter the service of the ser first-run theatre) for quota detaut, will be continued in a full-dress debate in the House of Commons Thursday night (24). Debate will take place on the motion for-adjournment, and will not begin until the normal day's business is concluded some time after 10 p.m.

be Stephen Swingler and Woodrow Wyatt, both of whom have been pressing for strong government action against quota defaulters during past months. It was as a result of what they regarded as unsatisfactory replies received to their last questions some three weeks ago, that they are staging this full-dress debate. Peter Thorneycroft, Board of

agosthat they are staging this full-dress debate.
Peter Thorneycroft, Board of Trade prexy, has throughout the Parliamentary quizzings stood loyal to decisions of the Films Council, and has so far intimated that he has accepted all their main recommendations. Rumpus. in regard to the Empire resulted largely from the fact that Sam Eckman, Jr., MG chief in this country, was also a member of the Film Council which recommended that the Empire shouldn't be prosecuted for its failure to attain the quota.

It's expected that the Commons debate will deal with quota defaults on a broad front and will not concentrate solely on the Empire case. There will be particular criticism levelled against other members of the Films Council who are associated with defaulting theatres.

ATKIN, CASSON TEAM TO STAGE AUSSIE PACIFIC

Sydney, July 15.
Atkin, general stage or N. Y.'s "South Pacifmanager for N. Y.'s "South Pacific," planes in here early August to direct a production of "South Pacific" in association with J. C. Williamson producer John Casson. "S.P." is skedded to preem at His Majesty's, Melbourne, Sept. 13, under the Williamson banner. Cast Jeads include Leonard Stone, David Welsh, Richard Collette, Mary La Roche and Virginia Paris.

Anglo-Amalg., Nassour Deal for Six Pictures

London, July 22.
A deal for six co-production films between Anglo-Amalgamated Film Distributors and William Nassour Pictures is to tee off with the lensing of "Street of Shadows," star-

Prague, July 22.
Thirteen countries are participating in Czechoslovakia's Seventh International Film Festival which got underway at Karlovy Vary (Cawlsbad) July 12 and is scheduled to wind up Aug. 3. Of the 13 nations, eight are non-Communist. Festival is operated under the slogan, "For Peace, For a New Man, For a Better Mankind." But in contrast to this theme is a full-length North Korean documentary, titled "Bacteriological Barbarians." U. S. has a Jone entry, that of

U. S. has a Jone entry, that of 20th-Fox: "Viva Zapatai" Britain is represented by "Where No Vultures Fly" (GFD), while France submitted three pix. They're "Auberge Rouge," "Monsieur Fabre" and "La Nuit Est Mon Royaume," Italy contribbed "Achtung, Banditi" and "Roma, Il Ore." Iron Curtain entries include three Soviet features, six full-length documentaries and three cartoons:

length documentaries and three documentaries and three cartoons; three features and two documentaries from China, two Hungarian features and a documentary, one North Korean feature plus two documentaries, and three features from East Germany.

East German trio of pix, inclentally, are rated by observers as "typical anti-American" stories.

"Das Verurteilte Dorf" ("The Condemned Village") soins a tale of a

demned Village" spins a tale of a German village doomed to destruction, to make room for an American air base, and the steadfast resistance of villagers to the pro-

ject,
"Frauenschicksale" ("Women's "Frauenschicksale" ("Women's Lives") is a color film comparing the position of femmes in western and eastern Germany. Third picture, "Schatten Uber Den Inseln" ("Shadows Over the Isles") is a protest against the Danish government for allegedly preventing a doctor from fighting a dangerous epidemic.

epidemic.
Festival committee, in commenting upon the absence of a Venezuelan entry, charged that "the film artists of Venezuela were prevented from entering their contributions to this year's festival by action of the Venezuelan government,"

93 U.S. FILMS RELEASED 1ST HALF YEAR IN JAPAN

Tokyo, July 15.

During the first half of 1952, a total of 258 films were released in Japan, of which 112 were foreign, 146 Japanese.

American-made totaled 93, with Metro leading with 13.

Of the Japanese films, 128 were new, and 22 were produced by indies, such as Takarazuka, Shinei and Sogei, showing a marked advance among independent producers.

Schreiber Lining Up Next 20th Film in England

Louis Film in England
London, July 15.
Lew Schreiber, exec assistant to
Darryl Zanuck at 20th-Fox, prior
to returning to the U. S. This
week set production of the company's next British feature. It
will be filmed partly on location
in the Mediterranean and completed in a local studio. It will be
the first British film to be made by
the company since it completed
"House on the Square," starring
Tyrone Power and Ann Blyth, last
year.

year.
Production, titled "Single Handed," will probable begin lensing in September. Michael Rennie and Jeffrey Hunter are mentioned for the leads. No director has yet been inked.
It's considered unlikely that this production will mark the reopening of Denham Studios, which have been used by 20th-Fox for previous British productions. Studios are expected to remain dark.

'TALES' TOPS EIRE '51 PIX

Dublin, July 15.
Irish Film Society popularity poll
on films shown in Ireland last year
found "Tales of Hoffmann" at top

ing of "Street of Shadows," star-ring Cesar Romero and Kay Ken-dall.

Films will be made at Merton Park Studios, with whom Anglo-Amalgamated concluded a deal earlier in the year.

I cound "Tales of Hoffmann" at top of the list.

"A Place in the Sun," "American in Paris," "Lavender Hill Mob,"
"Man in the White Suit" and residue of Chaplin's "City Lights"



BECAUSE:

For the 4th year in a row M-G-M wins the Laurel Award of Exhibitor Magazine, voted "The Company that gives you the fairest treatment."

BECAUSE:

In 92 Theatre-Trade-Shows-with-audiences, "IVANHOE" is rated by exhibitors as the greatest box-office property of our time, exceeding even "Quo Vadis."

BECAUSE:

"THE MERRY WIDOW" has been rated at Trade Shows as the new M-G-Musical delight, launching the Fall Season of Technicolor singing successes including "BECAUSE YOU'RE MINE," "EVERYTHING I HAVE IS YOURS" and "MILLION DOLLAR MERMAID."

BECAUSE:

Again in June's Box Office Champs of M. P. Herald and in Variety's box-office survey (reprinted in Time Magazine) M-G-M leads with two winners, "PAT AND MIKE" and "SKIRTS AHOY!"

BECAUSE:

"LOVELY TO LOOK AT," the spectacular Technicolor hit, maintains M-G-Musical leadership at the box-office, a happy entertainment for summertime crowds.

BECAUSE:

The exhibitors of the nation who vote M-G-M "Fairest Company" with "Best Product" are saying:

MAKE MINE METRO!

Inside Stuff—Pictures

While Paramount will pretty definitely ask for a tender of its stock for retirement if the price drops to \$20 or close, Par execs are of the opinion that it won't decline to that point. Bellef is that the sharp pressure the shares have been feeling lately have largely resulted from false interpretation of prexy. Barney Balaban's action in registering some 38,000 shares he owns with the Securities & Exchange Commission. This has been taken to mean he planned to unload them.

Actually, according to Par' toppers, it was only a technicality required to meet SEC regulations and Balaban has no intention of selling. Opinion is that as this fact becomes self-evident with passage of time, renewed confidence in the stock will start pushing it up again. In addition, Par execs expect a lift from a demonstration now being shaped of the company's 50%-owned Laurence Chromatic Tube. It can receive video in either color or black-and-white and can go into manufacture at once because it requires little in the way of strategic materials. Par toppers likewise expect a boost when the test run of their Telemeter, a pay-as-you-see TV device in which the company also has a half-interest, begins in Palm Springs about next March. In addition, on the basis of product, an excellent second-half of the year is being anticipated, with an accompanying strengthening of the stock, unless general market conditions flop.

Complaints by exhibs in the Los Angeles territory that they were forced to "pig-in-a-poke" bidding were partially refuted by George Smith, western sales chief for Paramount. Theatre operators declared they were asked to bid on films not yet tradeshown or reviewed in the trade press. They cited Columbia's "The Happy Time" and Paramount's "Son of Paleface" as examples. Smith explained that he ran into a print shortage on "Paleface" but finally managed to get one and sent out notice of a special showing seven days ahead of the bidding deadline. Only two exhibs showed up for the screening. With Bob Hope, Jane Russell, Roy Rogers and Trigger in the cast, "Paramount had no trouble getting bids. had no trouble getting bids.

Roxy, N. Y., which is in a sort of limbo resulting from delays in 20th-Fox's scheduled June 23 divorcement, was offered a chance at Paramount's "Son of Paleface," but nixed the bait. House, when it passes from 20th ownership to that of the new, independent National Theatres setup, will undoubtedly get into a bidding situation for product, but is avoiding it as long as possible. It's continuing to play 20th fare exclusively pending divorcement, which may take another three months because of tax technicalities.

Had the Roxy reached for "Paleface," it may have gotten into competition for the pic with the Paramount, which now looks like it will get it.

New reference work on Italian films is a publication released this week by Italian Films Export (IFE). Published in English by Unitalia, Rome, "Italian Cinema, The Post War Years," is a comprehensive coverage of the Italian film. It contains an analysis of the economic foundation of the industry, an evaluation of the comic film, the historic film, the musical and documentary. Two articles discuss co-production while screenwriter Cesare Zavattini has authored the preface. Publication is being distributed by IFE to editors, exhibitors, distributors, etc.

Despite the needle administered to the industry by The New Yorker in the recent series by Lillian Ross, some flacks feel that the mag's attitude on pix, as evidenced by its reviews, has mellowed somewhat Critic John McCarten, they say, has been indicating a kindlier attitude lately. They date the change as following the recent death of editor Harold Ross. Ross was an outspoken hater of films.

McCarten is said to be showing a tendency to like more pix than formerly and to be less snide and bitter about those he doesn't like.

Universal-International is using eight contestants in the recent "Miss Universe" beauty pageant to beautify two pictures. In "Mississippi Gambler" seven of them will make their screen bow. They are: Jackie Loughery (Miss United States), Judy Hatula (Miss Michigan), Carolyn Carlew (Miss Missouri), Valorie Jackson (Miss Montana), Ruth Mampton (Miss New Jersey), Renate Hoy (Miss Germany) and Jeri Miller (Miss Welcome to Long Beach). Making her debut in "Desert Legion" is Elsa Edsman, who took second place in the contest as "Miss Hawaii."

Edmund Grainger's "Blackbeard the Pirate" is due for a lot of free plugging through the signing of Chester Hayes as one of the big, bad becaneers. Hayes, who has a voluble role in the picture, is a wrestler, widely known on TV for his gab as well as his grappling. He will be heralded in wrestling arenas and on television as one of Blackbeard's nigrater.

Award by the Lithographers National Assn. for the best display material manufactured in the past year has gone to Metro for the job done with "Quo Vadis." "Certificate of Merit" was presented last week to Si Seadler, M-G's ad chief.

Censors Hit 'Miracle' Again

acle" was not due to its sacrengious" aspects, action is being taken to upset the ruling of the local police censor board made last

week.

Police topper said the ruling was made under section of city code that bans any film that "portrays depravity... or lack.of virtue of a class of citizens of any race, color, creed, or religion and exposes them to contempt, derision and objoquy."

Chicago censors voting for the

which point has already been overruled by the Supreme Court.

In Chicago, although Police
Commissioner Timothy O'Connor
said that the banning of "The Miracle" was not due to its "sacreligious" aspects, action is being taken
to upset the ruling of the local
to upset the ruling of the local
blice center beauty made lett school students had requested the

Board has had an abnormally high rate of rejection of pictures, especially of foreign origin, nota-bly Mexican. In most cases there's no excuse given.

Tarleton Fest

Continued from page 2 =

theatre, Charles Schlaifer, former 20th Century-Fox ad chief, spoke on mental health. Publisher Bennett Cerf headed literati contingent, which included poet Louis Untermeyer and novelists Budd Schulberg and Charles Jackson. Horace Sutton, Saturflay Review travel editor, and this byliner, as travel ed of Esquire, filled-in audience on world-wide travel picture.

Current problems in education were discussed by Dr. Abram L. Sachar, president of Brandeis Uni-versity; Dartmouth professors Wing versity; Dartmouth professors Wing Tsit Chan and Chauncey Allen, Dr. Dudley. Weinberg and Dr. Leon Kronish. Most serious part of pro-gram was illustrated talk on Hiro-shima by Dartmouth physicist Frank H. Connell.

Cultural Pitch

Cultural Pitch

Arthur Heintzelman, Boston

Museum Curator of Prints, brought
with him the museum's ToulouseLauwee' collection; A. Hyatt Mayor,
of the Metropolitan Museum of
Art, put on display a collection of
Currier & Ives etchings, and Willam Gropper spoke for the Associated American Artists. The
Art Students League also displayed a collection of oll paintings
of Dmitri Mitropoulis and the N. Y.
Philharmonic during the festival.

Musical highlights of the pro-

Musical highlights of the program were plano recitals of Adi Bernard and abbreviated versions of 'Rigoletto' and 'Porgy and y and of Rigoletto" and "Porgy and Bess," sung by members of the N. Y. City Opera Co., conducted by Lee Shaynen and featuring Lawrence Winters, baritone; Jan Rubes, bass; Camilla Williams, Rubes, bass; Camilla Williams, soprano; Eleanor Knapp, mezzosoprano, and Adelaide Bishop, soprano. Dance recitals were given by Marta Becket and Dean Crane of the Ballet Arts of New York. The Mark String Quartet played throughout the festival. Americana note was added by musical program performed on decks of a miniature Mississippi riverboat, the Dixle Belle, tied up at Tarleton pier. Tarleton pier.

Yankee Players, local stock company, did "Blithe Spirit" and "Accent on Youth."

New Hampshire Senator Charles ey wound up festival with of contemporary political

Festival was inaugurated three years ago by Walter Jacobs, frontman of the Jacobs family who own the resort, against the advice of hotel men who said summer vacationists wanted only to get away from things, never would stand for having their brains agitated in the July sunshine. July sunshine.

Jacobs thought differently, bas-ing his opinion on the Tarleton's success over several seasons with its Rocking Chair Forums, at which

its Rocking Chair Forums, at which Dartmouth College professors spoke to the hotel guests about whatever was on their minds.

Proof that Jacobs was right came in festival's steady buildup during past three years and fact that guests want reservations when festival is on. Jacobs, meanwhile, has emphasized entertainment aspect by billboarding festival in ads in amusement sections of metropolitan papers and is now considering a festival reprise later this season.

And Yankee neighbors of the Tarleton, listening to all the yakery

And Yankee neighbors of the Tarleton, listening to all the yakery which follows festival lectures, hitch up their convertibles and drive away reflecting on the old days, when all you needed to run a New England summer resort was a lake, a chef, a rhumba band and a social director.

Aldrich As Chairman Of 'Italian Films Week'

Circuit Execs Blame Distribs For Top Pix Delay, Causing Downbeat Biz

3,581 More Preferred Retired by Columbia

Pursuing the policy of reducing and simplifying its capitalization, Columbia Pictures has retired an additional 3,581 shares of its \$4.25 cumulative preferred stock.

This reduces to 2,369 the number of shares of that issue now held by Col.

\$7,500,000 Bk. Loan **Won't Affect Divvy** Payoff by 20th-Fox

Conditions of the \$7.500,000 loan agreement entered by 20th-Fox and a quintet of banks appear easily within reach and will have no bearing on the film outfit's dividend payoff to stockholders on the basis of the present financial

Under the deal, 20th agrees to keep its current assets in excess of ourrent liabilities by \$25,000,000. As concerning the ratio, the current assets must measure 250% of the liabilities.

the liabilities.

Last annual report Issued by 20th, covering 1951, showed total current assets of \$83,145,301 against liabilities of \$17,099,180, representing a difference of \$66,046,121. Figures apply to film operations, as apart from domestic theatres which now are being divorced. The ratio of assets over liabilities was close to 500%.

Film corporation disclosed that \$7,000,000 of the total borrowed will be used to pay off in full notes issued under a credit agreement which dates back to 1947. Balance of \$500,000 will be added to the working capital. working capital.

Deal was set with the five participating banks in these amounts: Chase National, \$2,400,000; Bankers Trust, \$2,100,000; Bank of America National Trust and Saving Assn. \$1,200,000; Manufacturers Trust \$1,200,000, and Chemical Bank & Trust, \$600,000.

Notes issued by 20th for the new capital bear interest at 31/4% and the principal amount is to be paid off in installments up to June 30, 1957.

Schary Stresses

Continued from page 3

"sad-eyed predictions." In the last three years there have ben more \$5,000,000 grossing pictures than in the first 45 years of picture production

Television's inroads

Television's inroads are exag-gerated because "mobody's going to keep looking at TV all the time any more than they are going to stay in motion picture theatres all the time," the producer stated. Asked about the Lillian Ross-New Yorker series which took a swipe at Hollywood and Metro, Schary told that: Miss Ross prom-ised it would be an "upbeat" story, claiming she said the magazine was losing readers because of the typiclaiming she said the magazine was losing readers because of the typical New Yorker style of its other stuff. "But I was fooled 100%." Schary said. "I was naive, gullible I was a dope." He charged the articles contained misquotations, inverted quotations, inventions, and added that a lot of people wrote to the studio asking where they could see "Red Badge of Courage." The articles were a case history of the making of "Badge."

In a question and answer period, Schary also said that "experts tell me Phonevision can't succeed now, and it will be a long time before the bugs can be worked out. . . . Foreign business is very good, returns are up."

charge is that the film companies charge is that the film companies are guilty of having held back top product in the second calendar quarter and in the early part of July.

Leonard Goldenson, United Paramount Theatres prexy, summed it up this way: "Due to seasonal fac-tors the second quarter reflects the usual downturn in our business. this year, however, the decline was more pronounced than in previous years since the quality of film released in May and June of this year was poor compared to the product at the same time last year."

product at the same time last year."

As for July, exhibs are burned over the distribs' hesitancy on re-eleasing important pix in competition with radio-TV coverage of the Republican National convention in Chicago. As it turned out, the politico conclave proved no b.o. detriment at all.

ment at all.

Theatremen in high places point up the b.o behavior during the first half of this month as particularly significant. Grosses, it was said, in many cases were about even with last year's revenue. However, a marked improvement would have been experienced if the callibre of this year's releases matched the output of last year, the circuit men added.

Asked Emergency Meeting

Asked Emergency Meeting

Asked Emergency Meeting Walter Reade, Jr., head of the Theatre Owners of America exhibdistrib relations committee, and Wilbur Snaper, president of Allied States, recently asked A. W. Schwalberg, Paramount's top sales exec and chairman of the national distributors committee, to call an "emergency" meeting of his group anent product. The two theatre org officials, both of whom operate circuits, complained that only two important pix were on the July release skeds, whereas a flock of big films were listed for August.

Schwalberg's reply was that each

films were listed for August.

Schwalberg's reply was that each sales chief would have to be approached individually, that no action could be taken by the distribs on a joint basis. It's understood that Reade thereupon pressed for the product "relief" via a direct call upon Schwallberg but no changes in Par's releasing sked were made.

were made.

The general decline in theatre biz was seen reflected in UPT's earnings for the second quarter, as estimated by Goldenson in a letter to stockholders this week. The consolidated net slipped to \$1,459,000 for the 1952 period, including \$921,000 in capital gains. This compared with consolidated profit of \$1,983,000, including \$854,000 in cap gains, for the secon quarter of 1951.

Earnings for the first six months

Earnings for the first six months of 1952 amounted to \$3,508,000, including \$1,165,000 in cap gains, \$1.11 per common share. First half of 1951 brought a consolidated net of \$4,594,000, including \$1,-186,000 in cap gains, equivalent to \$1.49 per share of common stock.

Ky. Exhibs Fete Crowe Upon Taking Judgeship

Upon Taking Judgeship
Louisville, July 22.
Kentucky Assn. of Theatre Owners on Thursday (24) is tossing a
testimonial and birthday dinner to
the organization's retiring prexy,
Guthrie F. Crowe, who's been
named U. S. District Judge for the
Panama Canal Zone. Event will be
held at the Stagg Distillery Clubhouse, Frankfort.
Crowe became KATO head following his discharge from the
Navy in November, 1945. His successor is Ralph E. McClanahan, an

contempt, derision and exposes them to contempt, derision and offoquy."

Chicago censors voting for the ban were Mrs. Jeanette Van Volkenburgh, J. F. O'Halloran, Mrs. Edith Joyce. The lone dissent was made by William A. Foust, Appointment to the board is political.

American Civil Liberties Union Chi representative Ed Myerding said that immediate steps would be taken to bring the ban to court action. Joseph Burstyn, distributor of the police censor board, and it is likely that he will take the same measures as he did in New York and Washington, which brought removal of the film's ban.

Police here have frankly admit
Tolice here have frankly admit
Iippert's Dallas Branch

Winthrop Aldrich, president of the Chase National Bank, N. Y., hardical Bank, N. Y., has accepted the honorary chairmanship of the sponsoring committee of "Salute to Italian Films week" is being organized by a number of cultural, educational and social leaders in the U. S., has been purchased by the Herman devised of the decision of the police censor board, and it is likely that he will take the same measures as he did in New York and Washington, which brought removal of the film's ban.

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Changes to Meet Competish Listed By Canada Exhib

While film theatres have no equal as disseminators of mass entertainment at a reasonable price, they will be in a better position to face competition and the future if a number of adjustments are made, according to N. A. Taylor, prez and managing director of Twinex Century Theatres Corp. Ltd., which operates over 70 houses in Ontario. In New York last week on a brief business junket, Taylor outlined a four-point program which, he said, should keep the wickets humming in months to come. Firstly, he said, a more consistent flow of better pictures from producers is required and at the same time exhibitors must roll up their sleeves to promote their film fare with the public.

Other points include correction of overseating and a need for a revolutionary, new industry improvement such as third-dimension films. "There hasn't been anything really new in the business." Taylor observed, "since introduction of sound some 25 years ago, with the possible exception of a greater use of color pictures."

As far as "better pictures" are concerned, Taylor declared, "I don't say that there haven't been some good ones in the past but these must be delivered more often. The exhibitor, too, is at fault for he's grown complacent due to lush business in the postwar years when customers used to break down the doors.

"Now with television on the hori."

fault for he's grown complacent due to lush business in the postwaryears when customers used to break down the doors.

"Now with television on the horizon, stockcar racing, night baseball and lacrosse leagues already offering competition to the boxoffice the Ontario exhibitor will merely have to work that much harder. Drive-ins are another problem, for they definitely compete with conventional theatres."

Although the Canadian government hasn't launched its own television stations yet, Taylor emphasized that the effects of video on the b.o. have been evident in areas that can pick up stations in Detroit or Buffalo. "While TV is a very strong, competitive factor," he said, "I don't consider TV as the death-knell for the industry."

Taylor also indicated that perhaps Ontario theatremen won't have too much to fear from with have too much to fear from with have too much to fear from with the government reportedly plans to levy upon set-owners. Even though stations will be operating in Toronto and Montreal next year, he's inclined to think that the average man—whose yearly entertainment budget runs not much

Louis Lazar Group Buys Schine Theatre Affiliate

Schine Theatre Affiliate
Buffalo, July 22.
Daynell Theatres, Inc., a Schine
Theatres affiliate operating 19 theatres in New York, Ohio, Kentucky, Virginia and Maryland from
headquarters in Buffalo, was sold
this week to a group headed by
Louis Lazar, formerly v.p. of Paramount Theatres in charge of international operations, of motivation of the company will be renamed
Lazar Theatres; Inc., and will continue its headquarters here with
Lazar at its head. Elmer F. Lux,
ormer v.p. and general manager
of Darnell, will continue in that
position.

position.
Purchase price was not dis-

Toledo Hearing

Continued from page 7

made arrangements with Hissong, who, with Loel Lamb, field inspec-tor of the censorship division, were to view the film last Wednesday (16) night.

tor of the censorship division, were to view the film last Wednesday (16) night.

Both were in the theatre, but when the time came for the newsreel, Wile walked out on the stage and announced there would be no showing, because Hissong and James S. Abrose, Cincinnati branch manager for Warners, could not agree on who was to be named in the warrant. Hissong insisted that Abrose be named as defendant, and the latter wanted the corporation named, As a result, there was no violation in Columbus and warrants could not be sworn out against the other theatres in Ohio which that night were also showing uncensored reels, because no representative of the board saw the non-approved footage until Lamb showed up in Toledo Thursday (17) night.

In the squabble over the issuance of the warrant, Hissong declared that the censor body does not propose "to be dictated to by any film distributor or film company on enforcement of the censor bip law or any other activities of the division of film censorship."

Cleveland Showing

The Lower Mall, Cleveland, showed uncensored newsreels from Universal starting last Wednesday (16) night, and the Park, Cincinnati, did likewise with film from Metro. Showing of a seal-less Paramount reel at the Palace, Youngstown, was postponed.

Agreement on serving a warrant on the film company or the filmery's rep still has not been decided. 20th-Fox, distrib of the reels shown at the Westwood, Toledo, hasn't yet been served with any papers.

At the Westwood, the newsreel was headed with the bold caption,

in light of a \$15 annual licensing fee which the government reported by plans to levy upon set-owners. Even though stations will be operating in Troonto and Montreal next year, he's inclined to think that the average man—whose yearly entertainment budget runs not much over \$50—will exercise caution in sofar as buying a set is concerned. Touching upon the "lost addence," Taylor reyealed that about 40 of the company's theatres would see "Curtain at 8:30" this fall, compared to 30 last season. Devised by his wife, Yvonne, "Curtain at 8:30" this fall, compared to 30 last season. Devised by his wife, Yvonne, "Curtain at 8:30" this fall, compared to 30 last season. Devised by his wife, Yvonne, "Curtain at 8:30" this fall, compared to 30 last season. Devised by his wife, Yvonne, "Curtain at 8:30" this fall, compared to 30 last season. Devised by his wife, Yvonne, "Curtain at 8:30" this fall, compared to 30 last season. Devised by his wife, Yvonne, "Curtain at 8:30" this fall, compared to 30 last season. Devised by his wife, Yvonne, "Curtain at 8:30" this fall, compared to 30 last season. Devised by his wife, Yvonne, "Curtain at 8:30" this fall, compared to 30 last season. Devised by his wife, Yvonne, "Curtain at 8:30" this fall, compared to 30 last season. Devised by his wife, Yvonne, "Curtain at 8:30" this fall, compared to 30 last season. Devised by his wife, Yvonne, "Curtain at 8:30" this fall, compared to 30 last season. Devised by his wife, Yvonne, "Curtain at 8:30" this fall, compared to 30 last season. Devised by his wife, Yvonne, "Curtain at 8:30" this fall, compared to 30 last season. Devised by his wife, Yvonne, "Curtain at 8:30" this fall, compared to 30 last season. Devised by his wife, Yvonne, "Curtain at 8:30" this fall, compared to 30 last season. Devised by his wife, Yvonne, "Curtain at 8:30" this fall, compared to 30 last season. Devised by his wife, Yvonne, "Curtain at 8:30" this fall, compared to 40 level with the Suprement at 8 level and the wife with the Suprement at 8 level and the wife your at 8

Telefilm Network

Continued from page 1 a

take whatever they are fed by the nets.

O'Neil, prez of General Tire & Rubber who is currently on the Coast, reportedly had the celluloid network idea in mind when he acquired WOR from the Macy's-Bamberger interests several months ago. Questioned at that time as to whether he was planning to start another video network, he said that he was not planning one "in the classical style." He reportedly believes that the fact that vidfilms ellminate costly networking facilities charges is another factor in favor of his idea, under which "everybody wins." Sponsors pay less for their TV advertising and the stations get a chapce to earn more money.

Far-Flung Affiliations O'Neil, prez of General Tire & ubber who is currently on the Far-Flung Affiliations

Far-Flung Affiliations

With the number of ties O'Neil already has in broadcasting, it's expected that the basic GTS network will fall rapidly into line. In addition to the Yankee well (WNAC-TV, Boston) and WOR-TV, he also recently acquired the Don Lee system on the Coast. Fact that WOR is one of the major shareholders in the mutual web, moreover, forms the basis of a close alliance with WGN and WGN-TV, Chicago Tribune stations, which also own a large share of Mutual. O'Neil has also been closely allied with George B. Storer's Fort Industry stations.

Tentative plans call for GTS out-

dustry stations.

Tentative plans call for GTS outlets to program live, as well as film shows, but the emphasis will be put on film. Outfit will bankroll production of a number of half-hour vidpix packages, with the expectation that most of the filming will be farmed out to indie producers on the Coast. Under the incorporation papers filed in Wilmington, Theodore C. Streibert is prexy of GTS. Outfit has 400,000 shares of capital stock, listed at no par value.

Bevhills Exhib

Continued from page 5

of the New York reviews and busiof the New York reviews and ous-ness elsewhere. It balked when the film was screened for the thea-tre's execs. The theatre, a Beverly Hills art house, has a large film colony clientele.

colony clientele.
Earlier, Hecht, ired by the theatre's refusal to show the film, blasted Hollywood for "trying very hard" to keep the indie picture out of theatres. Hecht was interviewed by telephone from New York by Larry Finley for the latter's KFWB program. Interview was pegged on the pending litigation over the cancelled booking. Film, which has been attacked fas lamponing Hollywood, got top notices and attracted big business in N. Y., Hecht contended, and the efforts to bar it here are "omi-

efforts to bar it here are

mous."

"When you're trying to serve the public," he declared, "you write about the funniest things you know, and almost the funniest thing I've ever found in my wan-derings is Hollywood. Much fun-nier than political conventions or religious revivals."

Title Exclusivity Continued from page 7

son in that country in the technical

son in that country in the technical legal sense."

That part of the decision which was seen as especially significant concerned the validity of using identical titles. Corcoran observed that "even if the title of the plain: tiff"s book were 'High Treason,' which it is not, he would have great difficulty in showing any exclusive right to the use of those two words."

It was also noted in the oninion.

right to the use of those two words."

It was also noted in the opinion that "High Treason" has been used as the title of five films, one play and at least five books in recent years. The word "treason" has been used alone as the title of six films, and has been used with other words as the title of 30 other films, short stories or books, it was pointed out.

Named in the complaint along with Rank were Pacemaker Pictures, the production unit, and Arthur Mayer-Edward Kingsley, Inc., the pic's U. S. distributors. They were represented in the case by Louis Nizer and Seymour Shainswit of the firm of Phillips, Nizer, Benjamin & Krim.

Amusement Stock Quotations

For the Week Ending Tuesday (22)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
N. Y. Stock Exchange					
ABC	. 67	101/8	95/8	10	- 1/g
CBS, "A"		351/8	34	34	- 1/2
CBS. "B"		347/8	34	34	
Col. Pic.		117/B	1156	1156	- 1/4
Decca		83/4	81/2	85%	
Eastman Kodak		443/4	441/8	44/4	— ½
Loew's		123/4.	121/2	1258	- 1/8
Paramount		223/4	211/4	221/4	— ½
	94	325/8	32	3238	i ₈
Phileo		271/2	265/ ₈	263/4	- 1/4
RCA	. 201	41/4	4	4	- 1/4
RKO Pictures	58	33/8	31/4	3%	. / *
RKO Theatres	25	37/8	33/4	334	— ½
Republic	6	97/8	93/4	97/8	+ 1/8
Rep., pfd	85	151/2	15	15	- i/2
20th-Fox	83	141/8	133/4	14	12
Un. Par. Th	45	131/8	123/4	127/8	1/8
Univ		64	63	64	$+\mathbf{2^{'}}$
Warner Bros		123%	12½	121/4	— 1/A
Zenith	22	781/2	763/4	775/8	+ 1/8
	• • •	.0,2		****	1 /6
N. Y. Curb Exchange					
Du Mont	68	151/8	15	15%	- 1/4
Monogram	11	31/8	3	3	
Technicolor		22	21%	213/8	— ¾s
Over-the-Counter Secur	ities		Bid	Ask	
Cinecolor			. 11/8	15%	
Chesapeake Industries (Pathe)		. 33/4	41/4	
U. A. Theatres		,	. 41/2	51/4	- 1/4
Walt Disney				8	— ½
(Quotations					
. 1					

Com'l Films \$42,000,000 Biz

Commercial outfits, majority of which headquarter in the east, maintain that although Hollywood popular price. He compares these is far ahead .in making programming-type films, it lacks the knowhow and training to produce the highly-technical commercial, industrial and educational pix. These will be the type of whose the to the type of radio shows that can be turned out at a popular price. He compares these the highly-technical commercial, industrial and educational pix. These will be the type of whose the total popular price. He compares these them are the product of the programming can be turned out at a popular price. He compares these them are the product of the programming can be turned out at a popular price. He compares these them are the product of the programming can be turned out at a popular price. He compares these them are the product of the programming can be turned out at a popular price. He compares these them are the product of the programming can be turned out at a popular price. He compares these them are the product of the programming can be producted by the product of the product of the programming can be producted by the product of the dustrial and educational pix. These pix, they point out, require writers with a penchant for research, knowledge in dealing with accounts, and ad agencies, and experts who fully understand the inner workings of industrial and commercial corporations.

Hollywood's invasion of their domain, planned or otherwise, ap-parently has led to the movement parently has led to the movement among eastern producers for the construction of a super vidfim and commercial film center in the New York area, preferably in Manhattan. Toppers of the eastern companies have been holding series of confabs with city officials, and progress to date has been described as beyond the talking stage. Interest in maintaining commercial and a good part of vidpix production in the east has also been expressed, by TV networks, ad agencies, transportation companies, costume outfits and eastern craft groups.

groups.

Even if Hollywood takes over the major portion of the vidfilm programming production, eastern producers feel there will be plenty of business to satisfy all concerned. They are looking forward to the day when 85% or more of tele programming will be on film. With approximately 400 hours of time to fill, they feel that there will be about \$2,000,000,000 worth of film biz around, regarded as more than enough to spread between the major filmeries and the commercial outfits. Latter do not regard themselves as Johnnies-come-lately, pointing out that some of the eastern outfits have a history of 35 years of uninterrupted successful operation. Not only are the eastern outfits in the forefront of commercial pix operation, but there are such important midwest outfits as Jam Handy of Detroit and Wilding of Chicago. Top eastern firms include Audio, Transfilm, Caravel, Pathescope, William Gans, Leelie Roush Willard Affiliated Even if Hollywood takes over ern firms include Audio, Transfilm, Caravel, Pathescope, William Gans, Leslie Roush, Willard, Affiliated, Seaboard, Robert Lawrence and Marion Parsonnet. One of the leading Coast commercial outfits is the Roland Reed Company, now also big in telepix.

'Golden Era'

Golden Era'

According to Walter Lowendahl, exec v.p. of Transfilm and producer of the film version of "The Medium," the making of pix is entering a new "golden era." As Lowendahl sees it, the bulk of commercial production will remain in the east, with the New York area studios also turning out most of the TV spots and commercials. Hollywood, he believes, will be the center of the big programming films, employing top names and writers. There will be, he feels, an increase in eastern programming

films, but these will be the type of shows that can be turned out at a popular price. He compares these to the type of radio shows that emanated from New York when the big airers moved to the Coast. The east, he opines, will become more and more important as vid-film programming center because of the presence of varied types of actors and writers in the eastern zone.

"The film business as we've known it in the past will be surpassed," Lowendahl says, "but it will require new concepts in adapting to the new medium."

16m Conspiracy Continued from page 3

Government action against the

In addition to the demand from the Armed Forces, theatre-less accounts, hotels, drive-ins, coin-operated machines, hospitals, ships, trains and planes, the complaint said "there is a large demand for 16m feature films by the telecasting industry for purposes of TV programs, since the large majority of telecasting stations in this country are equipped with apparatus for the telecasting of 16m films and not of 35m films."

The conspiracy, the complaint declares; "has consisted of a continuing concert of action among the defendants refuse to license the exhibition of 16m feature films in any place or manner that would compete with the exhibition of 35m films."

Among other things the complaint charges that the defendants.

Among other things the complaint charges that the defendants entered into agreements limiting locations and time periods, and conditions under which 16m films may be exhibited. Other restrictions listed in the complaint include the refusal to license the televising of 16m pix, imposing "arbitrary and excessive clearances between the first release of a feature in 35m and its exhibition on 16m."

The alleged conspiracy, the com-

The alleged conspiracy, the com-plaint says, has the effect of sup-pressing the telecasting of the "finer feature films" to U. S. tele-"finer feature films" to U. S. television audience, restraining competition in interstate distribution and exhibition of feature product, foreclosing from significant parts of the U. S. market actual and potential exhibitors of 16m films, and denying opportunity to people in theatre-less towns from seeing other than "outmoded" feature films



Working Her Way rah, rah, rocking the ticket machines! Mr. Showman, Mr. Film Buyer, Mr. Booker, give it plenty of time--give it big-time treatment! It's doing 'Moonlight Bay' business everywhere!

'Ray for Gay Garters Gertie-she's 'Ray for Gay Garters Rosy! making everything





Art, Exploitation Audiences Bait For TV; Only Sex Lures 'Em Back

Being hard hit currently are the foreign film exhibitors, who have run into a product shortage of terrific proportions, plus distributors and exhibitors of exploitation films, who are fighting to retain their regular audience which happens to be the one most susceptible to the enticements of TV.

Both these groups feel the an-

Both these groups feel the answer to survival lies in keeping costs at a minimum and in the most extreme exploitation angles they can find—and that boils, down altered to the survey to

can find—and that ways to sex.

Costs are controlled mainly at the source—by buying oldies. That is gimmick No. 1. Selling them takes two major operations:

1. Changing the film's title; first, to conceal the original title, and second, to dream up the juiclest new one that ordinary censorship will tolerate.

will tolerate.

2. Sex up the outside displays and the newspaper advertising so that drooling glands will respond at first glance.

Strangely enough, the raw, unvarnished approach to sex is having the effect of attracting fairly discriminating filmgoers, too. The "primitive honesty" attracts them. Nor does it lose any of the exploitation film's regular standbys—the transients, the misfits who have to get their thrills vicariously and the loose-jawed brethren. loose-jawed brethren.

get their thrills vicariously and the loose-jawed brethren.

And no segment of the film industry can afford to point the finger of accusation at the exploitation-film boys, or to cover them with a fine scorn. The majors have not switched titles on their "retired" films, but it is hardly a secret that their "advertising is made as sexy as the law allows.

But the current trend, which has brought the techniques of lurid exploitation to a peak never before dared, actually got started a few years ago. It is just at a high point today.

The situation is simply proof that the industry, and those who are in it, are aware that they are engaged in a life-oi-death struggle, which means no holds barred.

It is no light whim that leads to the changing of film titles, to give

It is no light whim that leads to he changing of film titles, to give huddences the impression that here is a brand-new film—one, in fact, which they may have seen some years before. And to accomplish t takes more than just one layer of the entire distribution process. Thus we find that many exhibitors who know that they slow such that they were the constraint of the co

Thus we find that many exhibitors, who know that they alone will have to take the rap on complaints if the switch is discovered by their audiences, cooperate with the quick-thinking distributors who have come up with title changes. In fact, many of these exhibitors offer suggestions for new, eye-catching, boxofficewise titles. And, frankly, these new titles often bear no relation-whatever to the subject-matter of the film.

Justification Sometimes

Justification Sometimes

Justification Sometimes

It is true, though, that there is sometimes justification for a change in title. One that appeals greatly in Jersey City can cause a film to lay a very large egg in Kansas City—or the other way around. The process of exploitation, which the film industry has raised to an art never approached in any other field, really has been recontly outdoing all former top performances. The exploiters are bringing to bear their most critical faculties to pinpoint popular attention on the theme most likely to appeal, and that still is Topic A.

Thus, we now find that the central point of a film's entire exploitation program is a luscious still, which more often than not depicts a scene of infinitesimal importance to the plot. But it just happens to the "pitht" exploitation profitation in the plot. But it just happens

tunnitesimal importance he plot. But it just happens e right, exploitationwise. So as the play in newspaper ads in the front of the house dis-

and in the trouting-the-house dis-plays. The overall result is, by and large, kind of sad, but no different than can be expected in a crisis situation. Some exploiters go the imit, brusquely sacrificing the nost elementary rules of good aste for what, they declare is showmanship? a cloak that covers multitude of sins. While former-y they sought to stop just short of he line where police or church the line where police or church authorities intervened, they now eross that line brazenly, virtually thallenging such intervention. Incidentally, the entire setup

sometimes shows a distinct profit to a faded film star who looks back on her days of former glory and consoles herself with the reflection that she really would have hit immortality if only they had invented falsies sooner. She has only to see the old pictures of torso now, as they sextly emblazon a theatre front, to reassure-herself that she never really needed 'em, after all. To this art of the retoucher can

To this art of the retoucher can be added the newly-found skills of distributors and exhibitors who, when it comes to coining a flock of really catchy catchlines, actually outdo the most fanciful of the pressbook writers.

pressbook writers.
Regarding the new custom of "improving" film titles, it should be pointed out that in New York State, and in some other states where official censorship prevails, the distributor must first get the proper sanction to give it the old switcheroo. The law also provides that the disearded title must be conspicuously-displayed along with the new one, both in the advertising and on the film's main title.
Elsewhere, the practice is gov-

Elsewhere, the practice is governed solely by the free enterprise principle, and distributors engaged in it are as freely enterprising as anyone anywhere.

Thus the industry, at the "poor man's" level, fights back against TV, which appears to be the mortal enemy. The picture isn't a pretty one, the ethics involved are not the kind that can be commended to the kind that can be commended to the children in our schools as examples to be followed, and the U. S. Cham-ber of Commerce isn't likely to boast of it as a way of life for. American business. But it's a way

Noel Meadow.

Kaycee Transit Plan Designed to Spur Biz At Picture Theatres

Kansas City, July 22.

Motion picture theatres and the Public Service Co. (streetcars and busses) put into action last weekend a plan designed to spur both theatre attendance and streetcar company revenues.

Plan permits holders of the weekly PSC page and fear the

Plan permits holders of weekly PSC pass and weekly PSC pass and four other persons to ride the streetcars and busses for 5c. per ride between 2 p.m. Saturdays and midnight Sun-

Dusses for the period of the p nomical way downtown, with no parking worries."

PSC in turn

parking worries."
PSC in turn is advertising the special deal on all local radio and television stations, and with large space in the Kansas City Star. Theatres also are running screen trail-

Thomas Exits Hallmark To Start 16m Company

To Start 16m Company
Willington, O., July 22.
Jack Thomas, general manager
of Hallmark Productions, has resigned to start his own firm, TripleE-Attractions. New outfit will operate in the 16m field.
Kroger Babb, Hallmark prexy,
disclosed that he's handed Thomas'
new organization exclusive 16m,
distribution rights in the U.S. to
all Hallmark pix, Meantime, Babb
will assume Thomas' former duties
until a new general manager is
named.

Wide Circ for Fox Pub

Total of 30,000 copies of the Dynamo, 20th-Fox house organ, were distributed over the past weekend, an unusually large number for any film company publication

on. The 20th weekly, edited by Roger Ferri, ran 58 pages and covered the complete lineup of pix on the 1952 sked plus the outfit's out-standing films due next year.

N. Y.-Cleve. Tele Bally For RKO's 'Sudden Fear'. In Big Test Campaign

Whether TV can be successfully harnessed to merchandise a picture will be tested by RKO in a simultaneous video campaign in New York and Cleveland. Company used the formula successfully in promoting the reissue of "King Kong" and will try it again with the Joseph Kaufman production, "Sudden Fear," starring Joan

Terry Turner, RKO exploitation topper, believes the campaign on "Fear" will be the real test. "In 'King Kong' we had a trick picture," he says, "and our success may have been accidental or we may have been accidental or we may have stumbled on a new approach." "Fear" opens Aug. 7 simultaneously at Loew's State, N. Y., and the Palace, Cleveland. Video campaign will be launched 10 days prior to the preem in bofuareas. Special TV material has been prepared for the picture. New York opening will see a saturation tele campaign on CBS-TV. With "Kong" opening in 150 situations in the Gotham metropolitan area beginning Aug. 8, withmost openings coming Aug. 12, RKO will have two video drives at the same time.

the same time.

Exploitation chief points out that the use of TV costs five times as much as radio, and if the format is a click, there might necessarily be a change in booking and sales methods. He notes that you can't buy time for an individual theatre, and that a video campaign would have to include eight to 10 points, calling for the simultaneous opening in many theatres. Turner also points out that a campaign of this sort would have to be conducted during the summer months, when most of the big video shows are off the air and time can be more easily purchased.

Briefs From the Lots

Hollywood, July 22.

Paramount handed Joanne Gilbert a player contract . Robert Parrish will direct "Rough Shoot,"
Joel McCrea starrer, to be filmed in England . Leon Askin drew a role in JUT's "Desert Legion" . Emmett Lynn plays a ranch foreman in Metro's "A Steak for Conman in Metro's "As Steak for Conman in Metro's "As Steak for Conman in Metro's "As Steak for Conman in "Stop, You're Killing Me" at Warners . Dunninger will function as technical advisor in "Houdini" at Paramount . Howard Keel drew one of the top spots in Metro's "Vaquero" .

Danny Mummert joined Stanley Hollywood, July 22.

will function as technical advisor in "Houdini" at Paramount.

Howard Keel drew one of the top spots in Metro's "Vaquero".

Danny Mummer! joined Stanley Kramer's "The Member of the Wedding" cast.

Cara Williams signed a term contract with Metro, starting in September. Martha Hyer slated for femme lead opposite Randolph Soott in "Come On, Texas" at Warners ... Robert E. Sherwood checked in at 20th-Fox to complete the screenplay for "Man On a Tightrope," Robert L. Jacks production ... Trevor Bardette draws the sheriff role in Columbia's "Ambush at Tomahawk Gap," with Fred F. Sears directing.

Charles Drake plays the menace to Joel McCrea in Ul's "Lone Hand" ... Jeffrey Hunter will star in "Able Seaman Brown," to be filmed in England by 20th-Fox under supervision of Frank McCarthy.

Jack Broder signed Roy Engel for a role in "The Battles of Chief Pontiac" ... Leev Graham plays a Naval officer in Lindsley Parsons, "Down Periscope" at Allied Artists ... Richard Reeves snagged a role in Warners "His Majesty O'Keefe". Larry Keating gets a key role in Warners "The Rabel" is "Violence at Thunder Run" ... Jerry Thomas will produce "Stranglehold for Monogram, with William Beaudinej directing. ... "James Arsess draw second male lead in "Lone Hand," bed Mocrea di millow Response in the Gold in Constar with Richard Widmark in "60 Saddes to Goloi" at 20th-Fox ... Robert Buckner Scripting "Easy to Love," Lara Turner starrer to be produced by John Houseman at Metro

Film Reviews

him for the big moment when they and their ship are called on to lead the St. Nazaire raid. This is a powerful end to the story, and although departing from the text-book version of the incident, provides a punchy finish to the film. Entire yarn is dominated by the male cast, and the few femme members provide only an incidental romantic touch. Howard gives a forceful performance as the skipper who refuses to allow personal tragedies (his son is killed in action on Christmas Day) to interfere with his over-riding task. Richard Attenborough has only a small part to play as a seaman but does it with his usual efficiency. Sonny Tufts as a Yank volunteer on board turns in a reliable performance, while James Donald and Robin Bailey are the most prominent members of the wardroom. Joan Rice and Dora Bryan adequately fill the principal femme roles.

Film has been directed by Comprum has been directed by Comp ton Bennett with painstaking atten-tion to detail. The three scripter-have done a sound writing job an Harry Waxman's photography is ir the top grade. Myro.

Gold Fever

Okay western for lower half of action bills.

Monogram release of John Calvert fuction, Stars Calvert, Ralph Mor features Ann Cornell, Directed by L. Goodwins, Screenplay, Edgar G. An Hon, Jr., Cliff Lancaster; camera, M. Clark Ramsey, Glen Gano; editor, John Link; music, Johnny Richards, Ope Link; music, Johnny Richards, Ope Chonning Time, 43 MINS.

"Gold, Fever" will do its major prospecting from bookings on the lower section of the duallers. It's an okay formula western for the action trade with Ralph Morgan for some marquee dressing. In his dual role as producer and actor, John Calvert does a standard joh in each department.

Yarn concerns a partnership between Calvert and Morgan, latter playing an old prospector, in a gold-seeking yenture. There are some good fight and chase sequences to punch up what is essentially a sedentary story line. The duo outwit the bandit contingent headed by Gene Roth, who attempts to seize the mine. Ann Cornell, sole femme on the bill, provides the thin bit of sentimental interest. It's inferred she's a long lost daughter of Morgan's.

The sets and outdoor photog-

interest. It's inferred she's a long lost daughter of Morgan's.

The sets and outdoor photography are good, and the direction by Leslie Goodwins punched up the action sequences.

Miss Cornell, who is Mrs. Calvert, looks good in buckskin, and other roles of importance are by Tom Kennedy, Judd Holdren and Bobby Graham.

Jose.

Love Island
(COLOR)

Poor South Seas drama for lower half of double bills.

Hollywood, July 17.

Goodman and Kaufman release of H Shelton Production. Features Evs. Gab Paul Valeinte, Malcolm Beggs. Direct by Budd Pollard; screenplay, Hal Kus-camera, George Hinners, At Iris theat Hollywood, July 16, '52, Running tir 44 MINS.

Hollywood, July 16, '52. Running time, 44 MINS.

Only possible hope for this slipshod filler is that exhibs may slip it in on the second half if they're badly in need of a low-budgeter. Incredibly poor pic has bad production, direction, acting and writing, and its ancient plot is replete with stereotyped characters and cliches.

Interlarded with stock footage shot in Java and Hawaii, the vintage yarn, localed in Ball, deals with a stranded Navy flyer's courtship of the belle of Ball, already pursued by four of the local boys. Following some silly cheek-rubbing and dialog, the licavy enters and is duly rebuffed by the girl. So he then threatens to send her father to jail for an old crime, and the old man tells him to go ahead, that he will, bot have his daughter wed someone she does not love. But the heroine hears all and sends her lover away, so she can wed the vills lain and save her father's life. Hero, of course, learns all, whips the heavy and winds up with the girl.

the neavy and value of this sad girl. Given a brunet rinse for this sad offering, Eva Gabor is still recog-nizable, chiefly due to low-cut Ba-linese gowns. A looker, her acting

is on about the same par as the story, and same goes for Paul Valentine, the male lead.
Cinecolor also takes a beating here, with tinting in some of the scenes so dark in that that the backgrounds and characters all appear purplish. Budd Pollard's direction was inadequate, and the script by Hal Kusell is probably what made the people turn purple, Daku.

Penny-Princess (BRITISH-COLOR)

Lightweight escapist comedy has overseas appeal.

London, July 15.

GFD release of Conquest production tars Volande Donlan, Dirk Bogarde. July 200 Congress of the Congress of t

teriors have captured the charand splendor of these natural settings.

Plot is held together mainly by the individual performance of Miss Donlan, with a dumb blonde comedy portrayal which merits high praise. Male lead is played by Dirk Borgarde, who, as a travelling cheese salesman, gets caught up with the rival product, and overlooks his loyalty to his own employers. He doesn't fit too happily into the lighthearted atmosphere of the plot, although he's not too well served by the script. The three local statesmen are admirably played by Edwin Styles, Reginald Beckwith and Kynaston Reeves, and A. E. Matthews contributes a delightful characterization as Bogarde's irascible employer.

Myro.

More West Berlin Cinemas Than in Soviet Sector

Than in Soviet Sector

Berlin, July 15.

According to last statistics, 102 film theatres with 40,360 seats are registered in Berlin's Soviet sector, compared with 204 theatres and 94,000 seats in West Berlin.

Although eastern authorities never reveal their attendance figures, it is obvious that public interest in film going is poor. A complete lack of quality pix is the reason for this situation. Nearly all pix being shown in East Berlin are coming from Communistruled countries and are distributed by Progress Film, which is the only distribution outfit in East Germany.

Kramer's Itale Import

Kramer's Itale Import

Italian film star Milly; Vitale
stars from Genoa next week for
her first American film, "The
Juggler," in which she will star
opposite Kirk Douglas for Stanley
Kramer Co. at Columbia.
Miss Vitale arrives in New York
Aug. 6 and will fly immediately to
the Coast for wardrobe tests.

Theirs the great adventure...

The stirring tales of the pioneers

who blazed America's trails

were told in "The Covered Wagon"...

"Cimarron"... and "Red River."

And now...for the first time...

comes the towering story of
the men who battered
down the barriers to the
untamed Northwest...and linked
at with a great new Nation!

HOWAKE AWKS'

BIG, FOUR-COLOR
NAT'L. AD. BOOST!
NAT'L. AD. weekly magar
full bages in top weekly magar
full

Based upon the novel "The Big Sky" by Pulitzer Prize winner A. B. Guthrie, Jr.

(IRK DOUGLAS-DEWEY MARTIN-ELIZABETH THREATT-ARTHUR HUNNICUT

DIRECTED AND PRODUCED BY HOWARD HAWKS . SCREENPLAY BY DUDLEY NICHOLS . A WINCHESTER PRODUCTION

U Latest to Plan **Newsreel Drive**

" PICTURES XX. 1 20.

Despite recurrent talk of inroads of tele on newsreels, news outfits have been putting up a strong bid for survival and results so far have been extremely encouraging. Latest company planning a newsreel drive is Universal. Irving Sochin, re-cently-named shorts subjects and newsreel topper, feels that there's still plenty of biz to be had, and that exhibs have again realized the importance of news subjects on their programs.

Bearing out Sochin's contention are returns garnered by Paramount News and Warner-Pathe' in recent sales pitches. Both Par and Warner picked up between 1,500 to 1,800 new accounts each. Further indication of the reel outfit's desire to fight video competition is their frequent experimentation with different programming, seeking subjects that tele neglects and presenting the news in a more comprehensive manner. Reels are seen getting an added lift when they are presented in color, a move that appears not too distant. Warner has already indicated that it will release its newsreels in the future in its own-developed Warner-color, perhaps launching the tinted reels with its filming of the Coronation of England's Queen Elizabeth. Bearing out Sochin's contention

Il's Sochin discounted talks of a U's Sochin discounted talks of a possible merger of several news butfits, feeling that current competition is good for all concerned. He believes that a theatregoen should have the opportunity to seenews reports of more than one company. Exec thinks it's a good dea for an exhib to book the reels of two companies for presentation an alternate programs.

'ANDERSEN' MAY MOVE INTO BROADWAY ASTOR

Samuel Goldwyn's "Hans Chris-ian Andersen" may go into the Astor, N. Y., for Christmas. Pic nas been seen by Russell Down-ng, managing director of the Mu-Hall, and is also a possibility or the giant showcase. However, rade reports are that since the ouse has been dependent on Metro broduct most of the year, Downing feels some obligation to give M-G he highly-valuable Christmas playing time.

olaying time.

Astor, owned by the City Investing Co., has Warner Bros.' "Lady of Fatima" booked to follow the urrent "Will Rogers," also WB. It has nothing beyond that, despite its preferential deal with Commbia. There's nothing definite hough yet on the Col release slate hat's suitable, with the result that operator Maurice Maurer is easting about for product and has been n telephonic confabs with Goldwyn on "HCA".

Ton Col output is being slotted

wyn on "HCA".

Top Col output is being slotted nto Cl's sister house to the Astor, he Victoria. Col preferential deal ilso applies there. Following the fistrib's current "Walk East on Beacon," which winds up a 10-week itand next week, "Affair in Trinilad" (Rita Hayworth) comes in and then Stanley Kramer's "Four-Poster."

"Lady of Fatima" will preem lay-and-date at the Astor and Crismaller long-run house around the sorner from it, the Bijou. Plan, lepending on how strong biz proves, is to limit the Astor run when the b.o. starts to falter and dontinue indef at the Bijou.

Exhibition policy on "Hans Christian Andersen" won't be determined until the print arrives in New York about October, James A. Mulvey, prez of Samuel Goldwyn Porductions, said Monday (21). Mulvey explained that there would be several test engagements before it was decided whether ther'd be a pre-release, roadshowe or other special policy.

Goldwyn topper, accompanied by

special policy.
Goldwyn topper, accompanied by ales chief Alfred W. Crown, resurned over the weekend from the Coast, where they attended a sneak of the pic and discussed plans with Goldwyn. Also in the huddles were Ned E. Depinet, RKO prexy, and Robert Mochrie, sales chief. Chey returned to New York yesterday (Tues.).

F & M RADIO QUIZZER HYPOES ST. L. BIZ

St. Louis, July 22.
Fanchon & Marco here has inaugurated a radio quizzer tieup with station KWK which has resulted in a b.o. hypo and has made natives more film-conscious. While attendance at its three deluxers, Fox and Missouri in midtown and Ambassador in the downtown sector, is not compulsory to cop cuffo ducats and cash prizes ranging from \$25 to a jackpot of \$500, exees of F&M have noted an increase in biz at the three houses since the tieup began.

The format of the gimmick is for Carl McIntyre, a local radio gabber using the tag of "Franchon & Marco's Movie Reporter," picking seven names, at random, from

gapper using the tag of "Fanchon & Marco's Movie Reporter," plcking seven names, at random, from the phonebook and calling them to answer the question, "What pictures are being shown"—at one of the three houses. A time limit of 10 seconds is allowed for the reply and a correct answer cops \$25 in cash, an incorrect one receiving cash, an incorrect one receiving two cuffo ducats to any of the incorrect one receiving

houses.

If the first question is answered correctly a \$500 cash award is offered for a more difficult quesonered for a more difficult ques-tion. This prize has yet to be copped. McIntyre's daily seven calls are woven into the four disk jock programs over KWK.

Mich. Allied Asks U. S. Act on Resorts' Free Pix

Act on Resorts' Free Pix
Detroit, July 22.
Allied Theatres of Michigan has
protested to the Federal District
Attorney in Grand Rapids and has
asked the U. S. Senate Small Business Committee to investigate the
practice of many resort operators
in the Grand Rapids area of showing free 16m films supposedly distributed for educational use.
The free pix, Allied charges, are
shown by the resort owners in
competition with legitimate theatres. The 16m reels are screened
in conjunction with paid-for-advertising cards on the screen from local merchants, and in many instances an additional collection of
a voluntary nature is solicited.

5 at Work for M-G

Hollywood, July 22.
Start of "A Steak for Connie"
makes a total of five pictures going
into action at Metro during July.
Others are "Sombrero," "My Mother and Mr. McChesney," "The Girl
Who Had Everything" and "Jeopardy."

pardy."
Van Johnson and Janet Leigh costar in "Steak," with Stephen Ames producing and Edward Buz-zell directing.

Anglo Embargo

Continued from page 4

have been added, including bonuses for production and for distribution of British product in the American market.

As a result of these additional devices; the amount of iced sterling has become almost negligable, and it's computed that in the current year Hollywood will withdraw between \$25,000,000 and \$26,000,000.

rent year Hollywood will withdraw between \$25,000,000 and \$26,000,000. With familiar British reticence the Board of Trade and Treasury have given no clue of their intentions. Only official warning was that given by the Chancellor of the Exchequer, early in the year, when he announced that the government would exercise its option and demand a revision of the two-year Anglo-U. S. pact on the expiration of the first year.

But the industry as a whole is allve to the seriousness of the situation. Exhibitors, producers and distributors will use all their influence to prevent any restriction in imports, emphasizing the necessity of Hollywood product to keep theatres open and earn the Eady money which is providing an invaluable subsidy for British filmmakers.

Opposition to this viewnoint will

makers.
Opposition to this viewpoint will Opposition to this viewpoint will be confined to those few unions who are constituted in the Film Industry Employees Council. For months past they have been agitating for anti-Hollywood restrictions and are now prepping the final details of the campaign, which they hope to submit to the Chancellor of the Exchequer next month. A sub-committee of the unions concerned is meeting in London tomorrow (Wed.) to draft their memorandum to the Chancellor.

Lehman, Celler Aid Sought in Plea Vs. 20% Admish Taxes

Inclusion in the Democratic Party's platform of a measure looking to wipe out the 20% Federal admissions tax on theatres has been urged of New York's Sen. Herbert H. Lehman and Congressman Emanuel Celler. The two law-makers are members of the Dems' platform committee. platform committee.

platform committee.

Recommendation was made by Harry Brandt, N. Y. circuit op and president of the Independent Theatre Owners Assn. In a telegram to Lehman and Celler, he asked for a "plank in the party platform which will call for a review of the excise tax structure with a view to the complete elimination of excise taxes in industries which are threatened with disastrous consequences because of their existence."

Brandt argued that the excises are discriminatory and in many cases "act as a subsidy to Government at a time when the affected industries are fighting for survival." He added that the Government could actually increase its revenue via repeal of the excises, for this would bolster the industries involved and mean higher wages for more persons, consequently increasing corporate and personal income tax money.

Films Steamroll

These specialists it's said, favor taxing an industry such as films be-"non-essential service." This simply means the public is not forced to pay the tax, since there's no compulsion or necessity to attend theatres.

mecessity to attend theares.

Mpls. Tax Spearheads
Minneapolis, July 22.
LeRoy J. Miller, Universal
branch manager, named local zone
finance-committee chairman in the
COMPO campaign to rub out the
Federal 20% amusement tax, has
appointed Harry B. French, Minnesota Amus. Co. president; Bennie
Berger, North Central Allied head;
Eddie Ruben and Ted. Mann cochairmen.

The amount to be raised through
contributions of exhibitors in the
Minneapolis film zone is \$7,170.

'Native Son'

Continued from page 7

state's Department of Education, parent body of the censorship divi-sion. London will argue the case before the court when it comes up

before the court when it comes up in September.

Film was banned on the ground that it "is not of a moral, educational or amusing and harmless character." Censor board further stated that it was harmful because "contributes to racial misunder

it "contributes to racial misunder-standing, presenting situations un-desirable to the mutual interests of both races; against public inter-est in undermining confidence that justice can be carried out; presents racial friction at a time when all groups should be united against everything that is subversive." Film, English-language picture made in Argentina with author, Richard Wright, in the leading role, has played New York situa-tions after receiving the state's seal of approval.

Jules Stein

Continued from page 5
vaude*_will come ir to being,
Stein adds.

Maybe they will be telecast into
theatres, but a new plus value for
the picture houses is inevitable.
Stein thinks that certain fringe theatres must close, and that with
more discriminating film clienteles,
the grosses for top pictures will be
greater than ever. He notes: "Howeved, I must say that film production can't improve much more; it's

ever, I must say that film production can't improve much more; it's pretty darn good now."

The drive-ins are that "new form" of entertalment that Stein envisions, but he admits "it is limited because it's seasonal."

Doris (Mrs.) Stein is shuttling between London and Paris, and both are going to Salzburg and thence Cap d'Antibes for the month of August. She has been helping David Stein decorate the new MCA offices in Paris, situated in a private house near the Etoile. Latter Stein, head of MCA in France, is I.C.'s brother.

Simmons-Granger

tion, under protest, she notified thinking 'Well, this has been said RKO that if she won the court battle, her fee for the picture would be \$250,000 and would hold RKO are made sensitive by it and it be \$250,000 and would hold RKO weighs on them more than it does responsible to the tune of \$1,000.

Oo if the film interfered with her plans to make "Young Bess" at Metro.

The Deadline
Hughes' dramatic statement that
Miss Simmons and her actor husband Stewart Granger signed the band Stewart Granger signed the settlement agreement one minute before an ultimatum, deadline—and after a night of vainly seeking modifications—does not square with the court record. Hughes contended that he had set a 9:30 deadline for signing and was en route to court to testify when notified that the Grangers had signed at 9:29 am.

However, plaintiffs' attorney Martin Gang announced in court that the papers had been signed at 6:30 a.m.—and the statement was not disputed by defense counsel W. I. Gilbert, Jr. The transcript shows the following colloquy:

The Court: "Did you get these motion picture people up at 6:30 this morning to sign those papers?" Gilbert: "I don't think they got to bed."

Gilbert: "I don't mink they got to bed."

Gang: "Some of them didn't get to bed. I was not one of those."

Hughes also stated that he had suggested the so-called "negotiable contract" under which Miss Simmons will make three pictures in the year beginning Feb. 1, 1953, under RKO auspices for \$200,000 for the year. These pictures, however, cannot be made by RKO but will be made by any major or selected independent named by the studio.

Hughes suggested the compromise after Miss Simmons had flatly declared she would sign no settlement which involved further pictures for her at RKO.

Ne Tax Chizeling

No Tax Chizeling
In addition to winning the contract victory, Miss Simmons and
Granger won a complete exoneration from Federal Judge Ernest A. Tolin of courtroom allegations that they had attempted tax-finagling in they had attempted tax-finagling in beginning contract negotiations with Hughes last year. The defense charged that manipulation of payment clauses to permit the Grangers to take advantage of the capital gains tax by padding the price of a house and book they were selling, and correspondingly reducing the amount of Miss Simmons' actual salary, put the plaintiffs in the position of coming into court with "unclean hands."

In a final statement, Judge Tolin declared that it was "unfortunate that fraud has been brought into the case by suggestion because it hasn't been brought into it by the evidence."

The court said it had "wondered" at the reason for the open court allegation of "unclean hands" since similar claims had been made in pre-trial memoranda and the opening statement "did not add anything except verbiage."

If he has hear hear at the same of the court
"It has been hinted at when the "It has been hinted at when the court had occasion to rule on a motion to limit the scope of the depositions." the judge commented. "I knew it before ever coming out to try the case. there people have been in a somewhat publicized case, subjected to an assertion that RKO and Mr. Hughes were going to prove that they were guilty of fraudulent intention and of overt acts looking toward fraud to an extent that a District Court of the U. S. could not grant them relief.

"I have been sitting here now.

"I have been sitting here now, and, as I say, it was 30 days yesterday since this case started, waiting for some evidence of that. I cannot say that the evidence bears out to any degree at all even a suggestion of fraudulent intent or of unclean hands on the part of these plaintiffs.

intent or of unclean hands on the part of these plaintiffs.

"There just is not any evidence of unclean hands or of any attempt to evade any tax. As I say, there isn't a suggestion in the evidence. There is a suggestion of it in the comments and in the arguments. There was an objective of proving it — but that has fallen short.

ments. There was an objective of proving it — but that has fallen short.

'Never Wipe Out the Harm . .'
"You never completely wipe out the harm that is done people by statements of that kind; although, on the other hand, the importance of the slur is sometimes over-emphasized too. People go about 11 Years Later Hollywood, July 22.

Mickey Rooney, Ray McDonald and Richard Quine, who teamed in Metro's "Babes on Broadway" 11 years ago, worked together again in Columbia's "All Ashore," just completed.

Rooney starred, McDonald was featured and Quine directed.

The court commented that it had had no "real confidence" in the possibility of a settlement and consequently had researched tax law sequently had researched tax law to determine what was applicable to the case. The findings, the judge said, convinced him that there was nothing wrong with the basic transaction in which Granger sought to sell the house and the book in a "package deal" for his wife's services.

"He bought the house before he "He bought the house before he realized the burden that a large house of that kind can be in Southern California, and he got more money in vested in it than he wanted to have invested in a house. He wanted a different type of establishment. He wanted to sell it. It was a drug on the market.

market.

"RKO wanted to employ his wife. What would be more natural to an astute man with managerial talents, which I think equal those of Mr. Allenberg (Bert Allenberg, William Morris Agency veepee), in so far as they were demonstrated in this case.

in this case.
"Certainly, were I an actor I would just as soon be represented by Mr. Granger as by the Morris Agency. He did a very good job."

would just as soon be represented by Mr. Granger as by the Morris Agency. He did a very good job."

Discussing the difference between tax evasion and tax avoidance, the court commented that a "package deal" of this kind might be wrong if badly inflated values were placed on the properties to be sold. However, he added "there isn't any evidence or suggestion that the Grangers felt their house to be worth less than 'they were asking for it. In fact, there is a lot of evidence that it was worth sustantially what they were asking in this contract.

"There isn't any evidence that the story was worth less. But suppose it were. If it were worth less, before you could call their transaction one in which they would be selling the services of Jean Simmons and calling it the price of the house, you would have to have an intent that they do that."

Under the terms of the settlement, Hughes pays all court costs and Gang's attorney fees of \$35,000. Court costs include filing fees and the charge for the daily transcript, which hit a total of 1,961 pages. Transcript alone cost an estimated \$3,000.

In winding up the courtroom battle, the judge echoed the sentiments of the handful of spectators and newsmen, commenting "It has been an interesting case in its broad aspects. At times it has be-

and newsmen, commenting "It has been an interesting case in its broad aspects, At times it has be-come frightfully dull."

Exhibs-IATSE

Continued from page 3

jobs are in jeopardy in consequence of nosediving grosses, Don-

jobs are in jeopardy in consequence of nosediving grosses, Donnelly says:

Among the proposals to be considered are a drive to get the families of all AFL unions to attend a film at least once a week and to get more actively into the fight for repeal of the Federal 20% amusement admission tax.

Eric Johnston, head of the Motion Pleture Assn. of America, will be present during the convention, which promises to be one of the largest in point of attendance ever held here. Donnelly predicts there'll be 5,000 convention delegates and guests on hand.

Approximately \$20,000 will be spent by the local committee on arrangements. The International itself will dish out around \$250,000 for auditorium space, banquets, botel rooms, mileage and other

for auditorium space, banquets, hotel rooms, mileage and other delegate expenses, according to Donnelly. There'll be elaborate en-

The organization's board of directors will gather here a week ahead of the convention.

11 Years Later

French Decree

that's already frozen in France and they feel it imperative to get more than 90 licenses.

'No Subsidy' Stand
James A. Mulvey, prez of Samuel Goldwyn Productions and chairman of SIMPP's eastern distribution committee, found complete support among his members for a "no subsidy" stand. It is understood SIMPP would rather accept the 90-pic ceiling than go for the subsidy principle. Society objected to it in Italy and feels that any further acceptance would just lead to similar demands by other countries.

Mulvey feels that further nego-

Mulvey feels that further negotiations are imperative. Neither he nor Alfred W. Crown, Goldwyn sales chief, who repped SIMPP at earlier sessions in Paris, will go there, however.

there, however.

Meantime, MPAA speeded up by two days the departure for Paris of Ted Smith, former aide to John G. McCarthy, director of the international division of the association. Smith has been named the organization's Paris rep and planes out for the post today (Wed.). Already on the scene are Fayette W. Allport, London rep, and Eugene Van Dee, Rome rep, who also sat in on the original negotiations.

Actual negotiations will be in the

the original negotiations.

Actual negotiations will be in the hands of the U. S. State Dept., though it took a slap from the French with the issuance of the decree over the weekend. Ambassador James Dunn had requested the French only last Thursday (17) to postpone further talks for a month. They told him they would consider it, and he reported his opinion, which was transmitted by State Dept. to the MPAA, that he had won his point.

Two days later without any negotiations are supported.

nad won his point.

Two days later, without any notice whatsoever, the decree was issued. It obviously was in preparation at the very time that Dunn was huddling with the French Foreign Office, since it was signed by three ministers and by Premier Pinay.

Dunn was seeking the delay as a result of the stalemate resulting from two previous series of confabs with the French. These were handled by the State Dept. with industry reps sitting in as advisers. The subsidy plan and a cut to 90 imports annually were. suggested at that time, while the Yanks were plugging for free importation and free remittances.

The new degree sliges to 138 ply.

The new decree slices to 138 pix the 186 permitted from the entire world in previous years. There is no country-by-country breakdown, but MPAA reps were told orally that 90 permits would be allowed the U. S. Its previous quota was 121. Remittances Unmentioned

Remittances Unmentioned
There is likewise no mention of
remittances, but word given out
by the French is that American
distribs would be permitted to
withdraw \$1,200,000 annually at
the official exchange rate (350
francs to the dollar) and the rest at
the capital rate (now about 372
to the dollar). Yanks have been getting about \$4,500,000 out each year
at the official rate, although everything has been blocked since last
November.
The French have informed

New York Theatres

RABIO CITY MUSIC HALL RAY BOLGER : "WHERE'S CHARLEY?" A WARNER BROS, PICTURE IVE SPECTACULAR STARE PRESENTATION





teased U. S. pix in France to hold the distribs until late fall. It is imperative, however, that they get new ones in so that they can stant dubbing. They need the new pix, in addition, because pix dubbed in France are also used in Belgium, Switzerland and French-speaking Canada.

Canada.

The State Dept, is expected to put up a mighty holler at the treatment by the French, but actually it can't take more than remonstrative steps until the international session in October on the General Agreement on Tariffs and Trade. France and the U. S. are both signatories and this country can make legal objection. Distribs can't wait that long, however.

There was brief talk in film cir-There was brief talk in film circles Monday of embargoing further imports to France and holding up release of pix already there. Thinking was that this would make French exhibs scream and bring pressure on the government. However, the idea was quickly dropped, since Yanks don't want to take chances with devaluation or other action against the \$5,000,000 or so already blocked there.

State Dept is against a subsidy

already blocked there.

State Dept. is against a subsidy in principle, just as SIMPP is. Whether MPAA could make a deal without either State or SIMPP is open to question. That leaves the situation far from resolution.

Repping the State Dept. in further talks with the French will be Gerald Mayer, of the Embassy staff. Henri Labouisse, who handled the earlier negotiations, is ill. Mayer who attended the previous sessions, is former topper of vious sessions, is former topper of the MPAA's international division and Continental rep of MPAA.

Chesler's Group

Continued from page 1

50c a year for four years or \$6

down and 25c a year for four years.

The coin for financing this purchase reportedly will come from three sources. Chemical Bank & chase reportedly will come how three sources. Chemical Bank, & Trust Co., N. Y., and Mellon Bank, in Pittsburgh, would put up \$7,500,000. DuMont and Chesler's associates would each put up an additional \$2,500,000. That makes \$12,500,000 available. If the \$6 cash payoff plan is used, the \$500,000 cash remaining will be held for working capital by the Chesler group.

Banking Setup

Howard Hughes, controlling stockholder in RKO, is reportedly personally guaranteeing \$7,000,000 of the Chemical loan. A side facet of the deal is understood to be an arrangement by Mellon Bank to take Bankers Trust, N. Y., completely out of the RKO picture. Mellon and Bankers are partners now in a loan to RKO totalling more than \$7,000,000, and Bankers is understood willing to get out. Chesler is understood to have

is understood willing to get out.
Chesler is understood to have
spent considerable time recently
at the Mellon Bank in Pittsburgh
with Noah Dietrich, Hughes' principal lieutenant, and Tom Slack,
Hughes' lawyer. The Canadian was
reported in New York yesterday
(Tues.) working out final details.
Move would still further
strengthen Hughes' hold on RKO.
He now owns about 1,000,000 of the
3,900,000 shares outstanding. By
reducing the outstanding shares by
2,000,000, which will be presented
to RKO by Chesler for the negatives, Hughes will hold about 52%
of the company. of the company.

of the company.

The reduction in shares will also greatly enhance the book value of the stock, which also makes the deal highly attractive to the RKO topper, Book value, as of last Dec. 31, was \$9.10. By cutting the number of outstanding shares in half, book value is automatically doubled. Since the value of the negatives is carried on the books at the nominal figure of \$1, selling off this asset does not depreciate the book value. the book value.

Also involved in the negotia-tions, it is understood, is Harry Gold, former sales chief for Hughes' indie product.

TV As Ad Medium . Urged on Exhibs By New England Assn.

Boston, July 22. Greater use of television as an advertising medium was urged upon producers and distributors this week by Independent Exhibitors, Inc., a New England theatremen's group affiliated with Allied States Assn. In raising the point in its current bulcan never quite figure out why the producers don't get to the public through their TV sets and show them trailers of the current movie hits at a time before they become a lost audience.

"With rare exceptions," the bulletin continues, "such as RKO's with 'Alice' and 'King Kong' (both very successful), producer-distributor interests are doing nothing to keep the public 'hep' as to what's going on in the theatres. The time to get to our audience is before show time, and TV is the best available medium to accomplish this, but for reasons unknown we, as an industry, are passing it up. Frankly, we don't understand. We're sending a copy of this to our producer-distributor associates and we will let you know what comes—if and when." "With rare exceptions," the bul-tin continues, "such as RKO's

Spingold's Coast Talks

Nate Spingold. Columbia veepee, left New York for the Coast last week for studio talks.

Exec, who is overall chief of company's publicity and advertis-ing, will confer with prexy Harry Cohn and other studio execs on up-coming product.

Souvaine-Levin

Continued from page 4

will probably be offered each film before the non-theatrical shows are attempted.

However, even where there is a theatre, Souvaine feels that one or two performances sponsored in their own auditorlums by church or civic groups might be valuable prior to a run in the theatre. It would be in the nature of a preview or a big-city charity preem and get word-of-mouth around that could help the exhib.

In addition to this aspect of the biz, Thomas will supervise regular regional sales reps handling product for theatres. Souvaine expects regional sales reps handing product for theatres. Souvaine expects to have 15 or 20 pix next season, almost all of them in English. Some are British-made, some have been shot in English in other countries and a few will have been shot with the sales are represented in the sale dubbed.

dubbed.

Souvaine, who set up his film outfit a couple years ago, is a TV and radio package producer. Thomas has been in distribution since 1913. He was one of the organizers of Monogram and later was president and general sales manager of PRC Picures. He resigned in 1947 and became prexy of Equity Pictures.

Levin until last year was ever

Levin until last year was exec v. p. of Confidential Reports, Inc., which he helped found in 1945. It was a co-op set up by the major distribs for theatre checking. He's also a vet distrib.

RKO Indie Deals

Continued from page 5

Revolutionary War hero. The other four productions will be announced later.

Deal is also in the works for RKO to acquire for release "Face to Face," two-part film produced by Huntington Hartford. Film consists of adaptations of two short stories, "The Secret Sharer," by Joseph Conrad, and "The Bride Comes to Yellow Sky," by Stephen Crane. James Mason stars in the former ahd Robert Preston has the lead in the latter.

On RKO's future reissue slate

lead in the latter.

On RKO's future reissue slate are "Annie Oakley," starring Barbara's Stanwyck, and "Allegheny Uprising," starring John Wayne. Another package consists of "Look" Who's Laughing" and "Too Many Girls," both starring Lucille Ball. Latter includes Miss Ball's visavis, Desi Arnaz. Dual bills are set for re-release during August and September. Company is also weighing a package consisting of "Top Hat," Ginger Rogers-Fred Astaire starrer, and "Suspicion," starring Cary Grant.

Reagan Seeks Revival Of 'Loyalty Bd.' Plan

Hollywood, July 22.
Revival of the Motion Picture
Industry Council "loyalty board" proposal, recently defeated by a vote of the Screen Writers Guild, is being attempted by Ronald Reagan, president of the Screen Actors Guild and one of the plan's originators. He said the writers turned down the idea because of misun-derstanding and confusion, plus a "core of opposition from the little Red brothers."

Red brothers."

"The proposed committee," he added, "would not have been a loyalty board. I would be opposed to any loyalty board. I am against any private citizens acting as a court of judgment. This was not the purpose of the committee, which would have acted as a clearing house, permitting the freelancer unjustly accused of being subversive to make his position perfectly clear. My principal concern now is for those risking unjust discrimination because of unfair accusations."

M-G Fiscal Switch

Continued from page 5

table based on only 15% from the foreign market.

On the second front the Loew's adjustment in writeoffs showed the playoff of pix moving at close to the same rate in the early weeks after release date but subsenguently going slower. Consequently, the iy going slower. Consequently, the total cost of each film is now being written off on the basis of 44.1% at the end of 12 weeks instead of 44.8% as formerly, 67.7% at 24 weeks instead of 70.7%, 77.5% at 36 weeks instead of 85.1%, 87.7% at 52 weeks instead of 95% and 100% at 78 weeks, the same as formerly. 100% at formerly.

Changes were effectuated on March 13, 1952, Moskowitz said. He added that if the amortization table had continued unchanged, the corporation's profit for its recent 40-week fiscal period, which amounted to \$4,478,133, wpuldhave been \$117,082 less.

Another the Motion cil—this time Guille, the Motion of the Corporation of the Motion of the Corporation of the Motion
Loew's Expenses Up \$4,355,000 For 40 Weeks

Loew's overall expenses increased by \$4,355,000 in the 40 weeks ended last June 5, an adverse uptrend which clearly cued the corporation's current economy drive. Despite an improvement in gross income and tax benefits from prior years, the net earnings for the period were off due to the higher cost of operations.

Total revenue for the 40-week period reached \$135,646,000 and costs amounted to \$125,630,000. In the corresponding period of 1951, the gross income was listed at \$132,883,000 and costs at \$121,275,000.

the gross income was listed at \$132,883,000 and costs at \$121,275,000.

Loew's net profit for the new period was \$4,478,133, equal to.87c per common share, it was reported at the weekend by Charles C. Moskowitz, v.p. and treasurer. This compares with a net of \$5,507,619, or \$1.08 per common share, in the corresponding 1951 period.

Earnings for the 12 weeks ended last June 5 were \$740,817, or 14c per share, compared with \$1,341,754, or 26c per share, for the 12 weeks ended June 7, 1951, Moskowitz reported.

Kon-Tiki Mdse Co.

Formation of Kon-Tiki Enterprises, Inc., by Sol Lesser productions, Rand-McNally Publishing Co. and Thor Heyerdahl, producer of the film, "Kon-Tiki," is disclosed with opening of headquarters in

the film, "Kon-Tiki," is disclosed with opening of headquarters in Chicago.

New outfit was set up to merchandise articles bearing a "Kon-Tiki" motif, such as table lamps, beckende aloake of the control of the contro bookends, clocks, etc.

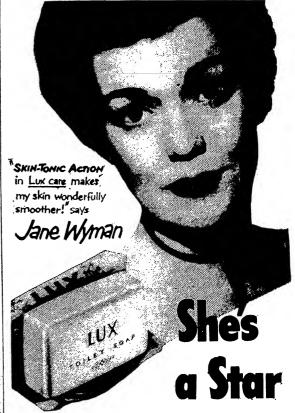
AMG Exits MPIC

Hollywood, July 22.

Another member group 'ankled the Motion Picture Industry Council—this time the Artists Management Guild—because of a hassle over assessments and policies.

Action followed that of the Screen Directors Guild a few months ago.

She's Lux Lovely



See Jane Wyman "THE STORY OF WILL ROGERS" co-starring in

A WARNER BROS. PRODUCTION TECHNICOLOR NOW SHOWING LOCALLY

Clips From Film Row

NEW YORK

Warner Bros, district managers to their respective territories over the weekend following a two-day sales confab at the homeoffice. Session, presided over by Ben Kalmenson, distribution v.p., wound up Friday (18). Plans for pix to be released from now through the first of the year were discussed at the palaver.

ST. LOUIS

ST. LOUIS

Tom Bloomer, prez of MPTOA of Eastern Missouri and Southern Illinois, set Sept. 29-30 as date for annual meeting to be held here.

A pass good for 30 days was awarded to every person in Dexter, Mo., who was born on July 7, 1907 as part of the 45th anni celebration of the lighting of the Weeks Theatre, town's first film house.

Mrs. Edith Major lighted her new drive-in near Paris, Mo., and A. Schwartz plans an early lighting of new ozoner near Sullivan, Mo.

Ansell Bros., reopened their Empress, St. Louis, for pictures until legit season starts in Sept.

Midwest Theatres, Boston, Mass., relighted its Overland, St. Louis County.

Recent shutterings in St. Louis area include. the Uptown, owned by A. L. Matrect; the Capitol, a St. Louis Amus. Co., unit., the Downing owned by J. R. and Earl Ruth, Downing, Mo.; the Ricky, Mattoon, Ill. owned by Tom Baker.

Turner-Farrar Assm., owner and operators of theatres in southern Illinois applied to FCC for a television station in Harrisburg, Ill.

PITTSBURGH

PITTSBURGH

Charles Dortic, Columbia's branch manager in Albany for several years, returned to Pittsburgh as company's salesman in the West Virginia territory. Transfer was at his own request. Dortic, who formerly worked here for WB, UA and U. replaces Jack Jackter, who joins sales staff of the Washington, D. C., exchange.

Wayne McPeak resigned as manager of the Manos Theatre in Tarentum.

Bernadine Loper resigned her post at the Columbia exchange, and a new employee there is Virginia Bayles, who was on the local 20th-Fox staff some time ago.

Percentage suits filed by RKO, 20th-Fox, Par and Loew's against the Ligonier, Pa., theatre settled out of court by defendants James A. Alexas, Alex Alexas and J. E. Williams. They no longer have the house. It's being operated under lease by Clyde S. Waugmaman.

Jim Vazzana resigned his sales berth at the Monogram exchange. Regis Burns named supervising manager of the three Blatt Bros. drive-ins in the Eric district the Sky-Way, Lawrence Park and the Star. Until his shift, Burns directed publicity and advertising for the Blatt circuit from its headquarters in Pittsburgh.

CHICAGO A

Harry Brown returns as manager of the Oriental when it reopens July 29 with "Son of Paleface." Larry Stein will do press.
Charles Walters elected to Voriety Club board, replacing Leo Miller resignad.

Larry Stein will go press.
Charles Walters elected to Variety Club board, replacing Leo Miller, resigned.
Capitol, Morrison, Ill., sold to LeRoy B. McMahon, who also operates the Gran, Granville, Ill.
RKO, Columbia, and 20th all filed denials to the \$24,000,000 Essaness suit this week.
RKO Theatres moving its midwest headquarters from Chicago to Cincinnati. Jerome Schimbach, present division manager, switches to new center, but Frank Smith, labor relations contact, remains in Chicago. RKO new has only one theatre here, the Grand.
Metropolis Corp., group of bondholders in the Oriental Theatre Bldg., appealing to Illinois Supreme Court for an accounting of the Double B Co., last operators of the house before it shuttered June 4. Indie reopens July 29 under Walco Corp. management.

MINNEAPOLIS

MINNEAPOLIS

Federal amusement admissions fax collections for June, mainly from film theatzes, were \$508,000. compared to \$599,000 for the same 1951 month, reflecting declining boxoffice trend.

M.E.E., comprising leading Twin Cities conventional theatre owners, inaugurating "buck night" at one of their five Minneapolis-St. Paul area ozoners, the Starlite, with a carload admitted for the single \$1 admission.

M. A. Levy, 20th-Fox district

S. W. 30,1.6.

manager, held sales meeting of Kansas City, St. Louis, Omaha and Des Moines staffers under his jurisdiction.

Art Anderson, promoted from Warner midwest to prairie district manager, moving to Chicago where he'll make his headquarters.

Gene Sichelman, Columbia homeoffice play representative, a visitor.

Republic lining up saturation bookings for "Women of Wilderness," formerly titled "Minnesota," which has its world premiere in Duluth and here July 23 and 24.

LeRoy J. Miller, Universal branch manegar, named distributor-chairman for the COMPO sponsored "The Real Miss America" short.

LOS ANGELES

LOS ANGELES

M. & A. Alexander Productions
bought distribution rights to "Alaska Patrol," an Edward L. Alperson
picture formerly released through
Film Classies.

George A. Hickey, Metro's western sales manager, conducting
meetings with branch managers in
Salk Lake City and San Francisco
to discuss fall release lineup.
Gilbert Souto resigned as foreign publicity director for Walt
Disney Productions and left for
Rio de Janeiro, his native city, to
become ad-pub director for the
Brazilian branch of United Artists.
Sid Plnk, sales manager for Arch
Oboler Productions, closed a deal
with British-Lion for United Kingdom distribution of "The Twonkey"
and "The Day After Tomorrow."

BALTIMORE

BALTIMORE

Loew's Parkway, deluxe nabe here, sold to Morris A. Mechanic, who operates the downtown New and the nearby Centre. Mechanic will shutter the house which at one time was one of the top profit makers in town. Plans for an office building or supermarket to replace, are being muled.

Elimination of the Parkway, now-leaves Loew's with only the deluxe Century operating here, where it previously operated along with the Parkway, the Stanley, turned back to Warner Bros., and the Valencia, atop the Century, darkened some months ago. Chain maintained a district office here which was subsequently switched to Washington. It also employed a city manager and publicity director in addition to individual house managers.

DENVER

Warren Butter resigned as manager of the Paramount, and went to Salida, Colo., as city manager for Atlas Theatres.

Helen Stone, 20th-Fox secretary, on film row many years, quits to enter other business.

E. J. Touey, 60, long-time theatre man, died after long illness at his Grant, Neb. home.
Don Lappin, who recently resigned as Broadway manager, now managing the Ritz.

Tom Bailey adds franchise of Mutual Productions to his Lippert Pictures agency.

REGINA, SASK.

Joe deVries, Winnipeg, new manager of Roxy and Princess theatres at Melville, Sask., owned by Jack Zalitzow. Succeeds Joe Harris who moved to Winnipeg.

Administrator of the theatres branch of the provincial labor department for the past year, R. E. Tiffin, Regina, resigned to enter private business at Indian Head, Sask.

DALLAS

DALLAS

Sunset Theatre, Houston, leased by Carlton Paulson, Helen Buckner, Charles Maisel, Jimmy Jeter, Clinton Howard and Carrol Graham and reopens later this month as Academy Theatre. Group will show only Oscar winning films opening with "The Song of Bernadette." Jeter will manage house. Harry Gould, 67, retired as manager of Palace Theatre, Fort Worth. In show business for 50 years, he managed the Palace the past 26 years.

Beulah Green named assistant manager of State Theatre, San Antonio. Her old post as cashier of the Aztec will be taken by Barbara Moorehead.

Bob Vaught purchased the Rio Theatre at Dayton from J. G. Long Theatre at Dayton from J. G. Long Theatre at Circuit with headquarters at Bay City, Vaught operates theatres at Cross Plains and Baird, Tex.

Jee Brown, city manager in Tex-

++++++++++ | Holdovers Sustain Omaha, 'Courier' Eyes Good 91/2G

Courier Eyes Good 9½G Omaha, July 22.
Business evidently okay from the holdoyers. "Lovely to Look At' went into its third week at the Omaha. Of the new pictures, "Diplomatic Courier" at the Orpheum with "Fort Defiance" had a good opening. "Skirts Ahoy" went into the State last Tuesday (22) following two weeks of "Carbine Williams" and "When in Rome." "Walk East on Beacon" and "Brave Warrior" at the Brandels not very impressive.

at the Brandels not very impressive.

Estimates for This Week
Brandels (RKO) (1,500; 16-70)—
"Walk East on Beacon" (Col) and
"Brave Warrior" (Col). Not so hot
\$6,000. Last week, "Rancho: Notorious" (RKO) and "Tembo" (RKO),
light \$5,000.

"Diplomatic Courier" (20th) and
"Fort Defiance" (UA). Opened
Friday and may get \$9,500. Last
week, "Scaramouche" (M-G) and
"Here Come the Marines" (Mono),
above first estimate with \$10,500.

Omaha (Tristates) (2,100; 16-70)
—"Lovely to Look At" (M-G) (3d
wk). Still doing nicely at \$7,500.
Last week, very good \$9,000.
State (Goldberg) (865: 25-76)—
"Carbine Williams" (M-G) and
"When In Rome" (2d wk). Okay at
\$5,000. Last week, \$5,500.

DENVER

DENVER

(Continued from page 8).
\$14,000 and holding. Last week,
"Pat and Mike" (M-G) (4th wk).
Fair \$6,000.
Denham (Cockrill) (1,750; 40-85).
—"Jumping Jacks" (Par). (2d wk).
Fair \$9,500 but holds. Last week,
big \$16,500.
Denyer (Fox) (2,525; 40-85).
—"Lydia Bailey" (20th) and "Return
of Frank James" (20th), day-date
with Esquire. Fair \$13,000. Last
week, "Winning Team" (WB) and
"Outlaw Women" (Lip), good
\$16,000.

week, "Winning Team" (WB) and "Outlaw Women" (Lip), good \$16,000.

Esquire (Fox) (742; 40-85) — "Lydia Balley" (20th) and "Return of Frank James" (20th) as Denver. Fair \$2,500. Last week, "Winning Team" (WB) and "Outlaw Women" (Lip), good \$3,000.

Orpheum (BKO) (2,600; 40-85)—"Robin Hood" (RKO) Fine \$16,000 and holds. Last week, "Skirts Ahoy" (M-G) and "Breakdown" (Indie) (2d wk). Fair \$10,000.

Paramount (Wolfberg) (2,200; 40-85)—"She's Working, Her Way Through College" (WB). Big \$16,500 and holds. Last week, "Criple She's Working, Her Way Through College" (WB). Big \$16,500 and holds. Last week, "Criple Creek" (C01) and "Red Show" (Col), fine \$14,000.

Tabor (Fox) (1,967; 40-85)—"Ivory Hunter" (U) and "Just Across the Street" (U), as Aladdin, Webber. Good \$8,000. Last week, "Valley of the Eagles" (Lip) and "Stolen Face" (Lip), good \$7,500: Vogue (Fike) (600; 50-85)—"Adventuress." (Indie), dull \$1,600.

Webber (Fox) (750; 40-85)—"Ivors the Street" (U), as Aladdin, Tabor. Good \$3,750. Last week, "Valley of the Eagles" (Lip) and "Just Acro:s the Street" (U), as Aladdin, Tabor. Good \$3,750. Last week, "Valley of the Eagles" (Lip) and "Stolen Face" (Lip), good \$4,000.

KANSAS CITY

KANSAS CITY

KANSAS CITY

(Continued from page 8)
mouche" (M-G) (2d wk), good \$8,500.
Missouri (RKO) (2,650; 50-57)—
"California Conquest" (Col) and
"Cripple Creek" (Col). Fairish \$5,000. Last week, "Walk East on Beacon" (Col) and "Brave Warrior" (Col), same
Paramount (Tri-States) (1,900; 50-69)—"Jumping Jacks" (Par) (2d wk). Holds to great \$11,000, and will hold again. Last week, sock \$18,000, best money here in many weeks.
Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100, 2,043, 700, 1,217; 50-75)—"Has Anybody Seen My Gal?" (U) at all four houses, with "Wagons West" (Mono) added at Tower and Granada. Topping average for \$14,000. Last week, "Woor Hunter" (U) and "Valley of Eagles" (Lippert), so-so \$11,000.
Vogue (Golden) (500; 50-85)—"Odette" (Indie). Mild \$1,400. Last week, "Wooden Horse" (Indie), satisfactory \$1,500.

SEATTLE

SEATTLE

(Continued from page 9)
in His Arms" (U) (2d wk), oke
\$7.400.
Palomar (Sterling) (1,350; 50-\$1)
—"East on Beacon St." (Col) plus
Yvette Dare and burley stage show.
Great \$12,000 on eight days. Last
week (45-70) "6 Convicts" (Col)
and "Half Breed" (RKO) (2d runs),
slow six days, \$2,600.
Paramount (Evergreen) (3,039;
65-90) — "Diplomatic C ou rier"
(20th) and "Maytime in Mayfair"
(Indie). Cood \$8,000. Last week,
"Wagons Wes." ("Iono) and "eudin' Fools" (Mono), slow \$4,600.

Picture Grosses

BOSTON

(Continued from page 8)

(Continued from page 8)
wk). Dipped to about \$14,000 following neat \$23,500 for first.
Metropolitan (NET) (4,367; 85-\$1.25)—"Captain Firate" (Col), Johnnie Ray and others onstage.
Opened fair Fri. (18); figures at disappointing \$40,000. Last week.
"Wait Till Sun Snines, Nellie"
(20th) and "Navajo" (Lip). Sluggish \$11,500 for eight days.
Orpheum (Loew) (3,000; 40-85)—"Pat & Mike" (MG) and "Montana Territory" (Col) (2d wk). Off to about \$10,000 following oke \$15,500 for first.
Paramount (NET) (1,700; 40-85)

Paramount (NET) (1,700; 40-85)

"Working Way Through College"
(WB) and "Wagons West" (Mono)
(2d wk). Oke \$9,500 after \$13,500
last.

State (Loew) (3,500; -40-85)—
"Pat & Mike" (M-G) and "Montana
Territory" (Col) (2d wk. Near
\$6,000 after nice \$10,800 in first.

St. Loo Okay; 'Gal' 11G, 'Courier' Fast \$17,500

'Courier' Fast \$17,500

St. Louis, July 22.

Hot interest via TV in Democratic national convention is cutting into grosses at mainstemmers after fine biz was racked up over the weekend. "She's Working Her Way Through College" is off to a nice start as is "Francis Goes to West Point."

Estimates for This Week.
Amhassador (F&M) (3,000; 60-75)—"Anybody Seen My Gal" (U) and "Red Ball Express" (U). Good \$11,000. Last week, "San Francisco Story" (WB) and "Vailley of the Eagles" (Lip), nice \$9,500. Fox (F&M) (5,000; 60-75)—"Frances Goes to West Point" (U) and "Ivory Hunter" (U). Opened today (Tues.). Last week, "Diplomatic Courier" (20th) and "Lady in Iron Mask" (20th), swell \$17,500.

Loew's (Loew) (3,172; 50-75)—"Pat and Mike" (M-G) (2d wk). Neat \$12,500 following solid \$18,000 for first stanza.

Missouri (F&M) (3,500; 60-75)—"She's Working Her Way Through College" (WB) and "Pace That Thrills" (RKO). Good \$14,000. Last week, "Just Across the Street" (U) (2d wk), trim \$12,500. "Shady Oak (St. L. Amus.) (1,000; 75-90)—"My Son John" (Par). Modest \$4,500. Last week, "Man in White" (U) (5th wk), fair \$3,000.

LOUISVILLE

(Continued from page 8)

(Continued from page 8)
week, same bill managed sturdy
\$3,500.
Mary Anderson (People's) (1,200;
54-75)—"She's Working Her Way
Through College" (WB). Pacing
the town, and looks to return big
\$8,500, plenty good considering
current hot spell. Last week,
"Winning Team" (WB) (2d wk),
neat \$5,500.

\$8,500, plenty good considering current hot spell. Last week, "Winning Team" (WB) (2d wk), neat \$5,500.

Riaito (Fourth Avenue) (3,000; 54-75) — "Diplomatic Courier" (20th) and "Corporal Dolan Goes AWOL" (Rep). Indicated \$8,000. light. Last week, "Clash By Night" (RKO), okay \$9,500.

State (Loew's) (3,000; 54-75)— "Lovely To Look At" (M-G) (2d wk). Well-liked film, but wicket response on ho. week is sluggish. Mild \$8,000. Same pic chalked up nice \$10,000 on opening stanza. Strand (FA) (1,200; 54-75)—"Tembo" (Indie) and "Narrow Margin" (RKO). Modest summer fare. likely fair \$3,000 in sight. Last week, "Valley of Eagles" (Lip) and "Loan Shark" (Lip), okay \$3,500.

CLEVELAND

(Continued from page 9)

(Continued from page 9)
wk). Smart \$11,000 on h.o., following \$16,000 for last bout.
Stillman (Loew's) (2,700; 55-80)
—"Fort Osage" (Mono) and "Waco" (Mono). Lively \$7,000. Last week, "Anything Can Happen" (Par) and "Aaron Slick" (Par), poor \$4,000.
Tower (Scheftel-Burger) (500; 55-80)—"Wild Heart" (RKO) (m.o.).
Well fiked at \$2,500. Last week, "Konga, Wild Stallion" (Col) and "Yank in Indo-China" (Col) (reissues), okay \$2,400.
Lower Mall (Community) (585; 55-80)—"Diamond City" and "Fighting Rats of Tobruk" (Indie). Hiked by controversial uncensored newsreel, shown on bill to test legality of Ohio's film censorship laws, but sighting mild \$2,500. Last week, "Geisha Girl" (Indie) (2d wk) and "Schoth Collegation (196)

WASH. LAGS, BUT 'WALK' 14G, 'COURIER' 18G

Washington, July 22.
With a few exceptions, business on the main stem is only fair to middling as programs change from sock to so-so product. The bright spots are "Walk East on Beacon" and "Diplomatic Courier."

Estimates for This Week

spots are "Walk East on Beacon" and "Diplomatic Courier."

Estimates for This Week
Capitol (Loew's) (3,434; 55-95)—
'Lady in Iron Mask" (20th) plus vaude. Fair \$15,000. Last week, "Pat and Mike" (M.-G) '12d wk) and vaude, sock \$21,000.

Dupont (Lopert) (372; 50-85)—
'Under Paris Sky" (Indie) (3d wk), \$4,000. Last week, "Never Take No for Answer" (Indie) (3d wk), satisfactory \$3,000.

Keith's (RKO) (1,939; 50-85)—
'Robin Hood" (RKO-Disney) (3d wk), Very good \$13,000 after fat \$15,000 in second lap.

Metropolitan (Warner) (1,200:50-80)—"Denver and Rio Grande" (Par), Soso \$4,500. Last week, "Atomic City" (Par), okay \$5,100.

Palace (Loew's) (2,370; 50-80)—
'Diplomatic Courier" (20th). Going strong at \$18,000 and probably holds. Last week, "Kangarov" (20th). fair \$1,000.

Playbouse (Lopert) (485; 50-\$1)—"Marrying Kind" (Col) (7th and last wk). Nice \$4,000 after \$3,500 in previous week.

Warner (WB) (2,174; 50-80)—
"California Conquest" (Col). Average \$10,000. Last week, "Encore" (Par) (9th wk). Okay finish at \$4,000.

Ontario (K-B) (1,424; 44-74)—
"Lydia Bailey" (20th) (3d wk).
Olway \$6,000 after better than expected \$8,100 in previous week.

'Courier' Healthy 12G,

'Courier' Healthy 12G,

'Kong' 18G in Prov.

Providence, July 22.

Opening to terrific biz, "King Kong" is leading RKO Albee to bigger gross than most first-runs. Strand with "Jumping Jacks" and Majestic with "Diplomatic Courier" are very steady. Loew's holding over with "Pat and Mike."

Estimates for This Week Albee (RKO) (2,200; 44-65)—"King Kong." Terrifically big opening day. Gross may be kept down because it's the small fry which is filling the house, but management is still claiming a cloud-busting \$18,000. Last week "Wild Heart" (RKO) and "Narrow Margin" (RKO), nice \$7,800.

Majestic (Fay) (2,200; 44-65)—"Diplomatic Courier" (20th) and "3 for Bedroom C" (WB). Healthy \$12,000. Last week, "She's Working Way Through College" (WB) and "House of 1,000 Women" (20th), nice \$8,000.

State (Loew) (3,200; 44-65)—"Pat and Mike" (M-G) and "Holiday for Sinners" (M-G) and "Red Snow" (Col), fair \$5,500.

'Married' Perky \$8,000 'Kong' Fat 8G in Buff

Buffalo, July 22.
"We're Not Married," and "King
Kong" are best of the new entries,
Martin & Lewis' "Jumping Jacks,"
in second week at the Paramount,
is holding firm after a smash
initialer.

in sholding firm after a smass intitaler.

Estimates for This Week
Buffalo (Loew's) (3,000; 40-70)—
"Diplomatic Courier" (20th) and
"You Can't Beat the Irish" 'Lip.
Slim \$10,000. Last week 'Lovely to Look At' (M-G) (2d wk), \$6.350.

Paramount (Par) (3,000; 40-70)—
"Jumping Jacks" (Par) and "Fort Osage" (Mono) (2d wk). Trim \$12.000 after smash \$22.000 last week.

\$12,000 after smash \$22,000 last week.

Center (Par) (2,100; 40-70)—
"We're Not Married" (20th, Perky \$8,000. Last week, "The Winning Team" (WB) (2d wk), \$5,000.

"Lafayette (Basil) (3,000, 40-70)—
"Paula" (Col) and "Red Snow" (Col). Fair \$7,500. Last week, "Sally and Saint Anne" (U) and "Pirate Submarine" (Col), \$6,500.

Century (20th Cent.) (3,000; 40-70)—"King Kong" (P.O) and "The Leopard Man" (RKO) (refissues). Good \$8,000. Last week, "Lady in Iron Mask" (20th) and "Kansas Territory" (Col), same.

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UA's Average Billings

That would be \$105,000 on a \$350,000 week. Cost of the domestic
operation, including homeoffice,
exchanges and other expenses is
around \$90,000 a week. That
would give the company a profit
every week.

In addition, the families of the families of the constant of the company and the company a profit
every week.

In addition, the families of the company and the company a profit of the co

In addition, the foreign depart-In addition, the foreign department has been put on a substantial black-ink basis since Arnold Picker was named its chief last fall. It has taken him most of that time to reorganize and solve many problems, but momentum was finally achieved in May and a reasonably good income is expected to show up on the end-of-the-year tally

Revolving Fund Eaten Up

Company's current problem is that it has pretty well chewed up the \$2,000,000 revolving fund set up when the Krim group took over by Walter E. Heller & Co., Chicago financial outfit, for backing indie pix. Money is virtually all committed now and the fund must await return from Heller-financed pix before further loans in any substantial number can be made.

Krim and his associate, Robert Krim and his associate, Robert S. Benjamin, were in Chicago reportedly to huddle with Heller on this subject last week. Since the Heller coin is being used only as first-money—a relatively safe position—and payoff looks certain on virtually all the pix he has financed, Krim and Benjamin are understood taiking with him on the possibility of extending the size of the revolving fund.

Availability of the Heller money

possibility of extending the size of the revolving fund.

Availability of the Heller money to UA has given the distrib the possibility of appreciably strengthening its income. In the case of most pix for which UA has obtained angeling from Heller for the producer, UA has taken a piece of the pic. Since its piece is based on producers' profits, it doesn't mean much in many cases. Nevertheless, it gives the company a potential that can be realized but of eventual TV and other residual rights, and after UA has enough of such stakes they could mean a substantial income each year. It has always been agreed previously that no company can live satisfactorily on distribution fees alone.

Heaviest Income

factorlly on distribution fees alone. Heaviest Income
Heaviest Part of 'UA's income this year has come from "African Queen," Sam Splegel-John Huston film which has proved tremendously successful. It alone, will bring the company about \$1,000,000 in distribution fees. The high point in UA billings, well over \$400,000 weekly, was achieved when "Queen" was at its peak.

An even bigger third quarter than the first or second stanza is expected by UA toppers. For the first time since they've taken over, they'll have more than one "big" picture—that's any film that promises more than \$1,000,000 domestic in UA parliance—in release during a single quarter.

The "big" pix will be Stanley Kramer's "High Noon" and David Rose's "Island of Desire," both about to be released. In addition, they'll overlap "Queen," which has been in distribution less than six months and is still bringing in considerable coin.

The UA execs see in "Noon" and "Desire" a challenge. Last

considerable coin.

The UA execs see in "Noon" and "Desire" a challenge. Last year, trade opinion was that the company by its prolonged period of sparse and poor product had lost its capacity to bring in substantial grosses. When that was belied by the returns on "Queen," the word was that UA could do it by concentrating everything on one pic at a time. Now the company hopes to show producers that it can take multiple films simultaneously and get good grosses on them. grosses on them.

workers are ramity men making grosses on them.

Healthy, Liquid Position

Substantial level of profit at which UA has operated this year has been stashed away by Krim and Benjamin to give the company a healthy, liquid cash position. Thus, when Pathe in a suit versus UA a couple weeks ago attached two New York bank accounts totalling \$600,000, not one of the company's checks bounced. There was still plenty of cash in other accounts to cover them. It is understood that the distrib has more than \$1,000,000 in cash on hand at the moment, although some of this is in a special fund sheing built up to guarantee the lieller loans. Money belonging to

account.

Despite the considerable im provement in UA's affairs since Krim and associates took over in March, 1951, they are far from complacent about the future. They feel that there are still plenty of hurdles.

hurdles.

One problem is to assure itself a continued supply of product. More generally, UA faces the same hazards as the entire industry in a decline of grosses due to TV and other causes. It feels it has a certain advantage in this respect however, in that it has no financial investment in plx or no other major assets, such as a studio, that might turn into a liability via the heavy overhead changes it imposes. UA's TV distribution department

heavy overhead changes it imposes.

UA's TV distribution department figures in its thinking of the future, but there are no immediate plans to enhance it. It's now breaking even, and the company exces hope to maintain it on that level or a little better until they're licked the problem of financing their theatrical product.

They figure that to make an

their theatrical product.

They figure that to make an important moneymaker of the telepix division, they'll have ty finance packages. Making a series of 26 or 39 of such films at \$25,000 each tles up tremendous amounts of coin—beyond what the market is now able to return. UA feels that it is not in position yet to gamble on residuals that might take years to realize and against which reserves must be set up that mar the company's fianancial pleture.

'Greatest Show' Smash \$33,300 in Coast Ozoners

Los Angeles, July 22.

Growing importance of the rive-in theatre in the film industry was demonstrated by the first week's boxoffice returns on "The Greatest Show On Earth" in six theatres in this territory. Three ozoners, with only one show an evening, raked in a total of \$33,300 for the week, while the three conventional houses drew \$21,900, including evening and matinee

Breakdown on the ozoners dis-Breakdown on the ozoners dis-closes that the Century collected \$12,000, the El Monte \$10,800 and the Olympic \$10,500. Details of the hard-tops are: California, \$8,-600; Vogue, \$7,100, and Roxy, \$6,-200. Combined capacity of the drive-ins is 2,200 cars or 4,950 per-sons. Conventional houses total 2,885 seats.

20th Execs Condemn Unfair Commie Raps

Unfair Commie Raps
Hollywood, July 22.
Unfair charges of Communism leveled at the motion picture industry were condemned by 20th-Fox executives at the annual meeting of the studio's American Legion Post. Declaring the Commy situation in Hollywood is 1,000% improved today as compared with 1945, Fred S. Meyer, studio director of industrial relations, said: "If outsiders are permitted to continue to level blank charges of 'Communism in Hollywood' without a voice being raised as to the actual facts, a great injustice will be done to a great injustice will be done to a great injustice will be done to a great industry that has done and is doing so much for so many."
Fred L. Metzler, studio treasurer, pointed out that 26,000 film employees contributed \$1,200,000 to national and local charities last year, and added: "Our production workers are family men making their contribution to the future of the country. Two-thirds of them own their own homes, 79% are married and 50% have children."

Sept. 15 New Deadline For Rackmil Replies To Stockholder Suit

Sept. 15 has been set as the new deadline for answers to be made by Milton Rackmil, Universal-Decca president, and officers and directors of U in the action brought by U stockholder Florence Long. by U stockholder Florence Long The date for answering Miss Long' complaint has been postponed sev

Miss Long contends that the stock transactions by which Decca obtained control of U had the ef-fect of enriching the defendants at the expense of the film company. the expense of the film company. She demands an injunction and an

Drive-Ins

the drive-ins to take early runs that don't materially help their business, but can seriously hurt competing four-wall houses."

Moral Suasion

Moral Suasion

Regardless of their own preferences, the distribs can do no more than use moral suasion in holding back runs. It's like trying to hold back the sun, however, since the drive-in ops have every legal right on their side. If they want to compete with standard theatres for product, the law requires that distribs give them an equal chance.

Actually, the ozone men claim that earlier runs do give them more biz. They say they've done well with the late availabilities, but when they see houses in other parts of the country doing even better with diminished clearances, they want to get into the act.

While grosses can be pushed up

While grosses can be pushed up some cases with better runs. in some cases with better runs, that doesn't necessarily mean an improvement in net. The earlier the run, the higher the film rental. Instead of cheap, flat rentals on which many outdoor ops were making a handsome buck, they're paying percentages for early runs, and it is not always profitable.

it is not always profitable.

The 3,800 or so drive-ins in the U.S. are figured to be giving distribs almost 20% of all film rentals. Number of ozoners has continued to increase despite Federal building restrictions and those that are no longer going great biz are paradoxically that it is a result of their own success. It has developed such competition in some areas, such as Denver and Charlotte, that there are hardly enough cars to go around.

Reade Ozoners Use Circus Acts To Up B.O.

Drive-in theatres of the Walter Reade circuit are again stimulating business through use of circus-type acts during intermissions as well as for afternoon teaser shows. Chain, which has five ozoners in New Jersey and one in New York, booked such turns to advantage last year. The repeat was decided upon in light of favorable audience reaction in 1951.

Four different acts have been inked to date. They include Penney Millette, a sway-pole artist; The Stardusters, another sway-pole turn; The Great Wilno, billed as "the human cannonball," and Will Hills' Circus. Latter comprises an elephant, a pony and a dog.

Occasionally, free teaser shows are given in play areas during the afternoon. For example, at Reade's Eatontown, N. J., Drive-In last week Miss Millette climbed a 125foot pole before a group of mostly moppets. She waved to the kids and urged them to come back at night.

Flatbush Theatre, B'klyn, Converting to Stores

Plans have been set in motion for converting the Flatbush Theatre, Brooklyn, formely a link in the "Subway Circuit," into stores and offices. House has been sold by William Brandt to Samuel and Morton Smith, real estate operators and builders.

House has been owned and oper House has been owned and operated for many years by the Brandts, but the site of building became too valuable for a theatre property and has long been sought as site for a business development. It is assessed at \$235.000.

Industry's Promotional Ad Campaign Going Almost Unnoticed by Filmites

Develop Press Setups For Variety Clubs

Las Vegas, July 22.

Chief Barker Ben Goffstein and crew of Variety Club Tent.No. 39 named Eugene Murphy of Wilbur Clark's Desert Inn as press rep to assist the local tent in securing local and national publicity for Variety Clubs International.

Under direction of International Press Guy Jack Chisholm of Associated Screen News, Ltd., Toronto, a new pub relations program is

a new pub relations program is being organized. Each tent will have a press rep who'll collaborate with information media in his own

with information media in his own community.

Action was decided upon at the Variety Clubs' annual convention held here last May in order to acquaint the public with humanitarian work being done by members of the amusement industry. About \$3,000,000 annually is spent by the organization in helping handicapped and underprivileged children throughout the world.

Decca a Very Going Co., Filmites Find

Decca Records has been paying dividends to stockholders regularly since 1937, but in varying amounts, the platter outfit has in formed the Securities & Exchange

	Gross	Net Profit
1942	\$10,135,000	\$ 806,142
1943	11,351,000	1,036,000
1944	13,561,000	1,000,000
1945	15,836,000	839,692
1946	31,052,000	1,984,000
1947	32,978,000	1,662,000
1948	24,449,000	885,791
1949	22,550,000	907,000
1950	, 21,786,000	1,004,000
1951	, 19,767,000	703,670
Du	ring the first four	months of
	mat complete an	

1952 net earnings amounted to \$219,425 on gross revenues of \$7,663,000.

663,000. Divvy record was given by Decca as follows: 1947, \$1; 1948, 62½c; 1949, 50c; 1950, 50c; 1951, 70c; 1952 (six months through June 30), 35c.

U's Own Mystery

U's Own Mystery
Universal's homeoffice had a
crime story last week that wasn't
on reels. Publicity chief Phil
Gerard's wallet was lifted from the
pocket of his coat, hanging in his
office closet, by a character representing himself as a telephone
repairman.
Thief selected payday for the effort, but Gerard has his wad in his
trousers pocket and the stolen wallet contained nothing but nonnegotiable paper.

negotiable paper.

3 Rank Reps

claiming a monopolistic mutiplicity

First three series of ads in what was originally to have been an industry-wide promotional campaign have virtually passed unnoticed in the trade, Designed initially as a followup to the nationwide "Movietime, USA" ad campaign of last fall, current series is being done by individual companies and disease the series of the disease of the series of the tied in to direct plug copy for a specific film.

Institutional motif in all three

specific film.

Institutional motif in all three series of ads in the current campaign has been a more-or-less subtle reminder that the theatre screen can offer greater scope and entertainment than TV. Rival medium has not been mentioned in any of the copy, however.

Most recent institutional plugs appeared last week in Paramount's pre-opening campaign for "Carrie" at the Capitol, N. Y., and will be followed in other cities. Par is expending approximately \$20,000 for extra space to carry the industry-promotional lines.

Previous pix tied up with the current campaign were Universal's "Sally and St. Anne" and 20th-Fox's "Wait Till the Sun Shines, Wait Till the Sun Shines, Nellie." Other companies are committed to follow suit when they have pix on which they desire to spend extra coin and which they feel worthy of inclusion in the campaign.

Par's copy read: "Only on the motion picture screen could drama of such scope, such intensity, such artistry, be portrayed as in William Wyler's long-awaited production of "Carrie", the first in a new season series of important attractions."

cion of 'Carrie' . . . the first in a new season series of important attractions."

tractions."
Universal's copy was headed:
"Look at these happy faces," under
which was a drawing of smiling
patrons in a theatre. It plugged
further that enjoyment was greater
by seeing entertainment in a group
and went on, "Nowhere, but nowhere, is heartwarming laughter
so richly enjoyed as at the movies."

remy enjoyed as at the movies."

The 20th-Fox copy likewise pitched that a theatre is the place to enjoy a film. Some of the ads are being placed in pressbooks by the three companies, so that in addition to the copy they place themselves, exhibs will have further opportunity to cooperate.

Campaign was originally plotted to be spearheaded by the Council of Motion Picture Organizations, as was last fall's. At that time, nine companies were represented in one full page ad that was used simultaneously throughout the country.

simultaneously throughout the country.

Some pub-ad managers balked at going into an ad with other companies, and there were other disagreements as to the timing and percentage of institutional copy in individual ads that were to be used as an alternative; As a result, every company has been left pretty much to do what it chooses, with only very generalized direction of the whole campaign by Charles Simonelli, of U, who is chairman of the Motion Picture Assn. of America's pub-ad committee.

More Drive-Ins Get Checked By Willmark

Checked By Willmark

Reports that Willmark Service
System is checking more drive-ins
this year than ever before were
confirmed this week by a Willmark
official and one of the major distributors the agency represents. Although reluctant to discuss the
situation, the Willmark exec cautiously admitted that his men have
been active in the field.

Paramount sales chief Alfred W.
Schwalberg agreed that the reports
were correct but failed to see anything "unusual" about the stepup
in checking. "There are more
drive-ins this year," he pointed out,
"and it's a matter of simple mathernatics that more of them will be
checked."

Another distributor spokesman

claiming a monopolistic mutiplicity of interests because he is one of the owners and an exec of United Artists. Benjamin has denied the allegation of cross or collustve incrests and has maintained that he will not resign on that account.

Aside from utilizing Benjamin's experience, it is understood that Rackmil has no desire to make any radical personnel or operational changes in U. Exec setup throughout the organization will remain awave a growing market potential, it's only natural that the ozoners is, at least until Rackmil gets more thoroughly grounded in the workings of the company and the film industry in general.

U-Decca prexy is planning to go to the Coast early next month for further huddles on production and the studio situation.

CHEVRON THEATRE CHEVRON THEATRE
(Portfolio 12)
With Steve Brodie, Robert Hutton, others
Distributor: MCA Ltd.
Froducer: Revue Productions
Director: Richard Irving
Writer: Fenton W. Earnshaw
30 Mins.; Frl. 9 p.m.
CHEVRON STATIONS
KTLA, Hollywood
(BBD&C)

(BBD&O)

"Portfolio 12" is just another spy story which fails to generate any particular interest despite its obvious attempt to capitalize on topicality of current international strife between the east and west. Perhaps its greatest weakness is American intelligence agents trailing a Soviet spy with "those papers," inasmuch as both agents display everything but intelligence, and finally wind up with the secret documents and solution to the entire mystery only because someone comes to them and tells them in terms a child could understand just who did what, and what the score is. story which fails to generate any

just who did what, and what the score is.

Steve Brodie and Robert Hutton are the agents who first flub up when they have the papers within their reach, but never dream of looking into the lining of the portfolio, as every well-instructed agent would. Then they go to the mayor of a little West German border town and ask his help to catch the Red spy enroute to East Germany. Fat little fellow assures them he'll help them, and they go to bed happily. However, maid working for the mayor disturbs their sleep to tell them the mayor actually is concealing the Russian spy; he was a Nazi collaborator, and now is playing footsie with the Reds, and she hates him like mad, because her father, a good anti-Hitler German, was betrayed by the mayor. Anyway, with this harrowing news the junior G-men race to apprehend the mayor, who has no trouble at all turning the tables on the Intelligence, and is about to knock them off, when the girl enters again, and kills the mayor, saving the Americans.

All this is followed by a strictly hokum chase to the border, where

mayor, saving the Americans.

All this is followed by a strictly hokum chase to the border, where the agent nalls the Russlan spy on the East-West border, takes those papers, and then for some odd reason the Red spy is killed by the Red border patrolman. Supposedly it's because he failed on his mission, but how a simple patrolman would know all about that is never explained.

Brodie and Hutton are never

is never explained.

Brodie and Hutton are never convincing as the agents, nor is Hanne Axmann as the girl, or Stephen Bekassy as the mayor. Fenton W. Barnshaw's script is one containing stock roles, and none of it is particularly believable. Richard Irving's direction is only fair. On the credit side, Ellsworth Fredericks' lensing was good. Daku.

THE UNEXPECTED (Lifeline)
With Robert Paige, Lurene Tuttle, others
Producer-distributor: Ziv TV
Director: George M. Cahan
Writers: Jerry Lawrence, Robert
E. Lee
30 Mins.; Frl. 8:30 p.m.
ACME BEER
RECA,TV, Hollywood
Licing are old ginnwick, that of

Using an old gimmick, that of the con man who is outsmarted by his sucker who turns out to be another con, "Lifeline" threads its way through a half-hour of fair entertainment. Characterizations by scripters Jerry Lawrence and Robert E. Lee are all pat, and there's rarely any doubt as to the final outcome.

final outcome.

Robert Paige is the con man who teams with a crystal ball gazer to lasso the suckers, splitting the take. The suckers are always women, school teachers, too, and they're always told they'll meet a dark, handsome young man. Tall, too. There's a real original line! So of course Paige just happens to meet the femmes after pens to meet the femmes after they've had their frustrated lives built up, and he takes the m through a gigolo routine. Then one of his teachers tells him about her or his teachers tens nim about incommander, dying from an incura to the disease, gives him a real solutory. And so the con man goe

SALES and DISTRIBUTION TELEVISION FILMS 18% Fee Charge

Contact McCONKEY ARTISTS
Hollywood Blyd. Hollywood 6 effices plus South America

roune, James Farhen, others Producer-distributor: Ziv TV Director: Paul Landres Writers: Robert E. Lee, Jerry Lawrence 30 Mins.; Frl., 8:30 p.m. ACME BEER KECA-TV, Hollywood "The Professional Touch" lacks just that, and as a result comes of as an ill-conceived, hadly-written, badly-acted telepic, no credit to writers Jerry Lawrence and Robert E. Lee, who also serve as production consultants on "The Unexpected" series, of which this is an entry.

Story of medicos who work on

softy, and when he meets up with the disease victim, he spends all he has and can borrow, to show her a real fine time before her days come to an end. Payoff is the suckers are actually taking the con man, as at end the three teachers involved chortle gleefully, and one mays "next year it's my turn to be one with an incurable disease." This sort of thing has been done many times before.

Paige conforms with the role, and turns in a good performance as does Lurene Tuttle as the "sick" teacher. George M. Cahan's direction is about as routine as testing to complete implausibility, a scene does Lurene Tuttle as the "sick" teacher. George M. Cahan's direction is about as routine as the with the script by Lawrence & Lee, Daku.

THE PROFESSIONAL TOUCH With Interest Producer-distributor: Ziv TV Director: Paul Landres

Wither: Raheet E Lee Learns the medico has gone off his rocker.

Tenuous thread of a varu result of the spends and constant the play along with a script was content to play along with a script along with a script along with a script along with a script along with of holes, at no time seeking to floor, estrain thesps.

Daku.

SUNKIST PREMIERE PLAY-HOUSE

(Tiger Bait)

With Bill Bishop, Lisa Howard, whith the scannel beyond with the scannel beyond with the scannel beyond with the scannel beyond restrain thesps.

Daku.

SUNKIST PREMIERE PLAY-HOUSE

(Tiger Bait)

With Bill Bishop, Lisa Howard, whith the scannel beyond with the scannel beyond with the scannel beyond with the scannel soft the script s

rocker.

Tenuous thread of a yarn revolves about jealousy of the doctor of his medico g.f.'s attentions toward her patient. When the doc gets his chance he poisons the nut, who has escaped, but he's trapped in a way which surprises no one. This "Unexpected" has about a much suspense as the G.O.P. convention after the first ballot.

Virginia Gray complete manages.

.......

better 30-minute vidfilms turned out on the Coast. Swiftly moving piece sustains interest throughout the crisp tale of the beautiful young medical assistant whose life is menaced by an unknown assailant.

Sheldon Leonard has fashioned an effective thriller in the tale of a writers Jerry Lawrence and Robert vention after the list band.

E. Lee, who also serve as production consultants on "The Unexpected" series, of which this is an entry.

Story of medicos who work on mental patients never has any rector Paul Landres did not give in German war criminal with

.

Deluxe Labs, N. Y., for the processing of a minimum of 100,000,000 feet of film, believed to be the largest pact ever signed by a TV network with a film processing lab . . Mildred Demby, of the production staff of Demby, Broun & Co., flew to Europe for a combined vacation and onceover of European film production facilities .,. Atlas Television releasing a new musical film library, which spotlights past and present name stars doing the bits which made them famous. Talent roster includes the Rite Bros., Milton Berle, Beb Hope, Willle Howard, Danny Kaye, Buster Keaton, etc., plus Bing Crosby, Josm Davis, Shirley Temple and others. Norman Fineus, co-producer with his brother, Irving, left for the Coast to line up plans for producing a series of vidpix in Hollywood. Maurice Tombragel pacted by William F. Broldy Productions to script a new vidpix series, "The Trail Blazers," starring Alan Hale, Jr. Frank Lepere, manager of NBC-TV's film and kinescope department, to the Coast for a week's huddles with him execs. musical film library, which new

Hollywood

Hollywood

Bing Crosby Enterprises finished editing and scoring "The Magic Story," pilot telepic of the Hank McCune show... Alf Kjellin and Karia Nordgren star in Revue Productions' 'Mightier Than the Sword," at Eagle Lion studios... Gordon Clark at Ziv Productions for roles in two "Cisco Kid" telepix... Arthur Lovejoy and John Frank landed roles in "It's the Bickersons" telepix shooting at General Service studios... Aram Katcher cast as heavy in Dan Duryea starrer, "Affairs of China Smith," being produced by Edward Lewis Productions... Anna McCrae set for role in "Death Valley Days," being shot by Flying A... Earl Lee set for role in "Our Miss Brooks" telepic shooting at General Service studios... David Hire got away from Treasury Dept. for use of tax fraud files for upcoming telepix package, "Crackdown"... Arthur Fellows has left on junket for Normandle Productions, he and camera crew to swing through midwest shooting series of 50-min. shows tagged, "Little Theatre, U.S. A."... Screen Televideo bought three original televideo bought three original televideo bought three original tions, he and camera rew to swing through midwest shooting series of 50-min. shows tagged, "Little Theatre, U. S. A." ... Screen Televideo bought three original teleplays prepping for series, "Your Jeweler's Showcase," for Hamilton Watch and International Silver, yarns purchased being "Sunday at Four," by Robert Patterson, "Furlough" by Milton Lazarus, and "Field of Honor," Donald Barr ... Edmund Gwenn inked by Screen Gems to star in "Snow Image," Nathaniel Hawthorne classic being scripted by Edward Hope for "Ford Theatre" telepix series. Columbia vidpix subsid is now shooting "Cavalcade of America" telepic, "In This Crisis," with Tom Tully, Richard Gaines, Ben Astar, John Hoyt, Ann Doran, Russell Simpson, Harry Harvey, with Jules Bricken as producer, and Robert Stevenson director ... Bob Wilson narrator for TV Spots teleblurbs for Helms Bread ... Frank Wisbar Productions this week guns 11 more "Fireside Theatre" telepix at Eagle Lion studios for Procter & Gamble.

William Kozlenko has resigned with the street in the street in the street william Kozlenko has resigned with the street in the street william Kozlenko has resigned william Kozlenko has resigned in the street in the street william Kozlenko has resigned will the street in the street in the street in the street william Kozlenko has resigned in the street in the stree

"DREAM IT UP" series of Exminute comedy telepix begin shooting August 15. Chick Chandler starred with Franklin Franklin Fanghorn, Gus Schilling, Benny Baker in support.

Production B. L. Petroff Associate producer: Bet Douglas Directors B. L. Petroff Production manager: H. A. Hirshfield

ZIV TV

See Children St. Hellywood with Secrit Douglas Children St. Hellywood vidpix outfit, to leave himself free to dick writer and director. Meantime, Kozlenko is adapting for TV that plays of French authors Jean Giradeux, Henri Duvernois and Jean Anihoulh, whose publication and video rights he recently secret."

TV Films in Production

ARROW PRODUCTIONS

KTTV Studies, Hollywood

"RAMAR OF THE JUNGLE" 28 In
hour jungle adventure telepix ser
resume in August. Froducers: Harry
Rothnehld Leon Rombert
Entroducers that the service of the s

BREAKSTON-STAHL PRODS. General Service Studios: Hollywood "SAFARI BILL" series of 26 half hour telepix to begin shooting August 1. Loca-tion shots to be filmed in British East

tion snous to be made cast, parts to fill.
Martha Hyer heads cast, parts to fill.
Producer-director: Breakston-Stahl
Associate producer: Irene Breakston
Technical executive: John R. Carter

WILLIAM F. BROIDY PRODS.
Sunset Studios. Hollywood
"WILD BILL HICKOK" series of half
hour western adventure series now in
preparation to resume shooting mid-August Guy Madison, Andy Devine set

gust. Guy Madison, Andy Levine e-leads.

"STARDUST" series featuring Jimmy
Starr now being prepaped for fail.

"CASE HISTORY" featuring Regis Toomey, Sars Hayden, and "TRAil BLAXERS" with Alan Hale, Jr., as set lead,
also in preparation for fail shooting.
Executive producer: William F. Broidy,
Producer: Wesley Barry
Associate producers: Bob Balley, Hugh
Kling

King Director: Frank McDonald

JACK CHERTOK PRODS. JACK CHERTOR PRODS, General Service Studdes, Hollywood "LONE RANGER" half hour series of 52 videoaters now shooting, John Hart, Jay Silverheels set leads, Producer; Jack Chertok Associate Producer; Harry Poppe.

BING CROSBY ENTERPRISES

BING CROSBY ENTERPRISES

Shoothat Monather Colver City
Shoothat Colver City
Shoothat Colver City
Shoothat Colver City
Shoothat Colver City
Motor Car Corp.
Executive producer: Basil Grillo
Producer: Bernard Girard
Director: B. Girard
Director: B. Girard
Froducer: Shorthat Colmedy-drams for
Froducer: John Nasht
Half hour series of adult drams films
for "CROWN THEATRE" shooting.
Producers: Richard Dorso. Bernard Girard.
"THOSE WERE THE DAYS" half-hour
telepts series now shooting.
"CORN' JOHNSON" series of half-hour
comedy plx now shooting.
Producer-director: Bernard Girard-Richard Dorso.

DESILU PRODUCTIONS
eneral Service Studios, Hollywood
LOVE LUCY" half hour comedy sesponsored by Philip Morris shooting

FRANK FERRIN PRODUCTIONS

FIGANK FERKIN PRODUCTIONS
6528 Sunset Blvd, Hollywood
Casting: Virginia Mazzuca
"SMILIN" ED'S GANC' series now shooting. Ed McConnell, Nino Marcel head cast.
Producer-director: Frank Ferrin
Associate producer: Raiph Ferrin
Associate director: Don Olsen

FILMCRAFT PRODS.

RILIMOKAFT PRODS.

8451 Melrose, Hollywood
GROUCHO MARN starred in 39 haif-hour
audience participation film productions to
be made once a week for NBC. DeSotoPlymouth sponsoring,
Producert John Guedel
Film producer: I. Lindenbaum
prectoral Bob Dwan, Bernie Smith

= as of Friday, July 18 = FLYING A PRODUCTIONS

6920 Sunset Blvd., Hollywood 'ANMIE OAKLEY" new series of 52 Ichour videoaters now in praparation. Il Davis, Billy Gray head cast. Parts to

Second series of 52 half-hour Gene Autry Western telepix shoeting, Gene Autry Western telepix shoeting, Gene Autry Mentern telepix shoeting, Gene Autry Menter House to the Second series of 52 half-hour videoters, Jack Mahoney, Dick Jones head cast.
Producer: Louis Gray Directors: Wallace-Fox, Geo, Archalnbaud New series of half-hour western dramas entitled "DEATH VALLEY DAYS" now shoeting.

roducer: Darrell McGowan Director: Stuart McGowan

W. R. FRANK PRODS.
General Service Studios: Hollywood
Group of 4 30-minute "MEDAL OF
HONOR" teleplx now shooting:
Producers; W. R. Frank, William Dean
Director; Reginald LeBorg
Production Managers: Bart Carre

GROSS-WRASNE, INC. CHONS-MEASNE, INC.
General Service Studies: Hollywood
Resume shooting "BIG TOWN" series
of 26 half hour telepix July 25 sponsored
by Lever Brothers. Patrick McVey and
Jane Nigh set leads.
Producers: Jack J. Gross and Phillip N.
Krasne

tor: E. A. Dupont.

JOHN GUEDEL 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

INTERSTATE TELEVISION
Monogram Studios: Hollywood Ethel Barrymore stars in "ETHEL BAR-RYMORE TELEVISION THEATRE." Next

in preparation. lucer: Lee Savin ctors: Lewis Allan, Will Jason

JAN PRODUCTIONS, INC.
General Service Studios: Hollywood
"S" HE BIKERSONS" series of halfhour cond blekersons we series of halfhour cond blekersons wet leads.
Parker and Virginia.
Production supervisor: C. M. Florence
Director-writer: Phil Rapp

EDWARD LEWIS PRCDS. Motion Picture Center, Hollywood Scries of 13 half-hour telepk featuring Irene Dunne as femcee now shooting Producer: Edward Lewis Production manager: William Stevens

THE McCADDEN CORP.
General Service Studies: Hollywood
"THE BURNS AND ALLEN SHOW"
now shooting series of half hour comedy
telepix. The Carnation Co. sponsor.
Cast: George Burns and Gracie Allen,
Frd. Clark, Bea Benzdaret, Harry Von
Producar, Nath. Year.

Zell. Producer: Ralph Levy Director: Ralph Levy Writers: Paul Henning, Sid Dortman, Har-vey Helm, William Burns

MARCH OF TIME MARCH OF TIME

MARCH OF TIME

"AMBRICAN WIT AND HUMOR" geries of 26 haif-hour pix, Thomas Mitchell,
narrator, with cast including Gene Lockhart, Jeffrey Lynn, Arnold Moss, Ann
Burr and Olive Deering.
Producer: Marlon Parsonnet
Director: Fred Stephanl.

PATHESCOPE PRODUCTIONS

S00 Fitth Ave., New York City
Now shooting "THE HUNTER," series
of 13 half-hour telepix, sponsored by
Reynolds Tobacco Co. through
William Estyt Mary Nelson heads cast,
Production Supervisors: Walter Raft,
Robert Drucker
Director: Oscar Rudolph.

ROLAND REED PRODS.
Hal Roach Studior Culver City
Now shooting "TROUBLE WITH
FATHER" series of 30-minute situation
comedies.

Producer: Roland Reed Director: Neward Bretherton "MV LITTLE MARGET" series of half Charles Farrall and Gale Room shooting. Philip Morris sponsors. Producer: Hal Roach Director: Hal Yates

REVUE PRODUCTIONS

Eagle Lion Studios: Hollywood Half-hour series of adult drama tele-pix now shooting for Revue Prods. Producer: Revue Productions Directors: Richard Irving, Norman Lloyd.

Directors: Richard Irving, Norman Lloyd.

HAL ROACH PRODUCTIONS

Hal Roach Studios: Culver City
"AMOS "N' ANDY" series of character
comedy telepix now shootins. Sponsored
Cast: Tim Moore. Spencer Williams, Alvin
Childress, Ernestine Wade, Johnny Lee,
Horace Stewart.
Supervisors: Freeman Gosden, Charles
Correll, Sidney Van Keuren
Production executive; James Fonda
Assistant director: Emmett Emerson

ROY ROGERS PRODUCTIONS

ROY ROGERS PRODUCTIONS
Goldwys Studio, Hollywood
ROY ROGERS now shooting 15 ester
telepix, 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.
Producers, Roy Rogers
Associate producer; Jack Lacey
Director: Bob Walker

SCREEN GEMS

1302 N. Gower, Hollywood

"IN THIS CRIBIE" half-hour drama
shooting for DuPont's "CAVALCADE OF
AMERICA" series,
Producer-director: Jules Bricken
Assistant director: Eddie Seata

SCREEN TELEVIDEO PRODS. Eagle Lion Studios, Hollywood Series of half-hour dramas resume in August. Gil Ralston, Jaques Braunstein

SHOWCASE PRODUCTIONS
Hal Roach Studios, Culver City
"RACKET SQUAD" series resume
shooting in Sept, half hour telept, series
Producer: Hal Roach, Jr.; Carroll Case
Director; Jim Tinling

UNITED WORLD FILMS, INC.
Universal International Studies,
Hollywood
"THE FIGHTING MAN," series of 18
half-hour telepix, will begin shooting July
21. Michael Thomas, Cliff Clark set leads.
Director: George Blair

ADRIAN WEISS PRODS.
655 N. Fairfax: Hollywood
(Shoothing-at KETY) Shidles)
Next series of 13 "CRAIG-KENNEDY—
CRIMINOLOGIST" half hour adventure
teleplx now being prepared for Septemher start. telepix now being prepared for ber start. Producer-director: Adrian Weiss

FRANK WISBAR PRODS, Eagle Lion Studier Hollywood "FIRESIDE THEATER" earlier of half-hour adult dramas now shooting, Froducer-drector: Frank Wisbar, Associate producer: Sidney Smith

WIZARD TELEPICTURES CO. TABLE RICHES OF THE STATE OF TH

'NON-NAMES' VIDPIX BONANZA

Too Many Shows, Scarcity of Time, So Webs Sparking Film Syndication

Major television networks, currently seeking ways to get air time for their new program ideas in the face of near-SRO schedules, may turn to film syndication as an answer to their problems.

CBS-TV, for example, is cutting kinescope auditions on four new package ideas and the web fears that, if the new shows prove successful, it may not be able to find a time slot for them attractive enough to satisfy interested sponsors. As a result, web program execs this week said they may put the shows on film and syndicate them on a local spot or regional basis around the country.

Such a move, of course, would be based on the lucrative potentialities the networks now envision in film syndication. Both NBC and CBS are jumping into the national

ties the networks now envision in film syndication. Both NBC and CBS are jumping into the national spot film business more and more heavily, either with packages which they own outright or as distrib agents for the product of indie producers. As a result, putting more house package ideas on film would not only give the webs a chance at some added revenue but could also provide them an opportunity to take advantage of new show ideas which might not have tunity to take advantage of new show ideas which might not have a chance of airing on a live basis when the networks are completely

a chance of all of the works are completely sold out.

On the list of new CBS shows is "It's a Wonderful Day," half-hour audience participationer packaged by indle producer. Walt Framer, which was auditioned via the kine route last Saturday night (19). The preceding night, CBS auditioned a new Red Buttons revue, also designed as a half-hour series. Next Wednesday (23), the web will lens a kine on a projected new romantic melodrama, titled "International Airport." Initialer co-stars Ella Raines and Paul Langton.

In addition, the web sometime in August will audition a new comedy-mystery series co-starring Bertha Belmore and Arnold Stang and titled "The Bigger They Come." While it's believed that their the Framer package nor Buttons show would lend themselves to film, the other two packages both fit directly into the groove of film syndication programs.

Reiner Exec Status With PSI Vidpix

Manny Reiner is resigning as sales manager of the Louis G. Cowan radio-TV package outfit at the end of this week to join PSI-

The end of this week to join PSI-TV, producers and distributors of television film programming, as veepee in charge of sales.

Reiner appointment is cued to PSI's expansion program with recent opening of its West Coast of fice. Reiner will appoint a divisional manager in Chicago and pame reps in key video market

cent opening of its West Coast office. Reiner will appoint a divisional manager in Chicago and
name reps in key video markets.
PSI, of which Paul White is
prexy, is the TV film adjunct of
Prockter Productions and is currently represented with "Schlitz
Playhouse of Stars," "China
Smith," with Dan Duryea, currently in production; "Foodini the
Great" puppet show, and the
"Richard Arlen Sports Show" syndicated series.
Prior to joining Cowan, Reiner
was with Warners, Metro and
David O. Selznick as general manager in Latin America and
Australasia.

OFFICIAL SHOOTING SARATOGA VIDPIX

Schenectary, July 21.
George R. Nelson, Inc., has set for Fitzgerald Bros. Brewing Co., of Troy, a 15-minute weeknight and 30-minute Saturday a 30-minute Saturday evening filmed telecast program of races at the Saratoga track, beginning Aug. 4. Official Films, which, from four towers, shoots films of each race—to aid the judge—will be operating at the Spa for the first time this season.

The company will also take, for the sponsor, a regular newsreel type of picture from the grand-stand roof, recording Official an-

syne or picture from the grand-stand roof, recording Official an-nouncer Fred Caposella's voice on film at the same time. Developed and printed on the spot, the clips will be rushed from Saratoga to Schenectady.

Crosby-CBS Deal Excludes United's Distrib of Vidpix

Deal set last week for the CBS-TV Film Sales department to take representation of all Bing Crosby Enterprises product not previously committed to a syndication outfit has been in the works for some time, as part of CBS' basic contract with Crosby. As a result, the new arrangement does not alter the status of United TV Programs, indie syndication firm,

not alter the status of United TV Programs, indie syndication firm, which will continue to handle distribution on the three Crosby packages it has held until now.

Under Crosby's arrangement with UTP, the latter firm repped BCE on syndication sales, while Charles B. Brown, Crosby's sales veepee, handled national and network deals. Under the new setup, Brown will be working in close alliance with the CBS-TV Film Sales department, but he and the CBS group will henceforth handle both network and syndication sales on the new product.

Among the packages now under production by Crosby are "Crown Theatre," "Hank McCune Show," "Chair on the Boulevard" and "Counter Point." UTP continues to handle "Royal Playhouse," (originally produced by BCE for Prochard & Gamble's "Fireside Theatre"), "The Chimps" and spot sales on "Rebound." Packard now bankrolls the latter series in a number of markets, with UTP repping Crosby in all other markets. General Artists Corp., meanwhile, will continue to rep BCE on the new series based on the works of Louis Bromfield.

Bring in 'Kerry Drake' Vidpic Pilot for 25G

in production; "Foodini the Great" puppet show, and the "Richard Arlen Sports Show" syndicated series.

Prior to joining Cowan, Reiner was with Warners, Metro and David O. Selznick as general manager in Latin America and Australasia.

Auitry's 123 Telepix

Hollywood, July 22.
Flying A Productions, owned by Gene Autry, has a record number of 123 telepix canned following windup of the first four in its new "Range Rider" series.

Company has 62 Autry starrers in the cans, with four more beginning this week; has 56 "Riders" and finished first of projected 52 in "Annie Oakley" series.

Ochris Reynes and Jackson Gillis.

First of a series of vidpix based on the syndleated comic strip, "Kerry Drake," has been completed by Hafner-Halperin Productions. Filmed on the Coast at the Hal Roach Studios, half-hour pilot film was brought in at a cost of \$25,000. It stars Sterling Hayden with Marjorie Reynolds, Arline Judge and Frankie Darrow Stanley Halperin, in charge of sale and distribution, is currently in New York to line up a national sponsorship deal. Special screenings of the film will be held in New York, Chleago and Los Angeles for sponsors, ad agencies, and television stations.

Les Hafner is producing the series, with Jack Reynolds directing. Initial screenplay was written by Chris Reynes and Jackson Gillis.

Exployed A Productions, Gay, about \$500 to the top coin being handed out is for topliners in series. While leads mabbing from \$200 to \$1,000, with very few getting the later figure.

Some of the top coin being handed out is for topliners in series. While leads will be down to railly be down for a figure of, say, about \$500 for each telepic, some roll along at the rate of three a week, so that the star winds up with a weekly paycheck of \$1,500, a figure of, say, about \$500 for each telepic, some roll along at the rate of three a week yet weekly paycheck of \$1,500, a figure of, say, about \$500 for each telepic, and the steries. While leads mabbing from \$100 to \$1,000, with very few getting the special special spe

REAP HARVEST

Increased activity in vidpix production in Hollywood has been a godsend, a goldmine in the tele sky, for the actors, with the majority of coin going to the so-called "little people," the thesps who toil for the minimum of \$70 daily or for \$100 or \$200 a day in leads and second leads. Moola doesn't begin to touch that being paid in the motion picture studios, but the spread of work involved is far the motion picture studios, but the spread of work involved is far greater. The majority of the top telepix producers here agree each employs from 300 to 500 actors during an average six-months period, and predicts that figure inevitably will grow as time goes on. As a result, there has been a good deal of work for the so-called "non-name," while names on the whole are still out of the telepix picture, only a few having crossed the fence, since the coin isn't there for a big name. Of course there's always the exception to the rule,

always the exception to the rule, where the producer anxious to land a top showcase name, will cut the player in with a fancy slice of residual plus a big salary,

slice of residual plus a big salary, but most producers are becoming leery of these deals, figuring they will never get off the hook if they cut the pie up into too many slices. Typical deal wherein a top name draws residual plus is that of Irene Dunne, who intros and femcees Schiltz' "Playhouse of Stars" for Edward Lewis Productions. For about two-and-a-half or three minutes of work on each of 26 telepix, Miss Dunne is reported to be nabbing about \$84,000 plus residuals, a heity figure indeed, but this deal is the type on which producers are beginning to chill, allowing as to what's the point of their doing all the work if the star gets all the lucre.

Hedy's 50% of Residual

Hedy's 50% of Residual

Hedy's 50% of Residual
Hedy Lamarr, who has been
inked for a telepix series, is reported to be down for about 50%
of the residual, and Ethel Barrymore is understood to be in the
same residual neighborhood for same residual neighborhood for her work on Interstate Television's "Ethel Barrymore Theatre of the Air." There are other thesps drawing residuals, although not in the amount allotted Barrymore or Lamarr, but on the whole the vidpix producers have become far more cautious about doling out residuals. Ones of the principal reasons, which cannot be divorced from the overall picture, is the demand for residuals being voiced by various talent guilds, and already obtained by the Screen Actors Guild.

talent guilds, and already obtained by the Screen Actors Guild. Most name actors, particularly those under contract to the majors, have no particular desire to entervidpix at this point because they don't feel there's enough in it for them, and they'd prefer to wait until the situation is more stable, and more stations are up. As Tyrone Power, who has chilled video offers, said this week, "it's too much work for too little money."

video offers, said unis weera, attoo much work for too little money."

But the general overall result has been a prosperous period for most actors. A general pattern is being evolved beginning with the extra, who draws \$55 a day; minimum, with \$70 a day, and second leads, drawing from \$100 to \$150, with leads nabbing from \$200 to \$1,000, with very few getting the latter figure.

Some of the top coin being handed out is for topliners in seriess. While leads will be down for a figure of, say, about \$500 for each telepic, some roll along at the rate of three a week, so that the star winds up with a weekly psycheck of \$1,500, a figure he normally couldn't draw in pix.

Few Over \$500

'LITTLE PEOPLE' Fred Allen, NBC in Huddles With N. Y. Fire Dept. for TV Film Okay

ABC-TV FILM EDITORS IN CHI VOTE IATSÈ

Chicago, July 22.

Inter-union jockeying set off by the drive for a one-card representation by the National Assn. of Broadcast Engineers and Technicians continues at NBC and ABC here. Latest skirmish involving the TV film editors at Chi ABC ended last week with the motion picture lab technicians local of the International Alliance of Theatrical and Stage Employees winning over NABET.

national Alliance of Theatrical and Stage Employees winning over NABET.

The four ABC film editors voted unanimously for the IATSE local at an election conducted by the National Labor Relations Board.

Gordon's Shift To Coast for Ziv Accents Trend

fronting the N. Y. City government in its campaign to keep a major share of television film production in the east, Herbert Gordon, Ziv production veepee, this week moved his headquarters from N. Y. to the Coast. With six vidfilm packages now in production or distribution, Ziv is one of the top outfits in the business and Gordon's move to the Coast may set a pattern for other major vidpix units.

Gordon's move to the Coast may set a pattern for other major vidpix units.

Gordon will continue to supervise production on both Ziv's TV and radio packages. Thus, working out of Hollywood, he'll be on hand for direct supervision of the new Tyrone Power-starred radio package, "Freedom, U. S. A.," and also plans Jaunching a new big-budg-eted TV film series, details of which are to be set soon. He said Ziv's production schedule and budget for the coming year will double that of last year. Company plans to ink other top Hollywood stars for both radio and TV and is now huddling with name writers and buying new properties.

Ziv revealed, incidentally, that orders for "Freedom" began to roll in even before the company salesmen had started to make their calls on stations and-clients. As a result, Ziv has upped the budget on the package 25%, or up to \$15,000 per stanza, making it one of the cost-liest half-hour dramatic series in the works by either a network or indie producer for the upcoming season. By comparison, the Bing Crosby show this fall, being sponsored on CBS Radio by General Electric, will carry a \$16,000 nut. In addition to the new TV show in the works, one of Gordon's earliest jobs on the Coast will be ready for stations in advance of the holiday season under Ziv's World Transcriptions banner.

TY POWER MIGHT GO VIDPIX—IN 2 YEARS

Hollywood, July 22.

Tyrone Power isn't interested in telepox—not for at least two years. The star, now working in "Mississippi Gambler" for UI, says he has nived offers from talenizations.

sippi Gambler" for UI, says he has nixed offers from telepix companies and networks, that his one-a-year pic deal with 20th-Fox bans vidpix (but not live), but that he wouldn't take any offers anyway.

This isn't the right time for a star to get into teleipx, opines Power, adding, "It's lots of work for less money." He indicated in two yeers, perhaps, depending on changed conditions and the number of stations then in operation, he of stations then in operation, he might take a different attitude.

ave been huddling with N. Y. fire department officials during the past week in an effort to modify existing municipal regulations forbidding TV cameras from shooting films in studios and theatres.

Unless NBC can persuade the fire department to ease its law, the web may hit a snag on its plans to give the new Allen TV film series, "Two for the Money," a New York origination. (Pilot film was shot on the Coast recently while Allen was making a pic for 20th-Fox.) Theatre origination is necessary for the series since, like the Groucho Marx show, it will be shot before a live audience.

Joining with NBC in the campaign are the Goodman-Todman outfit, which packages the show, and Lennen & Mitchell, agency for Old Gold, which is sponsoring the Allen program both on radio and television.

Outcome of the current hassle with the fire department will have a vital bearing on. New York's future sphere of importance in viduals in view of the trend toward filming situation comedies and other type programming before studio audiences. fire department to ease its law, the

Europe Theatres' 'Intrigue' Series

Paris, July 22.
Opening up a new market for television films, Sheldon Reynolds, producer - director - writer of the "Foreign, Intrigue" series, has set a deal for last season's TV product to be distributed theatrically in Europe. Three of the half-hour vidpix are to be grouped into a single feature for each showing, with plans to dub them into French and German for those countries and to use sub-titles for the Scandinavian use sub-titles for the Scandinavian

German for those countries and to use sub-titles for the Scandinavian theatres.

Similar theatrical distribution of vidpix has been broached from time to time in the U.S., but no producer has been been able to bring off the idea successfully. Some of the top indie producers, such as Walter Wanger, had attempted to lens a film for theatrical release first which could sub-sequently be broken down for TV screening, but-later gave up the idea on the theory that requirements of the two media are too disparate.

Reynolds' "Intrigue" series have already played some Scandinavian theatres, with reports that they were received well by audiences. Producer is now in Paris setting up his second production unit for the 1952-53 season.

Len Levinson Exits AM-TV To Resume Pic Scripting

To Resume Pic Scripting

After writing "Eloise Salutes the Stars" for the past 20 months. Lconard L. Levinson has resigned from the Lester Lewis package to return to Hollywood, where he will start a film studio writing chore on Aug. 1. President of the dormant impossible Pictures, Inc., will motor west with wife and daughter Linda, stopping in Memphis for conferences with David Flexer, Tennessee theatre owner and other partner in the film company, regarding resumption of production activities early next year.

Prior to leaving N. Y., Levinson worked with Marion Parsonnet on "The Doctor" series and wrote audition scripts for "Visit," the Partsonnet-Henry Morgenthau III Tyfilm show starring Arlene Francis and a new live TV program, "The Spook & I." starring Roland Young, based on an idea by Joe Armel Cross and packaged by Maritin Goodman. He also completed two article assignments for The American Weekly and a "Top Guy" script for ABC radio.

'Stop Music' Fading Off ABC As **OG** Cancels; Ends An Era in Radio

"Stop the Music," the "grand-daddy" of giveaway shows, fades off the radio airlanes on Aug. 10, when Old Gold relinquishes sponsorship of its 15-minute segment of the Sunday night hour show on ABC. Except for sale of some spots, OG alone among bankrollers had remained faithful to the yet of the giveaway shows, with the past year witnessing a declining client interest.

nad remained faithful to the vet of the giveaway shows, with the past year witnessing a declining client interest.

Oddly enough, the radio version of "Stop the Music" outlived its TV counterpart, which faded off the ABC video lanes a few months back after a three-year TV whirl. In that instance, too, Old Gold, its predominate sponsor, lost interest and settled for a less pretentious substitute vehicle.

With the demise of "Music," the curtain comes down on an era in radio. The program's premiere in the Sunday night 3 to 9 slot back in May, 1948, witnessed the beginning of an almost revolutionary turnabout in audience taste. At that time Fred Allen and Edgar Bergen, as the competing back-to-back attractions on NBC, were riding wide and handsome on the Hooper rating charts. But within a year both were forced to give way to the upsurge in giveaway interest, both comedy shows being axed by their sponsor, Standard Brands, as the "Stop the Music" competition became too rough.

Subsequently the other networks pitched in with their own elaborate variations on a giveaway theme, but "Stop the Music" outlived prac-

variations on a giveaway theme but "Stop the Music" outlived prac-tically all of them.

Gen. Tire, Mennen Fore-Aft Grid Deal

With NBC-TV confidently expecting to have a sponsor or sponsors wrapped up within the next week or so for its college football

week or so for its college football schedule this fall, the web this week pacted with the Mennen shaving products outfit for a quarter-hour post-game sports stanza, and also optioned General Tire & Rubber for the 15 minutes preceding each game. Tire outfit had that spot last year and so has first refusal rights this season.

Mennen is expected to use its quarter-hour for a rundown on all football scores across the country, since under NBC's contract with the National Collegiate Athletic Assn., viewers in each city individually will be able to witness only a single game each week, even though the web may be handling scveral other games regionally. Commentator who will handle the Mennen show hasn't yet been selected.

Web has virtually completed

Mennen show hasn't yet been selected.

Web has virtually completed working out its schedule with colleges which will participate in the lineup, and NBC spokesmen declared this week that the total package price to a sponsor will come in at considerably less than the \$3,000,000-\$3,500,000 figure originally estimated. As a result, while NBC is not bypassing the possibility of selling the schedule to several participating bankrollers, there remains the chance that one single sponsor may be found to foot the bill.

Ventnor City Fathers In Move to Eliminate Rooftop Aerial Eyesore

Atlantic City, July 22.

A forest of television acrials which dot roof tops in suburban Ventnor may disappear as its ruling body plans to adopt legislation which will eliminate the eyesores.

The city would give the South Jersey Television Cable Co. a franchise to install television transmission lines along, and over the streets to serve residents with television reception. The company would erect a large receiving station in the outskirts and feed the television broadcasts over the wire.

The city would derive a 2% income on the company's gross local installation and service charges, but a minimum of \$1,000 per anum revenue is guaranteed by the ordinance.

Part Buys Part of CHUM

Part Buys Part of Unum

Toronto, July 22.

Jack Part, who was in radio for 18 year's before cleaning up on the new chlorophyll products in Canada for the past two years, has bought the 39% interest in CHUM, Toronto, held by E. A. Byworth, station's original stockholder. Price was \$100,000.

In the bad graces of the musicians' union, CHUM only operates from 7 a.m. to 9 p.m. but Part, figuring on the advent of television in Toronto via the Canadian Broadcasting Corp. In August, believes his chlorophyll customers will be listening to radio in the daytime and TV at night, hence his CHUM buy.

NLRB Pattern For Bargaining Unit, **Performers Only**

down last week, set forth definite-

down last week, set forth definitely for the first time what it considers to be the proper unit in radio-television unions for bargaining purposes. In all four cases, the Board ruled generally that only performers are to be included in the bargaining unit and not other staff members of a station or network programming department.

Several stations had previously demanded that: the appropriate unit comprise all program staffers. NLRB decided, however, that a unit should include only persons who appear before the microphones either frequently or even infrequently which, in effect, means performers only. Board also ruled that even though a sponsor or agency produces a show and thus is nominally the employer, the station still must handle its own bargaining since the performers work

Lamb Files for WTEL

Edward Lamb of Toledo, lawyer-publisher who operates WICU at Erle, Pa., and WTVN in Columbus, as well as radio stations and the Erle Dispatch, has filed for a television channel to be operated here on UHF. It would be called WTEL, cost about \$258,000, ac-cording to the Midwest TV Co. ap-plication.

Ch'field May Cough Up Perry Como Radio Coin For Two-Way Songfest

Chesterfield, which dropped CBS Radio's Bing Crosby show after last season in a mass reshuffling of its radio-TV sponsorship activities, may be back on the same network in the fall with a new half-hour evening show starring Perry Como. Ciggie firm, through Cunningham & Walsh, is talking with the CBS sales and programming execs this week, and is expected to arrive at a decision soon. a decision soon.

week and is expected to arrive at a decision soon.

It's anticipated that the Como deal, if it goes through, will represent a much smaller talent and production outlay for Chesterfield than did the Crosby show. Latter program carried a \$25,000 budget last season, which has been trimmed to \$16,000 this year for its new bankroller, General Electric, Chesterfield, of course, had first refusal on Crosby again this season and the fact that it turned down the show, even with the lower budget, indicates that it's unwilling to lay out so much coin for radio at this time.

out so much coin for radio at this time.

Como currently does three quarter-hour shows per week for Chesterfield on CBS-TV, airing Mondays, Wednesdays and Fridays. Since it's unlikely that the ciggie firm would want to have two Como shows on the same evening, it's expected that the new radio show would go either on Tuesdays or Thursdays.

WCBS Names Hartman Asst. Program Manager

Ernest Hartman has been named assistant program manager of WCBS, key outlet of the CBS Radio web in N. Y. Hartman takes over his new job Aug. 4 and his first assignment will be as supervisor of the new Bob Haymes show, which moves into the 8:15 to 9 a.m. slot Monday through Saturday, starting Aug. 11.
Hartman was formerly a production exec at WNBC, flagship station of NBC's radio net in N. Y. Prior to that, he was production manager at WNEW, N. Y. radio indie, where he supervised the Haymes show Ernest Hartman has been named

Logging the Loggers

Seattle, July 22.
Fourteen Western Washington are providing lumber companies and Washington State Forester Bernard Oreal with a providing lumber of the providing lumber of the lumber o

and Washington State Forester Bernard Orell with a unique and vital service in notifying loggers on shutdown times occasioned by dryness and resultant danger of fire. Loggers and their employes keep tuned to these stations at given periods morning and evening to find out whether or not shut downs can be expected for the periods immediately following the broadcasts.

Mpls.' Joe Cook Refuses to Make Like '4 Hawaiians,' Chides 'Today' Manual

Minneapolis, July 22.

Such exploitation stunts to plug the NBC-TV news show, "Today," as having television station staff members "walk around town dressed in suitable costumes like military uniforms of different countries and convict garbs and with signs on their backs advertising the programs," have gotten a rise out of sales promotion manager Joe Cook of KSTP-TV, NBC's Twin Cities affiliate, which carries the show.

Cities affiliate, which carries the show.

After receiving a 30-page manual from Norman H. Pader, NBC press department exploitation manager, containing the stunts which Cook regards as "goofy" and of a type long since "even discarded by the movies," he waxed sarcastic in a letter to Pader.

Accompanying the manual sent to all NBC stations and affiliates, Pader, apparently taking an exploitation leaf from films, explains "this is your first exploitation manual" which "contains numerous suggestions for putting "Today" in the limelight in your city." The hope is expressed that at least several will be used.

Scoffing at the "suggestions," Cook in a spoofing and ironical mood pretended to have carried them out and detailed in his letter.

Pader the "results."

Cook:
"Well, sir, Mr. Pader, we have
just finished with your NBC Exploitation Manual and tried some of the stunts recommended for the exploitation of 'Today.' As a matter of fact, Mr. Pader, as you sugested, we put 'at least several' of these exploitation slants to use, and I must say that solid publicity did not be seen to the seen of the seen

and I must say that solid publicity did result.

"We dressed three of our newsroom fellows as Arabs and sent them downtown to Seventh and Nicollet in Minneapolis, carrying signs on their back which read 'News of the Near East and the World! See NBC's TV Wonder Show Today.' Things went real well until they passed Isaac Cohen's Snappy Haberdashery for for Discriminating Men. KSTP is now being picketed by the I.B.E.W. and the 'On to Israel Society of Lower Washington Avenue' (Skid Row).

Row).
'He's Now in the Country Farm' 'Me's Now in the Country Farm'
"To focus attention on the fact
that "Today" broadcasts weather
news, we had another man walking
around in the busy St. Paul downtown district earrying a large umbrella above his head, as per your
suggestion. You went on to say
(Continued on page 39)

RWG Gets Demo Assist

While both execs of the Radio Wrifers Guild and the networks declined comment, it's believed that the Democratic National Committee and various factions within the Demo party persuaded the nets to come to terms with the striking Guild prior to the kickoff of the Dem convention in Chicago Monday (21).

Labor delegates control an estimated 200 Democratic votes. Guild had threatened to picket both the International Amphitheatre at Chi and the Conrad Hilton Hotel, and it was taken for granted that none of the labor delegates would cross the picket lines. Since it's presumed that most of these delegates would have voted for Averell Harriman, Sen. Estes Kefauver and Vice President Alben W. Barkley, their backers feared that, without the labor vote, the nomination would have gone to Sen. Richard Russell or Sen. Robert S. Kerr.

RWG's Precedent-Setting Victory As ABC, NBC, CBS Agree to Terms

WHAS Marks 30th Anni

WHAS Marks JUth Anni
Louisville, July 22.
WHAS, Courier - Journal and
Louisville Times, celebrated it's
30th birthday Friday (18), and the
vet airer didn't make much fuss
about the event. Station, one of
the first in the country to air regular programs, went on the air at
7:30 p.m., July 13, 1922. Credo
Harris was manager, and J. Emmet
Graft, engineer. Harris, long
since retired, is credited with
numerous "firsts" in the broadcasting field. Graft is still a member
of the WHAS technical staff. Station has been a CBS affiliate for
20 years.

tion has been a CBS affiliate for 20 years.
Victor Sholis, industry leader, is in charge of the present WHAS and WHAS-TV, and instead of three eemployes with which the station started, he has upwards of 200 making up his program, technical and offices staff.

RWG Squawk On Agent 'Monopoly' Faces D. C. Probe

Hollywood, July 22.

Hollywood, July 22.

Radio Writers Guild, which is in process of polling members here and in N. Y. regarding scribblers' relations with agents, is contemplating taking beef alleging unfair practices on the part of agents to the State Labor Commissioner, or may ask the Dept. of Justice Anti-Trust division to investigate question of alleged monopoly in field of talent agencies. talent agencies.

RWG's anger is at the part agents have in AM and TV pack-aging, and questionnaire being sent members delves into pertinent aspects of this point.

Remembers derives into pertinent aspects of this point.

A RWG spokesman said feeling in the guild is that in many instances where agents are packaging they are either acting as employers also, or repping the employers, to the detriment of talent involved. Beef with State Labor Commission, in particular, he said, would be based on the charge the agent is no longer just giving service, but is also acting as or for employer. RWG spokesman said an attempt to clarify relationship with agents was made through negotiation with Artists Management Guild last year, but talks were suspended. Since that time, he said, RWG has sought several times to renew the negotiations but has been unable

negotiations but has been to get AMG into such conversa-

tions. Questions being asked RWG members query writers "were you ever a salarled writer on one of your agent's packages?"; "were you ever asked to pay commissions on your writing contributions to your agent's packages?"; "have you ever been pressured to become an agency client as the means of selling material?," and others along same lines.

ing material, and others along same lines.

There are approximately 1,000 members being sent the questionnaire, of which about 450 are members of the L. A. branch.

Brestoff's Det. Post

Détroit, July 22.
Phil Brestoff, musical director of WXYZ-TV and WXYZ-M, has been appointed to succeed Jack McCarthy, who has resigned, as WXYZ-AM studio manager.
Brestoff will continue as musical director.

Longest labor strike in broadcast annals was settled Monday (21) with the final inking by ABC of a new contract with the Radio Writers Guild, after CBS and NBC had come to terms with the Guild over the weekend. New pact gives the Guild all the salary increases demanded, plus several other benefits which are believed precedent-setting among entertainment unions,

These include a maternity clause, under which a girl must be reemployed by a network following her leave to have a baby, plus an emforced arbitration provision for any "discharge for cause." Thus, if an employer fires a writer for alleged drunkenness on the job and the employee disputes the claim, the case automatically goes to an arbitration board for settlement. In addition, the new contract for the first time establishes commercial fees for newswriters and a provision that any radio or television material created by continuity writers on their own time belongs to them.

\$15 Pay Hike \$15 Pay Hike

longs to them.

\$15 Pay Hike

Under terms of the pact, the writers get a \$15 pay hike retroactive to last Oct. 1, which ups the minimum pay for a senior writer to \$145 weekly. Pact also calls for another \$5 increase next Oct. 1, which is to run for the duration of the contract, or until Sept. 30, 1953. Same dollar increase applies to local and promotion writers, as well as to overscale writers. In percentage terms, the retroactive pay hike is \$11\frac{1}{2}\text{C}\text{W}\text{o}\text{with another }3\frac{1}{2}\text{S}\text{o}\text{boost starting next Oct. 1, which applies to all categories, including editors in newsrooms.

Scale was set up for the first time for the payment of commercial fees in newsrooms on network news shows, something which the nets had disputed on the theory that, if the writers obtained commercial fees, they would also have to start paying sound men commercial fees. In addition, the RWG pact established a commercial writing differential, covering all newsmen with 52 weeks of cumulative sponsored newswriting experience, during which at least half of the output was on sponsored news programs.

Under terms of the new pact,

Under terms of the new pact, (Continued on page 39)

WDTV Ultimatum To Pitt Breweries

Local brewery Big Three, Duquesne, Fort Pitt and Pittsburgh, struck for more than three months now by a workers' walkout, have been notified by WDTV that they have only until Sept. 1 to pick up their regular teevee slots in this single-channel market. Station has been helding that times for them

their regular teevee slots in this single-channel market. Station has been holding their times for them ever since strike began in mid-April but will sell choice periods elsewhere unless breweries have some definite word for them in next five weeks.

In many cases, beer people continued their TV programs for a short time after strike began, figuring walkout would be of brief duration, but that didn't last long when the thing stretched out. Management of WDTV told breweries not to worry, that when plants opened up again, their old niches would be waiting for them, but now with strike going into its fourth month, Channel 3 has decided to put a limit on the grace period.

25% RATE SLASH DUE TODAY

TV Clients Pray for Rain

Colgate has just completed some surveys which, in effect, practically throw the NBC-sponsored Hofstra Study on summertime TV viewing out the window.

The Hofstra Study, fortified with facts and figures, maintained that summer TV viewing was on the ascendancy and that clients desiring a per-dollar point payoff couldn't go wrong in latching on for the summer ride, The Colgate analysis, however, taking cognizance of the recent nosedive in all TV ratings, contends that the Hofstra study doesn't mean a thing; that television is at the mercy of the elements—if it rains the ratings go up, if it's hot and muggy, the best video show on the market won't get a rating.

Colgate took a rating a couple weeks back on a night when it rained in 10 key markets. Ratings shot up seven points for the 10-market average. Last weekend, when it was hot and humid cross-country and only rained in Kansas City, Colgate found most of the shows died from lack of audience. In K.C. the ratings shot up.

on the other hand, the Colgate study revealed that, rain or shine, radio ratings are continuing an upward trend, supporting the now-accepted AM argument that, thanks to auto radios and beach portables, summertime listening can't miss, indoors or outdoors.

NBC-TV Thinks It's Got One of the Daytime Answers, 'But Who's Got 70G?

NBC-TV is currently in the process of bluepripting one of its major daytime video activities—a full hour round-robin of 15-minute back-to-back strips carrying the overall tifle of "Hometown, USA." As an indication of just how ambitious the project shapes up, it will cost an approximate \$70,000 simply to underwrite a kine audition of the four-ply attraction, As yet the coin has not been forthcoming, with the network brass pitching hard to prospective clients to pick up the costly audition tab. "Hometown" is designed as four quarter-hour Monday-thru-Friday shows which would emanate from four adjacent studios (each with their own permanent sets) at NBC's Brooklyn studios. They would have a basic, common theme, with all four daily installments related, with interchange of characters, situations, etc. Ted Mills, NBC producer, has been put in charge of the overall project, and NBC staffers are currently at work designing the sets. "Hometown" is being geared for

ers are currently at work designing the sets.
"Hometown" is being geared for morning programming, somewhere between 10 and 12 (noon).
For some time now NBC-TV has been on the daytime programming spot, with affiliates pressing the web to "do something and do something quick" about vesting the 10 a.m. to 3 p.m. strips with some qualitative programming as greater sponsor lure. Network execs feel that "Hometown" will provide one of the major answers.

ABC Loses Lone Sat. Nite TV Client

ABC-TV took it on the chin from another bankroller this week with the decision of Nash-Kelvinator to check off the Saturday night "TV

check off the Saturday night "TV Teen Club" at the end of the current cycle. "Club" is the only sponsored program ABC has on Saturday nights.

Originated by Paul Whiteman via WFIL-TV, ABC's key Philly outlet, "Club" has been on the air for several years. It has not been decided whether ABC will retain it on a sustaining basis or fill the time with film programming.

KELLOGG PUTS SRO ON TV 'HOUSE PARTY

Ward Quaal to Crosley As Martin Successor

Cincinnati, July 22.

Ward L. Quaal, formerly director of the Clear Channel Broadcasting System, has resigned that post to join Crosley Broadcasting Corp. as assistant general manager. He succeeds Dwight Martin, who recently resigned from Crosley to join General Teleradio in an exec

join General Teleradio in an exec capacity
Quaal, who takes over his new job Aug. 25, will work with the entire Crosley setup, including WLW, Cincy, and WINS, N.Y.; WLW-T, Cincy, WLW-D, Dayton, and WLW-C, Columbus, the outfit's three video stations, and the FM and shortwave outlets.

No TV Blackout On Garden Bouts, **Ned Irish Insists**

Minneapolis, July 22

Minneapolis, July 22.

Setting to rest rumors that TV fight fans have seen their last big fight on their home sets. Ned Irish, Madison Square Garden executive director, said here that important bouts still will be on the air for home viewers again next winter.

"We have no plans to shut them off or to go strictly theatre television," declared Irish, who is here for the National Basketball association meeting. "True, some fights will be withheld from TV completely because certain fight managers like Jack Hurley refuse to agree to any plan."

Irish said that the Garden hasn't closed its deals for next winter yet because "everything is being (Continued on page 39)

(Continued on page 39)

WCBS-TV'S 72-SPOT DISCOUNT PLAN SALE

Underscoring again the lucrative business being done by the network flagship stations, WCBS-TV, key outlet of the CBS video well in N. Y., this week wrapped up two more bankrollers for its 12 spots-per week discount plan, bringing the total to six. That makes a total of 72 spots per week falling into the plan's discount structure.

CBS-TV posted the SRO sign this week on, its upcoming daystime "House Party" show, starring Art Linkletter, when Kellogg's discount for having contracted for Jarded to take the only two quarter-hour segments still open. Deal was set through the Leo Burnett agency for the show, which goes a half-hour cross-the-board starting the first week in Septembers. Other bankrollers previously signing for various segments of the show include Pillsbury. Lever Bros. and Green Glant Peas.

Imdians' 3-Year Pact

Cleveland, July 22.

Standard Brewing Co., WERE, and the Cleveland Indians have signed for another three years of broadcast rights of all ball club games.

Standard began broadcast of the games back in 1947, and it is expected that Jack Graney and Jimmy Dudley will continue to do the mike work.

NBC'S WHITE TO RESCUE OF CBS

competing NBC network to back them up, the CBS affiliates rate committee and CBS brass are expected to conclude huddles today (Wed.) on that web's new rate

(Wed.) on that web's new rate formula. Deal, scheduled for announcement at the close of the meet, calls for a cut of 25% in nightime rates and a hike of 20% in the daytime card.

NBC's part in the negotiations came about in an indirect manner, but revolved around the promise of Frank White, now veepee and general manager of the NBC radio and TV nets but formerly a CBS top executive, that NBC would stabilize its rates on the same formula if the CBS affiliates could gain approval of the plan from the

stabilize its rates on the same formula if the CBS affiliates could gain approval of the plan from the CBS brass. New rate formula is, in effect, a compromise. Affiliates had demanded that CBS rescind the 10% cut instituted a year ago and up daytime rates at least 20%. Under the plan evolved, however, the stations will dose very little. Settlement of the dispute was virtually reached in a two-day session among the affiliates and CBS exces at the network's N. Y. homeoffice last Thursday (17) and Friday. Web and committee agreed to study the deal over the weekend and be set to wire all affiliates and advertisers tonight (Wed.). Deal had been at the breaking point several times during the huddles and it was White, through a curious set of circumstances, who saved the day.

Throughout the negotiations, CBS officials had argued that even though the ret and stations agreed

the day.

Throughout the negotiations. CBS officials had argued that even though the net and stations agreed to "turn their backs on the facts of life," which prexy Frank Stanfiliates at their initial meeting at the Hotel Ambassador, N. Y., three weeks ago, CBS would still be forced to cut its rates drastically when NBC moved in that direction. CBS committee, however, claimed to have an understanding from the NBC affiliates group that they would continue their adamant stand against any rate cut, adopted at the NBC convention last year at Boca Raton, Fla.

When Stanton continued to drive for a rate adjustment and the committee continued to reletch its pro-

Boca Raton, Fla.

When Stanton continued to drive for a rate adjustment and the committee continued to reject his proposals, he adjourned the meeting Friday morning. During the noon recess the committee sent one of its members to attempt to see NBC prez Joseph H. McConnell to get the NBC attitude on the situation. But, because of White's previous association with CBS as a top exec the was also prexy of Columbia Records) and his new topside berth at NBC, the delegate called on him instead. White informed him that NBC planned the 25% cut in nightime rates and a 20% boost daytime and promised, in effect, that if the affiliates could get Stanton to agree to such a plan, NBC would stabilize on the same basis.

Following this huddle with White, the committee urged Stanton to reconvene the sessions Friday afternoon and consider the new proposal. Committee backed the plan because it would cost the affiliates little coin but instead would put the burden on the advertiser in CBS; sold-out daytime schedule. Network finally agreed but asked for time to work out mechanical details of the arrangement. That's the reason final announcement of the formula is not due until today.

Indians' 3-Year Pact

NBC Total Assets Put at \$43,603,000, **Balance Sheet Shows Healthy Status**

Liebman Back in N. Y., Sets European Acts

Sets European Acts

Max Liebman, producer-director of NBC-TV's "Your Show of Shows," planed back to New York from London on Monday (21) after six weeks in Europe. Accompanied by his wife, Liebman visited Spain, Germany, Austria, France and England, scouting a number of specialty acts which he will introduce this season on "Shows."

While in Europe Liebman also looked at films for possible use on TV in America, as part of his own independent Max Liebman Enterprises. Any deals on these pix would be independent of any contracts Liebman has with NBC. He leaves for Hollywood next week to discuss with 20th-Fox a film deal cooking for Sid Caesar and Imogene Coca, stars of "Shows," which would be done on the Coast next summer.

NBC May Strip Miner of Major TV Time Period

Worthington L. (Tony) Miner, whom NBC-TV lured over from CBS last spring at a reported week-ly salary of \$2,000, may be squeezed ly salary of \$2,000, may be squeezed out of a Class A evening time period this fall. NBC has set a deadline on how long it is willing to hold the Wednesday night 8 to 9 slot open for a projected Minerproduced dramatic series. If the show is not sold within the next several weeks, the web plans to slot two half-hour programs into the period, which it is confident it can sell.

slot two half-hour programs into the period, which it is confident it can sell.

Miner is currently represented on NBC with his "Curtain Call" series, a half-hour dramatic, show alred Friday nights at 8 under RCA Victor sponsorship. RCA is already committed to bankroll a Dennis Day show this fall, meaning that Miner will be vacated from that period. If his Wednesday night plans also do not jell sponsorwise, NBC, with no other available Class A time, may be forced to put Miner in on Sunday afternoons.

Web already has its two half-hour shows selected for Wednesday night, but isn't springing their identitify at this time. One of them is said to be a show now aired on a competing network and on which the sponsor wants to move to NBC. The other is an outside-produced package.

JESSE*JONES IN BID FOR UHF CHANNEL

TUK UHF CHANNEL

Houston, July 22.

KTRH, owned and operated by the Jesse H. Jones interests are the fifth applicant here for the VHF Channel No. 13. It was understood that there will be possibly two other groups who will also enter their bids for the same facilities.

Applicants on file for Channel 13 include the Shamrock Broadcasting Co., Houston Area Television Co.

W. W. Lechner of Dallas, and the South Texas Television Co.

This is the only commercial channel available here.

WDGY Files for TV Minneapolis, July 22. Radio station WDGY here has

Radio station WDGY here has filed an application with the FCC for a television station here. Request is for UHF channel 9.
At present the Twin Cities have but two TV stations, KSTP and WTCN, but applications for four more, in addition to WDGY's, are pending with the FCC.

Washington, July 22.

NBC's strong financial position was shown in its recent application filed with the FCC to sell its Denver owned-and-operated AM station, KOA, to Metropolitan Television Co. for \$2,250,000. The network's balance sheet, as of May 31, 1952, shows total assets of \$45,603,000, including current assets of over \$25,000,000 and cash on hand of nearly \$5,000,000.

The web also revealed it had approximately \$2,400,000 invested in government securities and had notes and accounts receivable

The web also revealed it had approximately \$2,400,000 invested in government securities and had notes and accounts receivable totaling \$15,591,000. Assets also included \$2,433,000 for prepaid insurance, taxes, rents, etc.

The network's plant and equipment, which includes its 0 and 0 AM, FM and TV stations, as well as studios, are listed at approximately \$20,400,000.

As against its current assets, the web's balance sheet shows current liabilities of \$18,463,000. Of this amount, accounts payable represent \$9,904,000 and accrued Federal taxes the remainder.

Capital stock is represented at \$6,500,000. and earned surplus at \$19,851,000.

The network recorded the KOA property on its books at \$225,000. Original cost, of the station (AM and FM) was listed as \$412,000.

KOA's net sales last, year were listed at \$1,112,000 as against \$983,000 in 1950. Earnings in 1951 (before Federal income taxes) were given as \$239,000 compared with \$232,000 in the previous year.

Bob Hope, largest stockholder in Metropolitan, is listed as 56% owner of Hope Enterprises, sole owner of Hope Records, Inc., and president of Hope Productions, Inc., which has a 50% interest in Metropolitan.

Hope is also listed as an oil operator, in association with Bing Crosby, W. A. Moncrief and C. E. Hyde in drilling operations.

The comic's assets (together with his wife's) as of May 29, 1952, are listed at \$3,769,000. Of this amount, \$2,000,000 is invested (Continued on page 39)

(Continued on page 39)

Reynolds Tries Again Via NBC

Metals will make another big pro gramming splash on NBC this fall. despite the fact that all of the company's AM-TV ventures on the web came acropper last season. Reynolds took the count on all counts the past season, including "The Big Show" (radio), "Operation Tandem" radio) and the Wednesday night Kate Smith show (TV)

(TV).

The aluminum outfit has bought "Fjbber McGee and Molly," for radio next season, with "F & M" returning to their longume Tuesday night spot, where they were sponsored last season by Pet Milk. Previously Reynolds had pacted for the new Eddie Mayehoff TV show, which goes into the Sunday 7:30 p.m. (after Red Skelton) period.

BERT PARKS INTO TV DOUBLE OR NOTHING

Bert Parks has signed a contract for his takeover of the emcee role on the three-times-a-week daytime "Double or Nothing" TV show on CBS., sponsored by Campbell Soups. He replaces Walter O'Keefe, who is prepping a new TV daytimer. Parks moves into the show in October.

Parks also held down a daytime spot on CBS-TV last season, when General Foods sponsored his own show.

Parks deal was set by Ward Wheelock, agency on the Campbell account.

FCC Speeding ABC-UPT Merger; May Wind Up Hearing This Week

Washington, July 22.

The FCC is likely to act this week on the petition of ABC and United Paramount Theatres to drop the merger hearings and issue a quick decision on the case. It possible, however, that the agency's ruling will be deferred until next week to give time for writing of dissenting opinions. Comr. Robert Jones, who played a leading role in bringing about the Paramount inquiry, is expected to write a strong dissent to calling off the hearings which are now suspended pending action on the petition.

Agency is free to act on the petition, now that all briefs in the case have been filed. Last reply to the petition was filed Friday (18) by the Commission's Broadcast Bureau, through attorneys Frederick Ford and Max Paglin. Other parties to the proceeding, it was learned, will not avail themselves of the opportunity to reply to the opposition brief of Ford and Paglin.

A possibility that the Commission may grant immediate approval of the merger, rather than wait 20 days for the parties to file proposed findings as requested in the ABC-UPT petition, was indicated in the Ford-Paglin opposition. The attorneys suggested that if the Commission is "determined" that anti-trust violations have no bearing on qualifications of broadcast applicants it. "might well consider whether it can review all the applications (involved in the hearings) except those pertaining to the transfer of Du Mont and dispose of them administratively rather than to require that findings of fact be submitted by the parties."

Claim Anti-Trust Dangers

In their opposition brief, Paglin

Claim Anti-Trust Dangers

Claim Anti-Trust Dangers

In their opposition brief, Paglin and Ford made a strong appeal to the Commission to continue the Par anti-trust hearings under Examiner Leo Resnick through their final conclusion. ABC's need of capital to compete in the TV network field, they contended, cannot outweigh the "vital monopoly considerations" involved in the merger. The anti-trust issues, which ABC, UPT and Paramount want eliminated, they asserted, are the heart of the preceedings.

ABC, UPT and Paramount Pictures, they asserted, "apparently overlook the fact that probably the single most important factor to be considered, if a realistic appraisal of the consequencies of the merger is to be made, is the anti-trust history and the actual experience of Paramount in the past. The practices which may be expected to develop as the result of the

practices which may be expected to develop as the result of the theatre-radio combination such as (Continued on page 37)

San Antonio's 200% Hike In Tele Set Sales Laid To Politics, Thru-Cable

San Antonio, July 22.

Local TV dealers have announced that the Republican convention increased the sale of TV sets in this area as much as 200%, Jump was attributed to relaxation of down payment restrictions and initiation of live network, plus the national political fever.

A similar jump was noticed in this period when dealers purchased \$10,000 worth of TV equipment from wholesale houses whereas none was purchased for the two weeks prior to the convention.

Local dealers expect a much milder run on TV sets with the start of the Domocratic convention.

Reynolds Metals Pacts **CBS Harness Racing**

Reynolds Metals has pacted with CBS Radio to sponsor six quarter-hour pickups of harness racing events from various tracks across the country during August and September. Deal was set by the web with the Buchanna agency and the Grand Circuit Racing Assn.

Series tees off Aug. 6 with the Hambletonian, from Goshen, N. Y., with the radio coverage slated from 5:15 to 5:30 p.m. Other races are expected to be aired Thursdays from 6:15 to 6:30,

'OPERATION SUNBURST' A CINCY COIN CLICK

A CINCY COIN CLICK

Cincinnati, July 22,
WLW-Television's summer; audience and sales promotion, "Operation Sunburst," is credited with 102 new accounts and 116 sales by John T. Murphy, vice president. National advertisers include B. F. Goodrich, Old Dutch Beer, B.C. Remedy Co., Sinclair Oil, Blue Crown Spark Plugs and Sal Fayne. At the same time Norman Cash, general sales manager of Crosley's AM outlet, WLW, reported new hillings for national spot sales totaling in excess of \$300,000 for July, August and September. The sales, he said, were made between June 25 and July 7 by Crosley offices here and in New York and Chicago, and excluded network accounts.

Groucho Leads Weak AM Ratings

In what is probably a new rating low for the top network radio shows, the Groucho Marx program via NBC leads the latest Nielsen revia NBC leads the latest Nielsen re-port (for the week-of June 8-14) with a mark of 7.6. Even with the inroads of television, the top-rated shows earlier in the season were scoring 15s and 16s. Bob Hope show, in eighth position for the week, dipped to a 5.3.

Following are the Nielsen top 10: Groucho Marx (NBC). 7.6
Groucho Marx (NBC). 7.6
Groucho Marx (NBC). 7.2
Romance (CBS). 6.7
Fibber & Molly (NBC). 6.6
Dr. Christian (ABC). 6.2
Big Story (NBC). 6.0
Walk a Mile (CBS). 5.9
Bob Hope (NBC). 5.3
The Lineup (NBC). 5.3
Great Gildersleeve (NBC). 5.3

McCann-Erickson Cleve. Staffers Given Promotion

Staffers Given Promotion

Cleveland, July 22.

Robert W. Dalley, radio-television director of McCann-Erickson, Inc., has been named a vice president and placed in charge of the Cleveland office.

With Dailey's promotion, the agency announced Thomas H. Batman, creative director, and Myron C. McDonald, account executive also have been named veepees.

Albert W. Sommer, v.p. and general manager, is being transferred to Chicago. He had been in charge of the Cleveland office since 1948.

Dailey had been director of news for NBC in Cleveland before, moving to McCann eight years ago.

In announcing the shift, Sommers said McCann's Cleveland business has tripled in the last nine years.

WHBS's Baseball SRO

Kansas City, July 22.
Radio Night for the Kansas City
Blues of the American Assn. was
a virtual sellout with 17,100 persons on hand last Friday night (18). Event is an annual promotion which salutes Larry Ray, WHB sportscaster and his sponsor, Muehlebach Brewing Co., which has underwritten broadcasts of the games here this season.

Mear-record attendance was the result of intensive promotion by WHB, the club officials and others, and far overshadows last year's 11,700. Games, contests and prizes were atractions along with the ball game

Pittsburgh — Phil Zinkand has resigned from the WWSW announcing staff to go with a West Coast radio station. New producer of "Music Time," three afternoons weekly on WJAS sponsored by Army, is Sergeant Albert B. Metz, a local boy who graduated from Allegheny H.S. .. All Hallaman, just out of Duquesne U. is filling in as an announcer at KQV during the vacation season. While the college, he was program director of the campus FM station, WDUQ.

Halpin's DuMont Post

Daniel D. Halpin has been named general sales manager for the receiver division of Allen B. DuMont Labs. He succeeds Walter

Stickle, who resigned recently to join Hoffman TV on the Coast as sales chief.

Halpin was formerly manager of TV receiver sales for RCA Victor and is a past prez of the American TV Society.

Mpls. Aquatennial Hit By Demo Blockbuster On Radio-TV Coverage

Minneapolis, July 19.

There's plenty of grief currently for the Minneapolis Aquatennial, local 13-year old annual summer mardi gras, because its dates, July 18-27, conflict with those of the Democratic National Convention which, of course, is drawing no little newspaper and other attention away from it.

Also, the Aquatennial is getting less television and radio coverage than otherwise or usual for the reason that the stations here can't

reason that the stations here can't very well slight the present Chicago shindig by giving it a smaller amount of time than that devoted to the Republican donnybrook, even though they might like to do so, which is questionable.

When they belatedly learned their summer festival would be concurrent with the political convention, the directors wanted to change dates. Previous commitments, however, made that impractical, and they had to go ahead and buck the tough opposition.

Over the 13 years, the Aquaten-

and buck the tough opposition.
Over the 13 years, the Aquatennial has found its parades to be the most popular and profitable fe-ture and currently is again featuring two of them with costly and elaborate floats provided by local and outside business concerns. There are a daytime affair and an evening illuminated pageant, as usual, with a \$1.80 reserved seats scale for those who wish to watch them from the city's 15,000-seat stadium.

scale for those who wash to watch them from the city's 15,000-seat stadium.

Other events on tap for the thousands of transients attracted here by the festival and homefolks include the "Aqua Follies," locally produced stage-water show, running from July 16 through the 27th and scaled at \$3.50 top; radio station WCCO's show in the 10,000-seat Municipal Auditorium, headlined by Edgar Bergen and scaled at \$6 top, but which also goes out over the air; a "Queen of the Lakes" coronation and ball in the Auditorium, likewise with a \$6 top scale, and an "Aqua Star Night" having a \$1.80 top.

All radio and TV stations are giving the Aquatennial the usual amount of gratuitous ether publicity and, in spite of the Democratic convention, they aren't neglecting it. As hitherto, radio station WCCO (CBS) and WTCN-TV have been dishing out the most coverage. In addition to the aforementioned Auditorium radio show which it has been staging the past five years, WCCO covered the daytime parade with a float by float, etc., ether wave description. This parade, which took place last Saturday, before the big Chicago doings' start, also was televised for a third successive year by WTCN. Most of KSTP's coverage consisted of newsreel pickups for its TV.

Crosley's Merchandising Deal With Drug Chain

Deal With Drug Chain

Cincinnati, July 22,

Moving the "chain lightning"
operation into the realm of drugstore products, Crosley Broadcasting's WLW and WLW-T has
signed a year-long merchandising
deal with the Gallaher Drug chain.
Under the deal, 34 drug stores will
plug products advertised on the
two stations via counter and window displays, while Gallaher's will
use a series of spots on WLW and
WLW-T to advertise its own merchandise, as well as national
brands.

brands,
Gallaher's pact follows closely
one set by Crosley with Albers
Super Markets, under which the
Crosley stations receive "shopper
stopper" displays weekly in each
of the chain's 65 stores and the
chain uses a series of daily spots to
plug its products.

KFEL-TV Preems in Teleblind Denver as 1st Post-Thaw Station

NELSON, KAMERER TO NBC'S HYPOED SPORTS

NBC'S HYPULD SPUKIS
In a major expansion of its
sports department, NBC yesterday
(Tues.) named Lindsay Nelson as
assistant sports director under Tom
Gallery, and David N. Kamerer as
coordinator for its National Collegiate Athletic Ass'n TV football
coverage. New appointments are
designed to up the sports phase of
the network to an equal status with
the news and special events department.
Nelson was formerly football director of the Liberty Broadcasting
System. Kamerer was director of
sports program development for
McCann-Erickson.

Cleve. WTAM Nabs **Browns Pro Grid**

Augmenting its new policy of "community station," WTAM has signed to broadcast the entire 16-game schedule of the Cleveland Browns professional football

games.

The announcement, made by Hamilton Shea, NBC general manager here, marked the first time in 20 years that WTAM returned to a play-by-play account of a professional athletic team, and it marked the first time in two years that WERE's monoply had been broken in the broadcasting of football, baseball and hockey. WERE had the Browns broadcast for the past two years.

The football games will be spon-

two years.

The football games will be sponsored by Brewing Corp. of America, makers of Carling's ale and beer, and will be carried by WTAM over a four-state network of radio stations in Ohlo, Pennsylvania, West Virginia and Kentucky. As yet, no announcement has been made as to who will broadcast the games. Bob Neal, who did the mike work for the Browns in the past, has been ruled out since he does the baseball broadcasts for Pfeiffer Beer.

Along with the football games.

Pfeiffer Beer.

Along with the football games, WTAM announced Paul Brown, coach and general manager of the Browns, will appear in a weekly 15-minutes sports program on 6:30 p.m. Thursday evenings, and he will appear, too, on a Tuesday evening sport show featuring members of the Browns' team.

Agency is Lang-Fisher and Stashower.

Yale Divinity School's TV Religioso Training

New Haven, July 22. Yale Divinity School, which has Yale Divinity School, which has pioneered in religious communications training for several years, will offer an experimental course in religious television next fall for the first time. New course was described as a natural extension of the school's religious radio curriculum, which has been given for six years.

Proposed course will be conducted in cooperation with WNHC.

Proposed course will be conducted in cooperation with WNHC-TV here according to the Rev Liston Pope, dean of the school. It will be supervised by the Rev. Everett C. Parker, lecturer in religious radio and television. David Harris, WNHC-TV production chief, will assist the Rev. Parker. Course will be composed of lectures and seminar discussions, as well as actual laboratory-type work in WNHC-TV. Students will take no part in regular programs emanating from the station, Rev. Parker said, but will do practice work in the studios.

San Antonio—The San Antonio Chamber of Commerce has made its debut with a half-hour telecast to be presented each Friday night to KEYL. Titled the "San Antonio Story" show will feature lesser known musical talent in the city and give interesting pointers on the city by chamber officials. Jim Smith is producer.

Denver, July 22.

On Monday (21) Denver became the first teleblind city to get its television following the long freeze when KFEL-TV claimed the honor of being the first station to go on the air in the U. S. after the long thaw. KFEL-TV went on the air officially with the opening of the Democratic convention, using coverage of NBC; becoming their temporary affiliate here. The station will use NBC shows all week. Starting at the end of the convention KFEL-TV will originate dramatic and other shows in their Denver studios, now ready for operation. KFEL-TW will originate dramatic and other shows in their Denver studios, now ready for operation. KFEL-TW and for Saturday and Sunday went on an experimental basis. The present broadcasts are being sent from a temporary transmitter on Lookout Mountain, where most of the Denver stations will build. Such a move will simplify greatly the installation of antennas in homes.

KVOD, which has, been given channel 9 without opposition, will ask the FCC for a temporary permit, such as was given KFEL. KVOD officials said they would be on the air within two weeks after it is given, and they will broadcast from a temporary transmitter alongside KFEL-TV. Both transmitters will be improved rapidly, and both should be in maximum operation by January, 1953.

Empire Coll, given channel 26 (UHF) without opposition, have not indicated how soon they ex- (Continued on page 37)

(Continued on page 37)

Young Tokyo's TV Has Tailor-Made Talent---Nip Wrestlers, Natch

Nip Wrestlers, Natch

Chicago, Jury 22.

Like it was during television's infancy in this country, wrestling likely will be the strongest programming fare in Japan during the first stages of that nation's just-sprouting TV industry. That's the prediction of Tokuji Hayakawa, leading Japanese set manufacturer now enroute back to his homeland after negotiating a patent licensing pact with RCA.

Industrialist sees Jap video following the American pattern with the first seven and 12 inch sets being used in bars and other public places with sports, particularly wrestling, being the most popular shows. Although there are only some 200 sets in use now during this experimental stage, Hayakawa hopes that his firm and the other two set producers who have also tied up with RCA will be able to turn out 100,000 sets for the pub and high income market within the next year or two.

and high income market within the next year or two.

Hayakawa's plant will soon be tooled up to turn out 600 sets a month but eventually will be equipped to produce nearly that many units daily, once the market expands. The sets, which feature the U. S. 525-line tube, will cost about \$450 American but the price, once any degree of mass production is attained, should drop to \$300.

Hayakawa, prez of the Handicapped Employment Assn. of Japan, stopped off in Chicago in search of equipment that can be used by disabled war vets in his Osaka plant.

Shurick Upped in CBS TV Sales Department

Edward P. Shurick, formerly an account exec with the CBS-TV sales department, has been named to the newly-created post of manager of sales development, in which he reports directly to sales veepee Fred M. Thrower. In his new job. Shurick also takes over as head of TV research, succeeding Lorin P. Myers, who has resigned to join the Free & Peters station rep outfit as manager of TV sales promotion.

DEMS BLEED TV DOLLARS, TOO

Look Sharp—Be Sharp

Chicago, July 22.
"YOU WILL BE ON TELEVISION! Television will be watching

"YOU WILL BE ON TELEVISION! Television will be watching YOU!":
That's the way the Democratic National Committee has laid it on the line in print to its convention delegates and alternates, urging them to be in their seats so as to create a good impression for the millions watching video screens around the country.

The printed memorandum, which has been sent to the delegates and alternates, also appears on a full page of the big; slick paper official convention program. It says further:

"140,000,000 eyes will watch our convention; 70,000,000 people will watch us nominate the next President and Vice President of the United States.

"Eight television cameras will be covering every inch of Convention Hall, inside and outside. They can cover every person in the hall. They'll pick up everything of interest and everything out of the ordinary.

"Even if you're in a crowd, the eye of Television can project a closeup picture of YOU to those 70,000,000 people watching. You probably won't even know the camera is on YOU!

"Empty seats will give a very bad impression. Television starts covering Convention Hall 30 minutes before each session. BE ON TIME for each session."

Demo Convention's Global Impact, With World-Wide Radio Coverage

Chicago, July 22.
The radio stations of almost the entire world have been getting and servicing their listeners with substantial coverage of the two big American political conventions.
In addition, such special services as the State Department's "Volce of America," have also been feeding convention news to the world, with special attention to the Iron Curtain nations.
"Volce" has been working the conventions in Chicago with a staff of 17 under the direction of Hank Miller.

Miller.

They have been putting out the live English language commentary of Raymond Gram Swing to many nations where listeners might understand English. In addition, complete coverage is being wired to the New York headquarters of "Voice." Material is cut to size and then translated to the 46 languages in which the State Department broadcasts are given to the world's air waves.

air waves.

One special gimmick has been bringing to Chicago two or three foreign language commentators for "Voice" to do special spots from here. The service is taking the audio from the TV net coverage, making a number of interviews and also doing special chores suggested from time to time by the New York headcuarters.

from time to time by the New York headquarters.

CBC-BBC in Tie-In
Canadian Broadcasting Corp. and BBC have been operating together in Chicago. CBC is covering for both Canada's French and English speaking populations. Under the direction of Norman De Poe, the Canadian web gets one French coast-to-coast commentary and re-

(Continued on page 36)

CBS Radio 'Digest' Capra Formula

Chicago, July 22.

Chicago, July 22.

CBS Radio, striving for imaginative programming in connection with the Democratic Convention, has introduced a stunt bearing similarity to the old-line Frank Capra flickers. Film oldsters remember the Capra trick of taking a young and typical lawmaker, a la "Mr. Smith Goes to Washington," "Mr. Deeds Goes to Town," "Meet John Doe," etc., and demonstrating the swirl in and around him of national and state-level politics, clean and corrupt.

and corrupt.

The CBS "Convention Digest"
Wells The CBS "Convention Digest" operation, supervised by Wells Church, director of News Events, settled on a similar plot line this week, with accompanying kudos in and around Chicago and from top-level CBS execs.
"Digest" aproached the Kansas State Chairman and asked him to select the "most typical" of his delegation, an uncommitted, family-man delegate. Kansas was "Continued on page 36)

(Continued on page 36)

WOV's 20% Hike for '52 WOV, the New York bilingual indie, has set its sights on a 20% billings hike for 1952, with a practically SRO status prevailing for the first six months of the year. This would give the Italian-American language station its biggest gross to date.

Italian sponsor billings represent about 70% of the station's biz.

It's 'No Truce' In **WBKB-CBS Snag On Politico Cutins**

Chicago, July 22.

A week of conferences between CBS-TV and WBKB, the web's Chi affiliate, failed to produce a truce on the inter-mural bickering over the way the indie is handling the web's convention feed. Unable to work out a straight "pay as you go" deal with CBS for the Westinghouse-backed coverage of this week's Democratic convention, WBKB is cutting away from the network telecasts at its own discretion to insert local biz.

It was the indie's attempt to

It was the indie's attempt to squeeze in as much hometown revenue as possible during the 65-hour CBS Republican show, with the resultant embarrassment to the web toppers in town viewing the telecast on WBKB's Channel 4, that set off the "there'll be some changes" huddles during the between-convention interval.

John Mitchell WBKB general

John Mitchell, WBKB general manager, agreed to axe the local blurbs if CBS would guarantee the (Continued on page 36)

NBC Plans 1st Traveling Remote Pickup of Demo Winner's Acceptance Trip

Minner's Acceptance 1rip
Chicago, July 22.
Millions of television viewers across the country may get a chance for the first time to watch the Democratic Presidential nominee on the complete route from his hotel to Convention Hall, as he rides through the streets of Chi to make his acceptance speech. Stunt could be accomplished through use of NBC-TV's new superpowered mobile unit, which for the first time makes possible a traveling remote pickup.

TV web's news and special

TV web's news and special events chief Bill McAndrew has sent a map for the proposed route of the nominee's motorcade to Ken Fry, the Demos' radio TV chief. Stunt would probably mean less

(Continued on page 37)

AHEAD' SLOGAN

Chicago, July 22.

TV slogan for this Democratic Convention seems to be, "damn the expense and full coverage ahead."

expense and full coverage ahead."
The expense continues staggering and may get worse. Networks have been bleeding dollars through every pore during these conventions. They were nicked a little deeper when the Demmies decided to start night sessions at 8 p.m., instead of 8:30. This meant additional preemptions and loss of profitable revenue-producing programs during that choice half-hour.

hour.

Because of the unusually large number of candidates, webs are worried about a possible deadlock which could send the nominating hassle-into extra days, for extra preemptions and extra red ink.

Nevertheless the orders from the brass section in New York continues—provide full saturation coverage, no matter what the nick. Video industry is rolling mak-

Video industry is rolling, making an unprecedentedly deep impression on the American public and on the political scene. The industry toppers mean to sit pat and play their cards to the hilt.

The story is being told via the audience—or lack thereof—attending the convention sessions.

ing the convention sessions.

It was told on that last evening of the Republican Convention when, with Gen. Dwight D. Eisenhower—the presidential nominee—scheduled to speak, they couldn't even get the delegates to the convention hall to fill their seats nor enough ticket-holding guests out to make the galleries look reasonably full for the nominee and the TV cameras.

Gotta Dress the House

The reason was—the delegates and guests were in their hotel rooms watching the proceedings on video.

on video.

That was the evening Convention
Chairman Joe Martin paid TV the
ultimate tribute when he ordered
the guards to open the doors of the
International Amphitheatre and
"let the people in."
He couldn't think of any other
way to dress the house for the millions who'd be watching over television.

vision.

Democrats have picked up the headache of a partially-filled audi-(Continued on page 36)

'FULL COVERAGE TV Provides 'Unit Booking' For Five-Star Demo Political Package

I Like KITE'

San Antonio, July 22.
Every Yellow Cab in the city carried a "I LIKE KITE" poster the morning after Gen. Dwight D. Eisenhower was nominated at the Republic Convention. Most motorists and pedestrians got a "double take" at first glance, due to the similarity of the copy with the General's campaign clogan.
KITE's news department had already polled the public opinion less than one hour after General Ike's nomination, and found that most San Antonians thought that he would be elected in November.

TV Makeup Men **Unsung Heroes Of** Chi's Conventions

Among the unsung beroes this year's conventions must this year's conventions must be numbered the makeup men for the three video webs. Alternately harassed by eager politicos who beat a well worn path to their studios to make certain they put their best faces forward on TV, and the reluctant-ones who resisted the improvements of art on nature, the makeup men were perhaps the busiest behind-the-scenes workers of the Chicago story.

busiest behind-the-scenes workers of the Chicago story.

Things are different than in 1948. Four years ago, experts were imported-from Hollywood to glam-orize the political actors, yet some of the results were on the bizarre

side.

This time, the results have been a decided improvement. Majority of the speakers facing the convention video cameras have been touched up by experts with a lot more practical experience with the peculiarities of TV. And, as in other cases, those who have resisted the makeup have shown on the receiver screens with deep shadows and what appeared to be three-day beards.

Most speakers have learned to take their makeup seriously in both the Republican and Demo
(Continued on page 36)

(Continued on page 36)

Chi Convention Chatter

Chicago, July 22.

Chicago, July 22.

Network brass well represented here, though far from en masse, and in slightly smaller ratio than at GOP powwow . . . NBC biggie Niles Trammell, on hand to watch the Republicans slug it out, is sitting this one out in Florida . . . NBC prexy Joseph McConnell back on the scene, and v. p. William Brooks stayed on between conventions to guard web's public relations interests . . CBS boss Frank Stanton did a repeat of his GOP first day look-see, while Jack Van Volkenburg and Adrian Murphy, web's TV and radio prexies, both here . . . Earl Gammons, CBS veep from Washington, is again on hand to make friends and influence people until the final gavel . . . ABC topper Robert Kintner again came early and plans to 'stay late . . Mutual's executive v. p. Wil-

ABC topper Robert Kintner again came early and plans to stay late ... Mutual's executive v. p. William Fineshriber, Jr., another convention repeater ... Armed Forces Radio Service has passed the word that it is taking material for its overseas distribution from all the nets on an equal basis ... CBS prexy Frank Stanton has some sort of record as this year's number one armchair conventioneer, with two radio and two TV receivers in home and office plus remote control for operation, for around-the-clock looking and listening ... Mutual newscaster Everett Hollis,

who was dragged 30 feet along the convention floor while covering the GOP doings with his walkie talkie, now has Eugene Philips, WGN-Mutual staffer, who has a way with the local gendarmerie, as body-guard . . ABC has developed a rotating system, working its stable of 40 commentators, in a series of three platoons, in order to give everyone a crack at the bigtime . . Show biz, this week, is concentrated in the Harriman camp, with playwright Sam Spewak in early to give his all for the New Yorker, and Robert Sherwood due at mid-week to beat the Harriman drums . . Tallulah Bankhead, another Harriman supporter, doing her rooting via long distance telephone . . Ethel Merman here to watch from the sidelines, and attorney Bartley Crum taking time out from the domestic problems of Rida Hayworth to work on the political ones of candidate Sen. Richard Russell . . Sen. Edwin Johnson (D. Col.) chairman of Senate Interstate Commerce Committee, very much on the scene as manager for the Russell campaign . . . FCC Commissioner Frieda Hennock, actress-turned-Treasurer of the U. S. Georgia Neese Clark, Mrs. Perle "Call Me Madam" Mesta and Mrs. FDR all attending in the flesh, as well as on cardwho was dragged 30 feet along the

(Continued on page 36)

Chicago, July 22.
Never before have so many watched so many supposedly competing politicians wrangle so peaceably as they did last weekend durable and the second s

watched so many supposedly competing politicians wrangle so peaceably as they did last weekend during the Democrats' pre-convention' "crumpled shirtcollar derby" conducted on television.

From NBC-TV's "We the People" Friday night (18) to ABC-TV's "Politics on Trial" last night (Mon.) the five current headliners on the Demo's presidential nominee bill racked up as a unit a total of four hours of TV airtime. The bicycling' politicians making up the video "package" included Senators Russell, Kerr and Kefauver; Vice President Alben Barkley, and W. Averell Harriman.

Besides the aforementioned video shows, the "have delegates and will travel" hopefuls appeared on Edward R. Murrow's Sunday CBS-TV convention roundup; "Meet the Press" and "American Forum of the Air" same day on NBC-TV. Also on Sunday, WBKB, the CBS tele affiliate here, pulled something of a scoop on the network with its own "Convention Closeups" which corraled all the candidates except Russell with an hour show that ended just 30 minutes before Murrow's program. All the candidates except Russell with an hour show that ended just 30 minutes before Murrow's program. All the candidates except Kefauver got back to their Conrad Hilton headquarters for the CBS pickup, thus avoiding another hassle between the network and its Chi outlet. Mutual, incidentally, taped the WBKB show for later airing.

Surprisingly, the unit bookings of the five Dem frontrunners on the six shows—something unique in the history of U. S. politics—failed to produce the sparks the q.&a. programs generally do with their regular formats. The plattudinous replies from the polls with their "We're all in the same club" routines had almost a rehearsed ring by the time the troupe was disbanded last night for the business at hand out at the International Amphitheatre.

Illinois' Gov. Adlat Stevenson, the convention's big question mark (Continued on page 39)

(Continued on page 39)

Dems Jump Gun On Video Time

jumped the gun on its Republican Party opposition this week by being the first to sign for network television time in the period between the conventions and the Presidential election in November.

tween the conventions and the Presidential election in November. Demos signed for the Tuesday night at 10:30 period on CBS-TV, which has been programmed on a local basis this summer.

With both NBC and CBS nearly sold out for the fall season, the Demos reportedly were anxious to buy time fast, so as to get the choice periods. Simmons Mattress, for example, takes over that Tuesday night period in September on an alternate week basis, so that the Demos could buy it for a span of only five weeks. Even though the election comes off Nov. 4, prior to the time when a number of shows are slated to return after their hiatus, the webs nonetheless have done well commercially this summer so that available time even now is at a premium.

Demo business was placed through the Joseph Katz agency. GOP, whose radio-TV business has been handled until now by Young & Rubicam, is expected to spread its billings out among several agencies, including Y&R.

Mutual Ups Marts

Mutual Ups Marts
Carroll H. Marts, Mutual's midwest division sales chief, has been upped to the post of manager of midwest operations,
Virgil Reiter, Mutual account exec for the midwest, was named to succeed Marts in the division sales chief's job.

ALL NIGHT SHOW

With Fred Rebbins, emoce; others
Exec preducer; Harvey Marlowe
Freducer; Harvey Marlowe
190 Mins; Mon.-thru-Fri., 12 midnight's 5 a.m.; Sst., 11:30 y.m.
to 6 a.m.
Participating
WOR-TV, N. Y.

WOR-TV has taken a tremendous
stride forward both for itself and

Participating
WOR-TV, N. Y.
WOR-TV has taken a tremendous stride forward both for itself and the rest of the industry with the inception of the first live all-night video show last Saturday night (19). As was to be expected on the preemand with such a flexible format, the opener had its quota of miscues, camera fluffs, etc., all of which should be ironed out with-out too much difficulty. More important, though, is that if the show pays off (and WDTV, Pitts-burgh, has been operating in the black with an all-night film show for several months), other stations around the country can be expected to adopt the format.

It was evident from the preem that emoee Fred Robbins and the production crew had only a vague notion of exactly where they were going. Program ran the gamut from guest interviews through audience participation contests via telephone to the screening of Snader Telescriptions, the three-minute musical shorts used by other TV outlets for video discovery programs. Some of the show came off well, but there were also long pauses when nothing of interest was transpiring on the screen. Very fact that WOR-TV is first to open up in N. Y. with an all-night affair, however, should insure it whatever viewers stay up after midnight.

Robbins, who's been a radio dee-jay, made for an affable and intelligent emcee. He was naturally subject to the hectic aspects of the preem but handled his numerous guests smoothly and managed to keep the show perking through most of the night. Walter T. Shirley, N. Y. commerce commissioner, led off the guest parade with an explanation of what the city is doing to keep TV centered in N. Y., and he was followed by a long string of show biz personalities. Robbins made a big thing of playing up to Morgan, the beagle hound owned by Mr. and Mrs. Dick Gordon (Kyle MacDonnell), which was okay for the preem but nightly.

Show biz guests naturally plugged their latest films, recordings etc. which was a grood was

Show biz guests naturally plugged their latest films, recordings, etc., which was a good way to whet the public appetite. After talking up a new disk, though, it might be a good thing for Robbins to play the record, so that viewers could hear for themselves what all the fuss is about. Program resembled a telethon somewhat because of the many guests participating but, unlike the charity-pitched shows, the guests were not permitted on this one to do more than talk.

Show emanates from WOPP my

mitted on this one to do more than talk.

Show emanates from WOR's TV Centre, with Robbins working against' an attractive setting of the Manhattan skyline after dark. On the initialer, he had difficulty with the mike pickups as he walked from one part of the room to another. switchers were apparently dozing on the job, since the show started off with a Telescription cued in by mistake over the opening credits and there were also several stagewaits as Robbins announced a film and then had to sit by until it came on the screen. These are things which can be corrected with no trouble.

Show is being sold on a participating basis, with Val Worth, a mail order house, the only one in so far. Outfit has bought two spots weekly.

Stal.

PAINEVILLE TROTTING RACES
With Tom Manning, Chuck Bang,
Jay Scott
Producer: George Cyr
30 Mins; Mon. & Wed., 10:30 p.m.
PHLSENER BREWING CO.
WNBK, Cleveland
(Stern & Warren)
The colorful trotting races 'always lend towards television appeal. Given proper description, good camera work and satisfactory color background, the stanza can make for top evening appeal. In the half-hour, twice-a-week pickup WNBK scores with a healthy general overtone of quality viewing. Tom Manning whose background in sports is as extensive as the field itself, does the emcee pitch, interviews guests, and provides the color background. Chuck Bang handles the race itself while Jay Scott is track man. The three voices complement each other for smooth listensing: Manning the on-the-minute voice to tie it all together; Bang for crisp race description; Scott for the story around the race.
Camera-work keeps the viewing on top the event although absence of a zoomar is felt on long shots.
Commercials are easy to take.

STORY FOR AMERICANS With Cameron Andrews, Gene ith Cameron Andrews, (Lee reducer: Robert Herridge

Producer: Robert Herrings
Director: Frank Harms
30 Mins., Sin., 3:30 p.m.
WCBS-TV, from New York
WCBS-TV, CBS' New York flag-

ship, takes a slice of Americana each week and works it into a halfhour stanza that blends educa-tional as well as entertainment It's an unpretentious efvalues, its an inpresentious refort which could pick up plenty of young viewers if it eased up on its pedagogic manner. As it stands now "Story for Americans" is a visual history lesson which'll have trouble attracting youngsters

have trouble attracting youngsters who've got that "no school 'til September" attitude.

It's a simply styled series using a storyteller (Cameron Andrews) as the peg for the Americana lecture. The storyteller relates his assorted tales to a wide-eyed younghter (Gene Lee) in a casual, off-handed manner that demands attention. His spile is interrupted eccasionally with an interspersion of film clips to point up the yarn. It's an okay format but it keeps the show in low gear throughout the 30 minutes.

On show caught Sunday (20) program was devoted to the frontiersman in Ohio River Valley Basin and the importance of the Mississippi River to their livelihood. Andrews began session reading portions of Make Twain's auto-

Basin and the importance of the Mississippi River to their livelihood. Andrews began session reading portions of Mark Twain's autobiography and continued with a narration of how the Ohio River people lived. Film clips which showed them building their flatboats and cruising down the Mississippi to New Orleans to sell their produce were introduced toward the end of the session and lent an eye-appealing note to the narration.

Andrews handled his long assignment in commendable style while Lee had nothing more to do than look attentive. The technical work was uniformly good. Series is alred regularly at 3 p.m. but a special Democratic convention pickup last Sunday caused the half-hour pushback.

Gros.

ALL AROUND THE TOWN
With Mike and Buff (Gobb) Wallace, there, others
Producer-director: Wai Purdy
30 Mins.; Thurs., 9 p.m.
Sustaining
CBS-TV, from N, Y.
Mike and Buff (Cobb) Wallace, husband-and-wife team whose "All Around the Town" show has done yeoman duty for CBS-TV in filling program voids, returned for another short run Thursday night (17) to take over the period which Lucky-Strike gets this fall. Show, originating from backstage at the 46th Street Theatre, N. Y., where "Guys and Dolls" is now clicking past its "Jobth performance, was one of the best they've done and made for a highly pleasurable half-hour's viewing.

Format of the show usually has the team describing points of interest around N. Y. via remote pickups. This time, while scenes of the backstage of a legit house during an actual performance were interesting, it was the stress put on interviewing the "Guys" cast which paid off. All the principals with the exception of Vivian Blaine appeared on camera, and Wallace and his wife also had short spiels with te-producer Ernest Martin and his stage manager. Emces displayed socko interviewing techniques combined with pleasant personalities, which helped project both them and their guests for top impact.

Most of the interviewing was done in a room underneath the stage, with the cameras prcking up a poker game participated in during their offstage leisure by some of the cast and writer Abe Burrows. Leads Robert Alda, Isabel Bigley and Sam Levene also faced the lenses underneath the stage, with the cameras frecking up a poker game participated in during their offstage leisure by some of the cast and writer Abe Burrows. Leads Robert Alda, Isabel Bigley and Sam Levene also faced the lenses underneath the cameras precking up a poker game participated in during their offstage leisure by some of the cast and writer Abe Burrows. Leads Robert Alda, Isabel Bigley and Sam Levene also faced the lenses underneath the camera from the cast and writer Abe Burrows. Leads Robert Alda, Isabel Bigley and Sam Levene also

I into the backstage life of a major is Broadway hit.

No shots of the actual on-stage performance were furnished, presumably because of Equity rulings prohibiting it.

Stal.

ST. PAUL OPEN
With Wally Mundt, George
Svendsen
Producet-director: Reger Gardner
15 Mins; Sun, (13), 3 pm.
SCHMIDT BREWING CO.

15 Mina; Sun. (13), 3 p.m.
SCHMIDT BREWING CO.
WTCN, Minneapells

During the St. Paul, "Open," an annual Twin Cities event and always one of the year's most important golf tournaments, enlisting the nation's best players' participation and distributing \$15,000 in cash prizes, WTCN-TV served up a total of six hours of play spread over the last two days in 15-minute or longer packages. In so doing, it must have won many friends among golf enthusiasts, of whom there are a legion hereabouts, because interest in the tournament, fanned by heavy newspaper coverage, ran high: It also undoubtedly did a lot of good for the show's sponsor, a St. Paul brewery, which ran in plenty of commercials.

The tournament's last 15 minters on the air Sunday revealed.

the snows sponsor, a St. Paul brewery, which ran in plenty of commercials.

The tournament's last 15 minutes, on the air Sunday, revealed some topdrawer camerawork and narration, the latter by Wally Mundt, a leading Twin Cities golf pro, and George Svendsen, one of WTCN's ace sportscasters. While the eventual winner, Dr. Cary Middlecoff, who started the last day three strokes in front of the field, had the victory cinched when WTCN went on the air for the finishing stage, thus faking off some of the concluding telecast's cream, there were still second and third places at stake. And with such sterling golfers as Sammy Sneed and Henry Ransom fighting to determine who would cop the runnerup place and land \$1,800 instead of \$1,400, and their contest not to be decided until the final hole and with \$400 hanging on a single put, suspense wasn't lacking for the 10,186 fans, in attendance and the many thousands watching on TV.

Mundt and Svendsen's descriptions and explanations of the play and shots left nothing to be desired. Camera closeups of some excellent putting and of players and spectators particularly stood out. Analyzing "what might happen," the narrators whipped up additional excitement.

The fact that the winner, Dr. Middlecoff, a dentist whose vic-

ditional excitement.

The fact that the winner, Dr. Middlecoff, a dentist whose victory earned him \$2,400, was playing the course for the first time and finished five strokes in front of the field, shooting a record-ting 266 for the 72-hole route, made for greater word-of-mouth. Rees.

RACEWAY HOUR
With Jerry Coyle, Howard de
Freitas, Roy Shudt, Others
60 Mins.; Thurs., 8.30 p.m.
SARATOGA VICHY
WRGB, Schenectady
Leisurely paced Saratoga Raceway origination probably holds
strong appeal for lovers of the troting sport, but less pull for the
average scanner. Rough production, faulty timing and uneven camera work hobbled the smooth flow
of the hour viewed, although it began moving surer in the second
half. The almost complete dependence placed on track personnel—conceding they are experts—
might come under the head of
questionable policy and showmanship.
Jerry Coyle, WRGB staffer, who
possibly was essaying unannounced
pinch hitting, had little to say untit the final 15 minutes. Howard de
Freitas, Raceway publicity director,
did virtually all the commentary

till the final Is minutes. Howard de Freitas, Raceway publicity director, did virtually all the commentary and recapping, plus an interview with an area stable owner-doctor and wife. De Freitas likewise chatted-most of the time off cameras—with Bowman Brown, editor of The Harness Horse, before the feature \$10,000 Arden Trot, won by the crack Del Pronto. Roy Shudt, who calls the races on the public the crack Del Pronto. Roy Shudt, who calls the races on the public address system, doubled as interviewer of the winner's owner and latter's wife. Shudt, handled a multiplicity of assignments, had started another exchange, interrupted by a studio return for a commercial. It was resumed later by de Freitas.

commercial. It was resumed later by de Freitas. Videocast did achieve the unusual in covering four races, two of them features. To make this possible, WRGB slightly spilled over into the following network show. Camera shots, of horses racing and scoring, were clearer than some noted last year, but the idea of continuing them during warmups, while an interviewee spoke—unseen—appeared odd. Greater alertness and imagination could be expected.

Kansas City—Buddy Black, KCKN disk jockey and m.c., is on leave of absence to take over the Bill Gordon show at WHK, Cleveland, while Gordon vacations this week (21-28). Black was in Cleveland a few weeks ago working the show, and current deal is a follow-up.

LITTLE LEAGUE BASEBALL.
With Jack Brickheuse, Ernie Simon
Producer: Dep Cook
Director: Diek Lienendahl
90 Mins.; Wed., 7 p.m.
SWIFT & CO.
WGN-TV, Ohicage
(Needham, Louis & Brorby, J. W.
Thompson)
Sportsogster Yock Brickhouse and

Thompson)

Sportscaster Jack Brickhouse and the WGN-TV camera crews have been prepping for this said lot baseball assignment by covering the antics of Chi's major league diamond entries for going onto four years. The indie had added to its sports lineup which includes the exclusive telecasts of the Cubs and White Sox, this Wednesday night pickup of Little League games, featuring players 12 years of age and younger.

And it makes for a fine video sports feature. Contest between the indiget teams unfurled on the preem (16) had all the factors for a good show. There were chuckles and even a touch of drama as the pint-sized baseball hopefuls went about their chores with a seriousness that might have put the major leaguer guests in the stands to shame. Besides, it was a well-yelayed game by Windy City base-ball standards.

Brickhouse, doing the play-pipley, and Ernie Simon, along for

played game by what, one play-by-ball standards.

Brickhouse, doing the play-by-play, and Ernie Simon, along for the color gab and the post-game interviews with the kids, make a topgrade team for a task like this. Wisely, neither played the moppet game just for the laughs and stressed the benefits the juves de-rive from the organized activity.

Lensing was done by two cameras, which, though cutting down on the overall flexibility, was generally up to the station's high remote standards.

Swift's plugs were given a good, intimate live sell by Brickhouse between innings.

Dave.

JIMMY WAKELY SHOW
With Joan Lorry, Don Weston, Noel
Boggs, others
Director: Bob Quinlan
30 Mins: Tues. 8:30 p.m.
COLEMAN HEATING
KNXT, Hollywood
Jimmy Wakely is back on television with a half-hour western variety format, and it develops as a pleasing, unpretentious summer offering grooved for the westernmusic minded.

The cowboy crooner, a graduate of Monogram via Capitol Records, pleases with his personable manner and pleasant delivery, but he's slickest dishing out the tunes, is particularly good on "Slippin' Around," which he disclicked with Margaret Whiting for Capitol to a bonanza of 1,800,000 platters sold.

Ken Murray as guest gave a terrific hypo to the opener, with a brisk, fresh monolog, then gifted Wakely with Cap's gold record for "Slippin."
Some fair support is provided by femme thrush Joan Lorry, steel

Wakely with Cap a gold record for "Slippin'."

Some fair support is provided by femme thrush Joan Lorry, steel guitarist Noel Boggs and the back-stoppers. Show lacks production, only number with any being the finale, in which Wakely, Miss Lorry and Don Weston joined to sock over "Tumblin' Tumbleweed."

Direction by Don Quinlan is fair. Pitches by Gary Goodwin on behalf of Coleman's heating equipment are overlong and tiresome.

Daku.

ARE YOU POSITIVE?
With Frank Conniff, Jimmy Cannon, Frank Frisch, Lefty Gomez
Producers: Lester Lewis, Al Law-

with Frank Conniff, Jimmy Cannon, Frank Frisch, Lefty Gomez Producers: Lester Lewis, Al Lawrence
Director: Warren Jacober
30 Mins, Sun.; 6 p.m.
Sustaining
NBC-TV, from N. Y.

During this summer period, panel shows have become more frequent than any other type program. Virtually every network has a prize assortment, a few good enough fo rate continuation into the fall, most of them likely to be dropped when the tele season becomes more competitive.

"Are You Positive?" has a thin base. Idea is to have a panel of sport experts guess the identity of a personality from a negative or a baby picture flashed on a screen. Home viewer is informed. Those sending in a name are given \$5 and if the panel doesn't guess it, sender is also given a book.

N. Y. Journal American's Frank Conniff emces the show. Jimmy Cannon, of the N. Y. Post, and ex-majorleaguers Frank Frisch and Lefty Gomez comprise the experts. Format gives the panelists some opportunity for expression and Cannon makes a good impact on the homeviewers. On show caught, he seemed to do most of the mental work as well as majority of the ad lib lines.

Canniff is a replacement [April 1] shindig. Stern is set to return 19 shindig. Stern is set to return 19 shindig. Stern is set to return 19 soon as he recovers from an ail-ment. Jose.

Tele Follow-Up Comment

pan becomes a truly artistic form of expression.

Rose Marie, the former moppet star, got over nicely with one of her vaude and cafe staples, "Butcher Boy," which gave her sufficient chance to show her comedy skill. Jimmy Dodd, accompanying himself on the guitar, is a personable hillbilly and registered strongly. Hoctor & Byrd dressed up the proceedings with well routined dancing.

Jose.

Ed Sullivan's "Toast of the Town" on CBS-TV Sunday (20) of fered an average 60-minute divertissement in which the highspots overshadowed the Iulls. Overall production was slick and emcee Sullivan knit the acts together in his usual manner.

Big winners this stanza were Metropolitan Opera star Rise Stevens and yockstar Jack Carter. Miss Stevens got the show off to a clicko start with a stirring rendition of an aria from "Carmen." Her rendition packed plenty of zest and s.a. adding up to exciting listening and viewing. Staging and camerawork here were out of the top drawer. Miss Stevens was brought back for an encore in midshow and she scored again with a romantic rendition of "One Night of Love."

of Love." Carter, who replaced the vacationing Phil Silvers in "Top Banana" Monday (21), again demonstrated his sock patter technique. He's a hardworking comedian and although his turn ran a bit too long, there was no let-up dian and although his turn ran a g bit too long, there was no let-up and each bit was driven home for top impact. Material, for the most part, was bright and breezy and the rundown of his recent Euro-

Walter O'Keefe on his bow on the "All Star Summer Revue" indicates that he can do an affable job on stanza. O'Keefe is an old hand at this emcee business. He's had considerable experience as money dispenser on "Double or Nothing" and prior to that he had a long string of radio credits.

O'Keefe works smoothly and creates an easy and unhurried air. This type affability was epitomized in a "Still Alarm" type sketch in which the dialog was virtually monosyllabic. It wasn't too funny, but it was pleasant enough to keep the viewers interested.

O'Keefe was aided by a string of good performers with Buster Keaton doing some excellent pantomime as a billposter. Under Keaton doing some excellent pantomime as a billposter. Under Keaton doing some excellent pantomime as a billposter. Under Keaton doing some excellent pantomime as a billposter. Under Keaton doing some excellent pantomime as a billposter. Under Keaton doing some excellent pantomime as a billposter. Under Keaton doing some excellent pantomime as a billposter. Under Keaton doing some excellent pantomime as a billposter. Under Keaton doing some excellent pantomime as a billposter. Under Keaton doing some excellent pantomime as a billposter. Under Keaton doing some excellent pantomime as a billposter. Under Keaton doing some excellent pantomime as a billposter. Under Keaton doing some excellent pantomime as a billposter. Under Keaton doing some excellent pantomime as a billposter. Under Keaton doing some excellent pantomime as a billposter. Under Keaton doing some excellent pantomime as a billposter. Under Keaton doing some excellent pantomime as a billposter. Under Keaton doing some excellent pantomime as a billposter. Under Keaton doing some samplings of his rope spinning ability. This segment slowed the bust and the bout his father and offer Keaton doing some samplings of his rope spinning ability. This segment slowed the bust alk about his father and offer Keaton doing some samplings of his rope spinning ability. This segment slowed the bust and the bust an

"Meet the Press," the Martha Rountree-Lawrence Spivak production bankrolled by Revere Brass via NBC-TV, bulged into a full hour Sunday night (20) to provide viewers more time to size up five candidates for the Democratic presidential nomination. Each was allotted 10 minutes to express views and answer questions of the fourman press panel.

Session proved well worth the voting public's time, for the personalities, temperaments and political views of the quintet were nicely magnified under the camera's probing lens. Veepee Alben Barkley impressed as a vigorous old gentleman whose quick reactions and friendly manner belied his 74 years.

and friendly manner belied his 74 years.

Sen. Richard B. Russell of Georgia appeared a bit stuffy although he was forthright and direct in replying to press questions. Asked by Spivak on how he felt about FEPC, he said he was opposed to "the jail sentence provision—for it would impinge upon the liberties of others." He also admitted favoring revision of the Taft-Hartley Act.

In contrast to Sen. Estes Kefauver's air of assurance on the famed Kefauver TV investigation heart (Continued on page 39)

(Continued on page 39)

NBC'S 'WHAT NEXT?' ANXIETIES

NBC's Five 0&0 Veepees

Out of the current executive realignment at NBC, which how finds Charles B. Denny no longer functioning as an executive veepee but as, vice-president in charge of all owned-and-operated station activities, has emerged a setup which, if anything, has created even-greater confusion within the organization in resolving the status of the oco-echelon.

NBC now has five (count 'em) veepees operating in the oco-division—three on an overall administrative level and two on a local station basis. The former include Denny, James M. Gaines, who still carries the title of vice-president in charge of owned-and-operated stations, and veepee Carleton D. Smith, who was moved over from station relations into the oco-operation when Harry Bannister joined the organization.

The oco veepees on a local level include Ted Cott, in charge of WNBC-WNBT in New York, and Harry Kopf, boss man of the Chicago operation.

AFRA National Board Approves '1 Big Talent Union' By 2-1 Vote

WGN-TV's Dance Remote

GE Mulls Return

To Grid Roundup

Insistence by General Electric's appliance division that it be the sole bankroller on CBS Radio's Bing Crosby show this fall may pave the way for the GE parent company to return as bankroller of the web's Saturday afternoon "Football Roundup" this season. CBS is currently pitching the three-hour Saturday package to GE and several other sponsors, but is prepared to air the show on a

Formation of the "one big talent union" moved a step nearer adoption this week with the approval by the American Federation of Radio Artists' national board of the merger blueprint set up by a combined group of professors from Cornell and UCLA. AFRA board, polled by mail, voted, 34-17, or 2-1, in favor of the plan.

Next step is for the blueprint to receive approval of the other four eastern talent branches of the Actors and Artistes of America, including American Guild of Musical Artists, Actors Equity and Television Authority. Once that is accomplished, each of the member guilds must then poll its entire membership via a national referendum before final approval of the plan can be obtained.

Blueprint calls for five branches to elect delegates to a convention proportion to the membership in
Blueprint calls for five branches to elect delegates to a convention, in proportion to the membership in good standing. Convention would would then draft the constitution of the One Big Union. Move would require the full backing, however, of all five branches. If one of them backs out, it's expected that AFRA and TVA would go it alone via a two-way merger, a move which the memberships of those two previously endorsed unanimously.

Bridgeport Stations Involved in Rhubarb Over Golf Tourney

Bridgeport, July 22.
WNAB won a major victory last week when it broadcast the 16th annual Shore Line Open golf tournament exclusively from the Mill River Country Club under the sponsorship of the F. and M. Schaefar Province Co.

GE and several other sponsors, but is prepared to air the show on a sustaining basis if no bankroller is tied down by the time the football season starts.

GE has sponsored the show for the last two seasons. When it looked as though the company would pick up the tab for Crosby this year, however, CBS started to scout around for other bankrollers for its football package. Fact that the appliance division will now be the only GE department represented on Crosby, however, presumany's budget is still available for the roundup. sponsorship of the F. and M. Schaefer Brewing Co.

The tournament, biggest one-day
event of its kind in New England,
attracted such nationally known
golfers as Julius Boros, national
open champ; Jimmy Demarest, Vic
Ghezzi, Al Brosch, Claude Harmon
and Tommy Armour.

and Tommy Armour.

WICC, Bridgeport's biggest exhaler, had attempted to broadcast the tournament on an exclusive basis and did get the exclusive nod from the Mill River radio committee, but WNAB wound up doing the show through the efforts of Jack Fleischer, sports columnist for The Bridgeport Herald, who had been airing the tourney for the last four years over WICC.

WICC tried to freeze out Fleischer and have its own sportscaster do the show, but all efforts were stymied.

Fleischer informed the radio

ECONOMY WAVE

By GEORGE ROSEN

By GEORGE ROSEN

Anxieties and tensions continue to mount at NBC, in the wake of last week's executive reshuffle and the certainty that a complete streamlining process is on tap for the imminent future. Just as a complete radio-TV integration was achieved on a top level basis extending from the "Pat" Weaver-Frank White high command through the programming-sales-production facets of the operation, it's known that a similar integration will affect the lower echelon as well, with new duties and assignments scheduled for announcement within the next couple of weeks.

ment within the next couple of weeks.
Virtually resigned to the fact that another and more drastic radio rate cut is pending, NBC prexy Joseph H. McConnell is determined to set the web's economic house in order. There will be some personnel lopoffs as the integration of radio and television becomes more pronounced, particularly in areas where duplication of functions exist, but just how drastic they'll be is still to be resolved.

About 18 months are McConnell. Chicago, July 22.

WGN-TV has scheduled Chicago's first remote pickups of a dance band with a new weekly series starting Aug. 13, in the 9-9:30 p.m. time slot. It's expected that WGN-TV will feed the program to the Dumont network. Shows will originate from the Melody Mill Ballroom. Jimmy Palmer's band kicks off the series, and will be followed by Jan Garber, Ralph Marterie, Billy May and Jimmy Dorsey.

Deal was set by Russell Q. Facchine of General Artists Corp.

be is still to be resolved.

About 18 months ago McConnell was forced to effect a \$1,000,000 budgetary cutback in radio, and although in the process some heads rolled, the network wound up last year on a financially sound basis, A similar trimming appears in the cards for the immediate future.

Last week's succession of moves toward coordination of the radio and TV networks was the most drastic yet, virtually clinching the newly-promulgated "one big network" idea which stands in sharp contrast to the rival CBS' "two-separate-networks" operational pattern.

NBC's Three Groups

Burns & Allen Find Themselves In Middle of Two-Client Time Hassle

Red's Tread

Red's Tread

CBS-TV used another version of its new electronic matting amplifier with socko success during the final General Electric commercial on "Information Please" Sunday night (20). Red Barber, who handles the GE plugs on the show, was made to appear as though he were actually standing inside a giant-sized refrigerator, and floated from one shelf to another as he explained the box's various points.

Device was worked out by

various points.

Device was worked out by the CBS special effects department, utilizing basically a super-imposition process. It had previously been used on GB's Fred Waring show during the regular season. 'As a gag finish, Barber "walked" inside the refrigerator with the comment that, "if anybody is still wondering whether that little light really goes out when you close the door, I can assure you that it does."

Flanagan Raps **AM Yardsticks**

Chicago, July 22.

Tom Flanagan, managing director of the National Assn. of Radio and TV Station Representatives in town to beat the drum for spot radio last week, took the various

radio last week, took the various separate-networks" operational pattern.

NBC's Three Groups

NBC now breaks down into three principal groups: (1) The combined radio-TV networks, under the Weaver-White command; (2) the owned-and-operated station setup, now topped by Charles R. Denny, whose role as executive vice-president has been invalidated; and (3) the staff officers, headed by Joseph Heffernan, which includes the legal, financial and personnel facets of the operation. No changes have been effected in this division, at least thus far.

In the No. 1 area, John K. Herbert, former veepee in charge of radio network sales, becomes veepee and director of TV network sales, reporting to Herbert.

Charles C. Barry, veepee incharge of radio-TV programs. In as been appointed vp. in charge of radio-TV programs. Fred W. Wile, Jr., veepee in charge of television network production, takes over both radio and (Continued on page 39)

radio last week, took the various audience rating services to task for falling to measure the complete AM audience. He suggested that to get the full AM audience picture, Nielsen and Hooper ratings should be multiplied by two.

Flanagan charged that no present nosecounting outfit, including Pulse and the recently launched Nielsen Coverage Service, realty yardsticks out-of-homb listening. Rep spokesman argued that researchers have only scratched the surface in measuring the amount of dialing to the 23,250,000 car radio and that the listening in barbons and the recently launched Nielsen Coverage Service, realty yardsticks out-of-homb listening. Rep spokesman argued that researchers have only scratched the wireface in measuring the amount of dialing to the 23,250,000 car radio and that the listening in barbons and the recently launched Nielsen Coverage Service, realty yardsticks out-of-homb listening. The problem of the visual part of the 23,250,000 car radio and the recently launched Nielsen Coverage Service, realty yardsticks out-of-homb listening. The problem of the visual part of the 23,250,00

Further difficulties confronting TV networks in trying to placate two sponsors who alternate on the same show have been giving CBS-TV some programming headaches during the last two weeks. Show in question is Burns & Allen, which is slated to be hapkrolled on a in question is Burns & Alen, which is slated to be bankrolled on a skip-a-week basis starting this fall by Carnation Milk and Goodrich. Each sponsor wanted a different time period and after several weeks of hassles, CBS finally brought them to terms Monday (21).

As finally settled, the show stays in its present Thursday night at 8 slot, where it has been bankrolled on an alternate week basis by Carnation. Goodrich moves into the show starting Oct. 9, at which time it will go weekly, with the two sponsors then rotating each week.

Hassle started when Carnation demanded that the show stay in its present time slot.

Goodrich, however, which bankrolls "Celebrity Time" Sunday
nights at 10 on CBS, wanted
to have the show move in there in
the fall, when "Celebrity" is axed.
Under the new setup, CBS must
now fill the Sunday night period.

now fill the Sunday night period. Among the compromises which CBS reportedly tried to work out in an effort to please both sponsors was a drastic reshuffling of its Sunday night lineup, which would have found B&A taking over the 8 to 3:30 slot. Ed Sullivan's "Toast of the Town," now in at 8 to 9, would have been moved back a half-hour. Bristol-Myers (now bankrolling "Break the Bank" but shopping for a new show) would have remained at 9:30, with General Electric and its Fred Waring show moving up from 9 o'clock to 10. Web could not get all the sponsors involved, however, to go sponsors involved, however, to go for the moves.

for the moves.

Carnation reportedly was averse to the Sunday night at 10 period on the assumption that the slot is too late to achieve maximum audience ratings. Goodrich, for its part, reportedly didn't relish the idea of going in Thursdays at 8, where the show would be bucking NBC-TV's Groucho Marx program. And neither sponsor was willing to move into the Tuesday 8 to 9 lineup, one of the few other slots which CBS still has available, through a disinclination to compete with NBC's Milton Berle show.

WLIB's 94% Sellout Of Block Programming Aimed at Negro Market

Underscoring how radio programming slanted to a particular segment of a metropolitan audience can pay off, WLIB, N.Y. indie, now has the largest Negro audience in the metropolitan N.Y. area daily from 7 a.m. to noon, according to a special Pulse survey taken for the station. In addition, that morning block is now 94% sold out, according to general manager Harry Novik.

WLIB now broadcasts 57 hours

Harry Novik.

WLIB now broadcasts 57 hours of Negro programming weekly, with the various shows putting the emphasis on Negro name personalities who have developed into radio personalities via their WLIB airings. Talent lineup ranges from Walter White, exce secretary for the National Assn. for the Advancement of Colored People, to Jde Bostic, sports editor of the Am-

Cleve. Breaks Ice on Out-of-Town TV Baseball Pickups in WPIX Deal

pany's budget is still available for the roundup.
Under the roundup plan, CBS sports counselor Red Barber and his staff cover five or six games directly each Saturday, with Barber cutting to various sportscasters around the country from time to time during the show. In addition, he keeps a running score going on practically every game via direct phone connections with other CBS staffers or stringers. bined efforts of the N. Y. Daily News and WXEL, Cleveland indie video outlet, last week inaugurated what may be the answer to televising bigleague baseball games next season, via WIPX feeding the five Yankee - Cleveland Indian tive Yankee - Cleveland Indian games played in N. Y. to WXEL for simultaneous airing in the Cleveland area. Feed was made possible through a new technical device created by WPIX engineers, which freezes the action on originating cameras to permit a cut-in of local commercials in the out-of-town area.

area.

Number of baseball biggies, including Commissioner Ford Frick, have already gone on record as favoring some system whereby only out-of-town games will be televised. Idea is based on their belief that telecasts of the home games, which is now being done,

N. Y. Yankees, through the com- | does hurt the in-person gate. does hurt the in-person gate. As a result, they hope to work out some schedule where fans in one city can see the gmes played by their local team only when it's on the road, so long as those pickup do not interfere with the at-home schedule of another team in the same city.

Dual pickup of the Yankee-Indian five-game series to both WPIX

Dual pickup of the Yankee-Indian five-game series to both WPIX and WERE, Cleveland indie radio sent the first time that games of out-of-town teams were fed back to the home fans on a regular basis. (WXEL previously carried the Indians' opening day game with the Chicago White Sox, from Chi.) (WXEL previously carried the Indians' opening day game with the Chicago White Sox, from Chi.) (WXEL previously carried the Indians' opening day game with the Chicago White Sox, from Chi.) (WXEL plans to pick up eight more games played by the Indians later this season with both the Yanks and the Boston Red Sox, and will feed the Yankee-Indian games from (Continued on page 37)

HENNOCK TO COAST ON EDUCATIONAL TY

Hollywood, July 22.
Reportedly "perturbed" at lack of interest evidenced in L.A. for educational channel allotted to the city, FCC commissioner Frieda Hennock is coming here the end of July to confab with reps of educational institutions and public agencies on pooling of their resources to begin work on such a channel. were stymied.

Fleischer informed the radio committee that he was definitely going to do four broadcasts of scores and interviews and that he would set up his booth just outside the golf course if WNAB was being barred from putting a direct wire to the scorers' tent.

WICC publicized in Bridgeport tailies the day of the tournament that it was doing a series of broadcasts direct from the club when the custs direct from the club when the tourney started, but only WNAB was on hand, and the Mill River committee permitted Fleischer to do all his shows from the scorers' tent.

Reportedly "perturbed" at lack of interest evidenced in L.A. for educational clannel allotted to the socrational clannel allotted to the scoring here the end of July to confab with reps of educational institutions and public agencies on pooling of their resources to begin work on such a channel.

Lewis Arnold Pike, AM and TV co-ordinator for the California Teachers Assn., Southern -Section, Teachers Assn., Southern -Section, Teachers Assn., Southern -Section, Southern -Section, Teachers Section with the commissioner, reports she is anxious to see progress in this area on an educational channel.

London Palladium

YES, BENNY IS THE NO. 1

"Jack Benny (who under pressure, modestly admits he is 'America's greatest comedian) introduces enough humor to justify the assertion. Other comedians may have broader methods, but in dry wit, in telling meditative silences, in impromptu gagging, and in timing, there are few to equal this bland artist . . . Benny's triumph is brilliantly shared by Dennis Day . . . and there is a deliciously funny finale to an act which is certainly one of the best ever brought to the Palladium."

–À. E. Wilson

"Jack Benny's American brand of humor continues to be as polished as an ice rink, as arid as the Sahara; and as leisurely as a slow boat to China. I am now, and always, content to spend an hour with Mr. Benny himself, while he muses and meanders in mock-Olympian detachment and disdain. For that sentiment debunking speech of thanks alone—I would listen to him patiently on the boat to China and back again."

-Harold Conway Evening Standard

JACK BENNY THE MARVEL

"His wit . . . is little short of genius. Singer Dennis Day made a real hit. Benny's finale was an inspiration."

P. L. Mannock Daily Herald

JACK'S MY BOY!

"Jack Benny enters with a beautiful air of languid disdain: he doesn't seem to care if we like him or not. And, of course, we love him."

-Sunday Mirror

"... scored his familiar success at the Palladium last night." -Telegraph and Morning Post

"Jack Benny is the least aggressive of the American comics, he doesn't rush at his audience: he sidles up to them. He doesn't woo them: he tolerates them, just as he tolerates with faint disgust the other happenings on the stage. He doesn't fire gags: he soliloquises.

"I thank Mr. Benny for being refreshingly different and consistently funny. I thank him also for his debunking all those other performers who have embarrassed us with mawkish sentiments at the end of their acts."

-Sunday Express

BENNY HAS THEM ROARING

"Jack Benny is an artist and the Palladium audience roared its approval last night."

-Evening News

"Jack Benny returned amid a roar of applause to the London Palladium . . . and soon had the audience rocking."

-News of the World

"Jack Benny brought down the house . . . one of the greatest of real clowns."

-Show World

JACK BENNY FUNNIER THAN EVER BEFORE

"Jack Benny is a virtuoso of comedy. With genius (or witchcraft) he makes his entire body of onlookers laugh at him with a flick of his muscle controlled face.

"Every sentence, even of two or three words, is funny when Benny says it. His 'mean' man is an International character; but this art of verbal and facial timing is of only one man in the world-Jack Benny.

"We have been asked if he is as funny this time, his third visit to the Palladium. Customers, he's funnier! Like wine, he gets better with age (58) . . . he's a delight in everything he does.

—Show Business

"Jack Benny was bigger, better and brighter than ever; he once again proved himself one of the world's greatest comedians. By a lift of the eyebrow or a scornful tilt of the nose, he gets the audience limp with laughter. High spot of his act was Dennis Day, and he certainly got a wonderful welcome.

"What an act! What a comic!"

-Milton Deane Hollywood Reporter

JACK BENNY BOFFEROO ON PALLADIUM OPENING

"Jack Benny scored an outstanding hit with a laughter-packed routine. Dennis Day collared a big share of applause."

—Daily Variety

"He displayed once more that unique talent for doing nothing brilliantly of which he is the supreme master."

–News-Chronicle

1952

"When the time came for him, go, you felt you had lost a iend. For Mr. Benny's art as a median is the art that conceals to

--Mirror

... AND BENNY STILL . SPELLS SUCCESS

"He still has the personality hich has kept him for years merica's No. 1 broadcasting median."

-The Daily Graphic

"Jack Benny, supported by the irile voice of Dennis Day and a uperb trio of singing sisters, is irsistible.

"His timing is impeccable, his trowaway gags a joy to the ear. Ir. Benny is a great comedian."

—Dick Richards Sunday Pictorial

MASTER OF LAUGHS

"In the art of saying much in the, compressing amusement and loical repungance in one sad ash of a smile and giving a joke nat extra droll bite, he stands trimphantly alone."

–Cecil Wilson Daily Mail "There is a rumor about to the effect that Jack Benny, who has returned to the Palladium for three weeks, is a great clown. This is a dreadful slur on his reputation, so let us dispose of it at once.

"Mr. Benny is not a clown at all; he is a straight man or stooge, and possibly the subtlest in the history of comedy.

"To relish him as I do may easily be an eccentric-taste: he is technically a buffer-state, a rarity in this country, whose comedians are generally aggressors.

"But no one with an eye for the craft of comedy should miss the chance of studying the ease and timing of his minutely rehearsed ad-libs."

—Kenneth Tynan Evening Standard



"With majestic calm, a glassy, disinterested eye, Jack Benny strolls on to the stage like a pained manderin who" has nobler things to do—if only he could think of them . . . he is a great clown . . . it is a devastating finale."

-John Barber Daily Express



"Mr. Jack Benny is one of those extraordinary slever comedians . . . Mr. Benny's appeal is a challenge offered by a wit to the intelligent appreciation of the audience; even its nonsense is rational."

.--Times

JACK BENNY AND DENNIS TRIUMPH

"On his third visit to the London Palladium, Jack Benny once gain proves that he is the world's master of suave comedy. It not too much to say that his act on this trip is the best of the tree he has done here, and no small part of this success must be credited to singer-stooge, Dennis Day.

"Aided and abetted not only by Dennis, but by a brilliant to of girl vocalists who stooge for him admirably in a hilarious quence. Jack Benny is greater than ever, and his finale is one the cleverest gimmicks the variety stage has seen for a long, and time.

"Magnificent, Mr. Benny!"

-New Musical Express

"For the third time in four years, Jack Benny is a smash at the Palladium... Dennis Day proves a nifty comedian in his own right as well as a first class vocalist."

---Variety

"London—They (Jack Benny and Noel Coward) are two of leshrewdest and expert performers in the history of show busiess, and they possess a gift for showmanship that is not miles way from aenius.

"It would be the height of the unnecessary to tell American aders what Jack Benny does in his act. It is the reaction of the adish audience to him that is important, and it can be repreted on briefly. They loved him . . . It is the keen admiration and enjoyment experienced by knowing people who appreciate masterly performer. They loved Dennis Day, too."

-Richard Watts, Jr. New York Post

BENNY, BETTER THAN EVER

"Jack Benny is one of the most accomplished clowns Palladium audiences have had. And on this, his third visit since the war, he was better than ever. For his entire 60-minute act he seemed to do nothing, but with infinite charm. That urbane smile; that flat, fin-like hand; the lazy drawling voice; those languorous gestures—they all add up to one word, technique. And what a joy to watch.

"For encore Benny kidded the usual firstnight Palladium speech with a brilliant skit on his own thoughts . . . this was a gimmick with genius."

—Leigh Yance ' Billboard AQUATENNIAL SALUTE
With Edgar Bergen, Cedric Adams,
Bob DeHaven, Marion Marlowe,
Frank, Parker, Julius Lañosa,
Polly Bergen, Frank Mantzke's
Choralaires (45), Schiek's Cafe
Singers (6), Aqua Singing Contestants (4), WCCO orch (24)
Producers-directors: Bob Sutton,
Bob McKinsey, Ed. Vichman
Writer: Vichman
120 Mins.; Sat. (19), 8 p.m.
PARTICIPATING
WCCO, Minneapolis
This fifth annual WCCO Aquatennial show, like its predecessors

tennial show, like its predecessors tennial snow, like its predecessors a plug for the local summer mardi gras, a goodwill and business gainer for the station and an appetizing entertainment dish, was played before a live audience of 10,000 in the municipal Auditorium at \$6 top and broadcast in its entirety. The same as the others, it reflected much credit on the CBS station's staffers, Again the latter came through with a melange of music and fun which registered well over the air and must have more than satisfied the paying guests, judging by the applause that percolated to set listeners.

The usual WCCO proficiency in evidence for these affairs resulted in smart and effective routlining. During the two hours running time the proceedings never dragged. Swiftly paced, firstrate entertainment, always in evidence, added to the station's prestige.

Edgar Bergen, with his Charlie a plug for the local summer mardi

swithy laced, firstrate entertainment, always in evidence, added to the station's prestige.

Edgar Bergen, with his Charlie McCarthy, Mortimer Snerd, Effie Clinker and a new family member, Peter Torkelson, in tow, followed well in the footsteps of previous WCCO Aquatennial show headliners Bob. Hope, Arthur Godfrey, Eddle Cantor and Dennis Morgan, dishing out his usual good measure of mirth. Warbling of the first order was on tap from a trio of Godfrey show vocalist regulars, Miss Marlowe and the Messrs. Parker and LaRosa, as well as from Polly Bergen, the splendid Choralaires (a topdrawer local group of 45 young men and women chirpers just back after competing in the Wales international music contest), Schiek's Cafe excellent musical comedy sextet and four Aquatennial singing contest finalists. Numbers included boff arrangements of "Likan" "Wonderful," "Kiss of Fire." "Take Me in Your Arms," "Body and Soul," "Be Anything." "Tenderly." "Begin the Beguin' and "Brigadoon" selections.

Two of WCCO's own ace personalities, Cedric Adams, the No. I man of radio here, and Bob De-Haven, emerged with flying colors in their cincee roles, as was to be expected.

Performers were off and on and

near cincee roles, as was to be expected.

Performers were off and on and in and out, taking turns and scattering their contributions through the entire show. There was considerable amusing persiflage bantered among Adams. DeHaven, Bergen and some of the others to spice the performance. The emcess also interviewed the various personalities briefly to bring out interesting facts about them. While much of Bergen's material had a familiar ring and he even revived his hospital bit, the ventriloquist unfailingly rang the laughter bell. Whether they soloed or dueted, Miss Marlowe, Parker and LaRosa clicked 100%.

Each of the four 30-minute seg-

Each of the four 30-minute seg-ments had a separate sponsor. Commercials were sufficiently brief and unobstrusive. Rees.

ACROSS THE BLUE PACIFIC Transcribed by Pacific Fleet, U. S. Navy at Pearl Harbor, Hawali Sustaining KIKI, Honolulu

Navy—and therefore taxpayers—is responsible for this series, produced at Pearl Harbor.

It's a partial takeoff on perennial "Hawaii Calls," which has Visitors Bureau backing and originates at Matson's Moana Hotel for Mutual airling."

But, more accurately, "Across the Blue Pacific" is a not-bad show created to (1) boost Navy and (2) presumably convince would-be recruits and their families that Navy life in Hawaii isn't a fate worse than death. It succeeds, in varying proportions, on both counts.

Hawaiian music a fam about the country of the country

Hawailan music, a few phrases spoken in Hawailan, and a short narrative drama of Navy derringdo adds up to a series that listens easy in its 15-minute format,

Series features Royal Hawaiian Serenaders, courtesy Musicians As-sociation of Honolulu, AFM affi-

liate.

Lt. Rex Wills and John Mason

both ex-Hula staffers, an

Lt. Rex Wills and John Mason, yeoman, both ex-Hula staffers, an nounce series, which originally was produced for now-folded Liberty Broadcasting System.

It's understood Navy is now trying to line up other Mainland outlets for the transcriptions. Honolulu's KIKI goes along for the free ride.

Chris.

Radio Followups

Radio Followups

With Carlion Kadell, Harry Elders, Marianne Bertrand, Jack Lester, Charles Flynn, Helen Behmiller, Alma Plaits, Don Gallagher Producer: Jack Simpson Director; John Keown Writer: Doug Johnson Writer: Doug Johnson Of Mins, Thurs, 7 p.m. (CDT) Sustaining We're Not Married," currently at the Roxy, N. Y. The Kollmars pointed up that the lampoon probably meant them the most because of the sundry bits of trademarked business that distinguishes their regular stint. Miss Kilgallen and The edition heard (17) revealed The edition heard (17) revealed Dorothy & Dick frankly treated with that devastating Fred Allen-Glinger Rogers satire on the Mr. & Mrs. radio breakfast teams in "We're Not Married," currently at the Roxy, N. Y. The Kollmars pointed up that the lampoon probably meant them the most because of the sundry bits of trademarked business that distinguishes their regular stint. Miss Kilgallen and her husband, Richard Kollmar, looked askance chiefly at the inaccuracy of a basic fact—that they, the Fitzgeralds and Tex & Jinx, all do their stuff from their homes, and repeatedly so mention it, finless there are exceptions when some 'special shows are taped or picked up from a remote. They thought that The Hartmans' satire in "Tickets Please," a 1950 Broadway legit revue, was more authentic, and they stated they liked the Paul Douglas and Eve Arden sequence the best in this Nunnally Johnson (20th) film. They also thought that a yesteryear Fred Allen radio satire (done with Taliulah Bankhead) was likewise a more hilarious, albeit captious lampoon of the Mr. & Mrs. a.m. stints. In the film, Allen and Miss Rogers are shown acrimoniously rising in the grim gray dawn to motor down to the radio studio, instead of originating from their homes as most Mr. & Mrs. radio teams do. Dorothy & Dick show is aired on WOR, N. Y.

An unusual, happy arrangement brought back two-thirds of the

aired on WOR, N. Y.

Abel.

An unusual, happy arrangement brought back two-thirds of the original Broadway cast, plus a legit replacement in the third role, for Sunday's (20) radio version of John van Druten's "Voice of the Turtle" on NBC's "Best Plays."

Two originals were Audrey Christie and Elliott Nugent, with Martha Scott, who inherited the Margaret Sullavan role subsequently on Broadway, as third member of the triangle. The expert trio of farceurs brought a good deal of strength and skill to the breezy, condensed version of the van Druten comedy, so that even after so many hearings or viewings of the work, this presentation had sock appeal.

many hearings or viewings of the work, this presentation had sock appeal.

If "Voice" is now a little glib and thin in spots, the smooth, expert performances of the cast carried it off successfully. Miss Christie's spirit, exuberance and hite; Miss Scott's soft appeal, and Nugent's rugged warmth of character dovetailed perfectly. Miss Audrey's phone call to her lieutenant-commander was as hilarious as ever, and the neat verbal fencing between the various cast-members a constant delight. John Chapman, the N. Y. Daily News drama critic, acting as host and narrator, tied up the bridges and ends neatly, proving a colloquial, pleasant and salty emcee, The hour was good fun all around. Bron.

WORDS IN THE NIGHT
With David Ross, Sally Sweetland,
Tony Mottola
15 Mins.; Fri., 10:15 p.m.

Tony Mottola

15 Mins; Fri., 10:15 p.m.

Sustaining, NBC, from N. Y.

David Ross, vet announcer who has become synonomous with poetry recitations on the airlanes during the past decade or so, is back at the same stand on this new NBC series. It's an unusually good show for the genre, Ross dishing up the lambic pentameters with smooth expertness against a fine atmospheric background supplied by that standout guitarist; Tony Mottola, and an equally impressive vocalist, Sally Sweetland.

Ross' repertory is tastefully chosen with a smattering of descriptive, philosophical and inspirational poetical selections. On last week's stanza (18), he read H. D.'s "Sheltered Garden;" a paean to New England by John Holmes, some Irish verses and a prayer by St. Francis of Assisi. Miss Sweetland also contributed an excellent rendition of "Sweet Molly Machine".

- Eureka! FMer in Black

Washington, July 22.
One of first FM-only outlets to get in black, Washington's co-op station, WCFM, yesterday (Mon.) reported that it has been operating at a profit for the last four months. During the March-April-May quarter, said Leon Loeb, manager, the operation netted over \$1,000.

Losses were stopped by drastic

operation netted over \$1,000.
Losses were stopped by drastic cuts in staff, general expenditures, and elimination of manager's salary under an arrangement by which Loeb, who took over in March, continues his activitles at Sound Studios. Inc., of which he is owner. In addition, Sound Studios contributes services of a special events director for WCFM.

decessors of the same genre.

The edition heard (17) revealed the latest series to be of the same stripe as that which has been rolling off the AM assembly line for the past decade or so. The cast, with Cartion Kadell in the lead role, is professionally competent. The script is as tight and as believable as the rigid standards of the formula permit. Pacing is smooth, with effective use of music and sounds. In short, it's the sort of thing network radio turns out effortlessly. And the sort of thing that's put those indies disk lockeys where they are today.

that's put those indee disk jockeys where they are today where they are today "A Life in Your Hands" does have one mark of individuality. That's the "it could happen to you" angle with the testimony of innocent bystanders playing a key part in unraveling the case. This time it was the contributions of two prying old maids who furnished legal eagle Jonathan Kegg (patly played by Kadell) with the solution to the murder of the bullying contractor.

FORE AND AFT
With Pete French, Paul Clark, Ed
Mills, Hoby Wolf, Richard Oberlin
Producer: Doreas Ruthenburg
Writers: Richard Van Duyne, Dorcas Ruthenburg
30Mins.; Frl., (18), 7:30 p.m.
Sustaining
WHAS, Louisville
Taking note of WHAS' 30th
birthday, station production staff
came up with a fantastic idea, all
done in a tongue-in-cheek manner,
depicting the highlights of history
which occurred before the birth
of radio. Point of the show was to
remedy that omission, and it came
off in a very entertaining fashion.
Pete French aired directly from
Mt. Ararat, with plenty of animal
noises, and a q. and a. sesh with
skipper Noah, which was productive of some titters.
Next episode was laid in Alexandria, Egypt, in the year 350 B. C.
This was a sharply humorous sequence, pointed up by background
music of "Alexander's Ragtime
Band." Ed Mills followed with interviews with witnesses of Humpty
Dumpty's fall. Here, agaln, judiclously selected sound effects helping much in making the scenes
sound authentic.
Next sequence sound effects helping much in making the scenes
sound authentic.
Next sequence switched to the
year 1859, when Dan Emmet was
in his heyday as a minstrel fave,
and the popular tune of the day
was "Dixie." Various prominent
events in history were inserted.
ala present day newscasting, and
these sequences led into a newscast projected into the future,
July 18, 1982. Dick Oberlin
voiced the news report by stating
that a new phase of peace was
launched as 104 countries, led by
the United States, Russia, China
and England, signed the articles
of a new world at peace.

Barry Bingham, prez of the
newspapers, radio and TV station,
closed the show with a few well
placed remarks anent responsibility to the listeners, and promised
to continue the excellent service
and entertainment into the future.

Excellent scripting job was
turned in by Dorcas Ruthenburg
and Richard Van Duyne, with Jim
Walton getting the show on and
off the air in a bright, breezy style.

STAN AND JIM SHOW 60 Mins.; Sat., 9:30 p.m. Sustaining KIKI, Honolulu

Sustaining
KIKI, Honolulu

Patter of the two gabster jocks emerges as one of Honolulis soundest productions. It's especially effective in view of fact that several of city's stations aren't devoting too much emphasis to production values.

Jim French and Stan Anderson kid nicely with some rehearsed situation comedy and ad libbing, with result that city's sophisticates are discovering their refreshing opus. Lads, however, have aroused few sponsor nibbles to date, a facet that they shouldn't joke about as much as they do. Fact is, even if Saturday night, they could do a job for the right sponsor or sponsors.

Both have pleasing parsonalities

From the Production C

IN NEW YORK CITY . . .

George Wallach back at WNBC as production manager after seven weeks on the Coast, where he served as assistant to producer Arch Oboler on the latter's new three-dimensional film, "Bwana Devil" Chock Full O' Nuts, counter service restaurants, pacted for a new weekly quarter-hour show on WNBC starring vocalist Jean Martin. Contract, starting July 27, was set through the Emil Mogul agency...

Jean Hersholt resumes live broadcasting of his "Dr. Christian" show via CBS today (Wed.) from Hollywood, following a six-week trip to

Jean Hersholt resumes live "broadcasting of his." Dr. Christian" show via CBS today (Wed.) from Hollywood, following a six-week trip to Europe... Ed Kobak back from a vacation at Orchard Beach, Conn.... Pequot Mills will bankroll WMGM's "Paul Stone Show" twice a week starting today (Wed.)... Radio-TY actor Arnold Moss, having completed his stint as chief heavy in Columbia's "Dance of Seven Veils," back to N.Y. prior to flying to the Tanglewood festival as soloist with the Boston Symphony orch in the American premier of "La Dance Des Morts"... Rupert Lucas, former director of TV program sales for ABC, joined the Barry-Enright package firm as a general exec... Mutual net carrying the Soap Box Derby from Akron Aug. 10 and the Los Angeles Rams-College All-Stärs football game from Chicago Aug. 15... Murry Harris, publicity chief for A. C. Nielsen, flies to Europe Friday (25) for a three-week vacation... Keene Crockett, on leave from ABC as a sound man, conducting his own disk jockey show over ZBM, Berrinda... Maurice Mitchell profiled in latest issue of Deltan, official publication of Phi Sigma Delta fraternity.

National Assn. of Educational Broadcasters planning a series of 13 taped shows based on the principles of Thomas Jefferson and titled "The Jefferson Heritage," which are to be aired by the NAEB tape network, as well as Voice of America and numerous foreign networks Joe Weeks, former CBS Radio staff announcer, joined the news department of WIBC, Mutual's Indianapolis affiliate, this week.... Sportscaster Red Barber vacationed from covering Brooklyn Dodgers Isst week to rest at Martha's Vineyard... WINS general manager Harry Folts donated the station's revenue, about \$400, from coverage of the Yankee-Dodger game for the Mayor's Sandlot Fund to the fund ... Harry Novik, WLIB g.m., in Helsinki this week taping interviews with Negro members of the American Olympics squad. Interviews are to be air-expressed back to the U. S., for playback next week. Novik will stay in Europe for a three-week vacation.

IN HOLLYWOOD . . .

Art Linkletter cut short his Hawaiian vacation and flew back to the mainland for minor surgery but backed off when sawbones told him it might hurt. Link's biz partner, John Guedel, lugged his golf clubs all the way to Bermuda but not one stick came out of the bag. Rained the whole time he was there....Hal Rorke, late headman in Chicago for Thompson radio and TV, luxuriating in his beloved Hollywood hills and weighing offers of employment, which he is not rushing into....
Ed Cashman taking a month's respite, foot-loose, cone-happy and beliing the ponies at Hollywood Park... NBC's Joe McConnell will linger here only briefly enroute to the trout streams of Oregon... Joe Thompson, who gave up the direction of Dave Garroway's "Today" to return here only briefly enroute to the trout streams of Oregon...Joe Thompson, who gave up the direction of Dave Garroway's "Today" to return to Cal., now aiding and abetting Glenhall Taylor and Chet Brouwer at the Ayer operation...Procter & Gamble's Bill Craig in town...It can now be told that the Coke-Crosby deal was deep-freezed because someone didn't examine Edgar Bergen's contract close enough. The time was his until July 1 and not Coke's as supposed. Hudnut liked Sunday night well enough to strike a fast deal....Phil Harris will have his old writers back next fall, the same Dick Chevillat and Ray Singer, whom he credited with considerable of his success. They had been let go by the bandleader-comic but retrieved when NBC agreed to share the tab with him at the same coin, said to be \$1,500 a week for eachNat Wolff, hardy and rugged, takes a dip in Lake Tahoe every ayem, temperatures notwithstanding....Tom Frandsen quit as sales chief of KMPC to join the Irwin agency. No successor, with Robert Reynolds, station manager, doubling up....Tidewater Associated Oil again takes up the tab on the Coast Conference football games on NBC.

IN SAN FRANCISCO...

A hay baler karumphed into a power pole in a Marin cow pasture (17) and knocked KCBS transmitter off the air for an hour and five minutes....Next morning, a bulldozer near Stockton cut "A" and "B" transcontinental carrier cables, disrupting radio broadcast lines and AP wirephoto network service for two hours.... George Thomas Fol-ster, NBC correspondent, made it from Japan to San Francisco in a 50foot ketch, sailing 5,000 miles in 47 days, nine hours. He had crew of foot ketch, sailing 5,000 miles in 47 days, nine hours. He had crew of five... KCBS won Ad Bureau award for "exceptional merit in general newspaper advertising"; Regal Beer copped top honors for radio spots; Golden States Dairies won nod for TY commercials... Walt Conway shifted from KVSM to KYA sales... Dave Dorris replaced Art Primm on KYA announcing staff. Primm moved to KRON-TV... Longhorn Joe celebrated 10 years of KROWing... Sheldon F. Sackett, owner of KROW, to Chicago as a Kefauyer alternate... Phil Berle in and up to Hoberg's Resort for a rest... Hal Book, Hollywood p.a., paused here enroute to a Honolulu holiday... Walter Hale gave the opening of Bimbo's 365 Dolphina Room a KYA airing... San Mateo Junior College won c.p. for educational FM radio station.

IN CHICAGO ...

C. W. (Dee) Doebler has been shifted by CBS from the KMOX, St. Louis, promotion manager berth, to the same slot at WBBM, replacing Dave Kimble who leaves Friday (25) to join BAB as ad-sales chief. Jack Curry moves from the No. 2 promotion spot here to take over the St. Loo post....WIND sportscaster Bert Wilson back at the mike for the Cub games after a week's layoff ordered by his doc. Bud Campbell pinchhitted....Siu Watson has resigned as assistant ad manager of Standard Oil of Indiana to become ad manager for Johnson Wax in Standard Oil of Indiana to become ad manager for Johnson Wax in Racine, Wis.... Stuart Siebert, former head of Chi J. Walter Thompson public relations department, and William Hutton, ex-chief of the British Information Service here, have joined forces with Kenneth Boehnert in a new publicity and advertising consulting firm... Russell Jolly resigns the Chi NBC staff Aug. 1 to become production director at KUSO, the U. of South Dakota station at Vermillion... Herbert Guenlin, ex-RCA assistant ad manager, added to Ruthrauff & Ryan's stable of account execs... Fran Irvin appearing this week on ABC's "Breakfast Club" as the final guest vocalist in the program's hunt for a permanent chirp to replace Patsy Lee who has departed for matrimony... George Weiss, ex-trade mag midwest manager, added to the O. L. Taylor station rep outfit... Johnny and Billie Sloan, lated hubby-frau team added to the eatery remote lineup, airing a nightly show on WAAF from the Morris restaurant. Central Auto bankrolls ... Edward Evans, recently a Ted Bates account exec, joined the expanding A. C. Nielsen executive roster... Tom Moore, encee of Mutual's "Ladies' Fair," week-ended in Manhattan.

Your Lucky Strike Hit Parade

presents to all our friends during our 8-week hiatus a special summer service!



ON RADIO - "Your Hit Parade" ... starring Guy Lombardo and his Royal Canadians. Back on the air Friday, August 29.

Your Lucky 7 tunes that you would have heard last week

as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic

1. I'M YOURS

2. Here In My Heart

3. DELICADO

4. WALKIN' MY BABY

5. Blue Tango

6. KISS OF FIRE

7. Auf Wiederseh'n $S_{weetheart}$

Look for this listing every week. We'll be back ou Radio-AUGUST 29 TV-AUGUST 30

ON IV-"Your Hit Parade". . starring Eileen Wilson, Snooky Lanson, Dorothy Collins and Raymond Scott. Back on the air Saturday, August 30,



Saturdays at 10:30 P.M., NBC Television Network

Inside Chi Convention

Chicago, July 22.

For the first time in history, a complete film record of both political conventions may become part of this country's official archives. Library of Congress has sounded out NBC on possibility of procuring a print of its kinescope for each of the powwows. There's little doubt that, despite the staggering cost of duplicating about 140 hours of TV time, the network will respond nobly.

Each of the three webs, incidentally, has kinescoped complete TV coverage of the GOP convention, and is repeating procedure for currents are

Bill Henry, NBC commentator, apparently has the fatherly touch. A 12-year-old TV viewer singled out Bill for Dutch Uncle role, and wrote him a fan letter with a dollar enclosed for souvenirs and buttons of the political confabs.

Commentator responded by rounding up a collection of buttons and sending them, with the dollar, to his juve admirer.

Convention gimmick of Frank Zuzulo, Mutual p.a., is striking pay dirt. In an effort to sell the web and its newsmen via a public service gesture. Zuzulo canvassed 250 dailies throughout the country with an offier of a cuffo byline column by Mutual commentators. For the GOP gabfest, there were 160 takers. Number has been upped to 183 for current Demmy fracas, with Frank Singelser teeing off series past Saturday (19). Others lined up for week are Les Higby, Bill Cunningham, Bill Hillman, Cecil Brown, and Cedric Foster, with a two-convention wrapup for a finale. Each column, of course, carries the Mutual tag line.

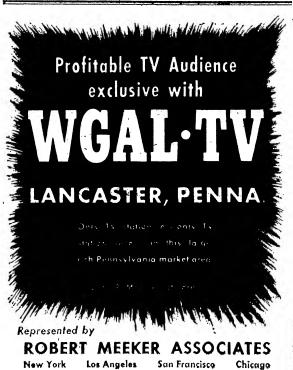
Two major studios cashed in on the publicity and name value of the Democratic convention via previews for visiting brass and press was Two major studios cashed in on the publicity and name value of the Democratic convention via previews for visiting brass and press. Warners preemed "The Will Rogers Story" at the mammoth Chicago Civic Opera House Sunday night, with Gov. Addai Stevenson and Illinois National Committeeman Jake Garvey tossed in as added attractions. Paramount unveiled its "Son of Paleface" after the convention session Monday night, with Bob Hope hosting. Hope tossed a post-screening party for newsmen.

ABC staffers, huddled on the floor of their Conrad Hilton press room to cover a pre-convention interview show with Vice President Barkley, suddenly realized an outsider was crowding into the doorway to get a look-see at the video screen. A rush of amenities followed when ABC'ers realized interloper was pretty Nancy Kefauver, who had dropped by the nearest TV receiver to get a glimpse at the competition.

One of the most promising personalities emerging from TV coverage of conventions is Washington news correspondent Esther Van Waggoner Tutty, who made her video debut during the GOP meet as an NBC staffer. Blonde, braided Mrs. Tufty brought a steady stream of celebs to the NBC cameras in her initial stint, and is coming up with some bell ringing ideas during this one. Among latter is a press conference in reverse, with political celeb quizzing newsmen, parade of governors every ayem, and a wrapup of aspirants to the First Lady title. The Tufty click may foreshadow a permanent role on the video scene.

New gadgets: the NBC new balloting machine, devised by National Cash Register, to register cumulative totals during voting to screenABC comes up with a "fourth dimension" TV unit, a version of the "wedge wiper" corner superimpositions debutted by CBS during GOP meet. ABC device, which was not used opening session, promises viewer three closeups simultaneously, with a single commentary synchronized to carry interpretation. New unit includes three specially modified picture tubes arranged in triangle form, connected to special circuits and synchronizing generators.

Most frustrated gal at both conventions has been Shirley Levine, of the CBS-TV Public Affairs Department. She's the kid who has been on camera beside Walter Cronkite all through both sessions. She assembles his notes, handles walkle-talkle remote cues for him, and monitors the convention coverage for the harassed Cronkite. Millions all over America have been watching her but her dad, an automobile dealer named Sam, is watching the Convention in Saratoga, the family home, and Saratoga is serviced only by WRGB, from Schenectady—an NBC outlet. So her dad can't see her on camera at all, and has been quietly going crazy.



Gapra Formula

chosen because of its central location, on a national basis. Delegate selected was Gene Brown, of Coffeeville, in that state. Gitlin and aide Dave Moore picked Brown up with tape equipment as he pulled into Dearborn Station at 7:15 Saturday morning (19).

"Digest" crew, plus tape, followed Brown's every movement. CBS caught him in Kanasa caucus at the Palmer House that afternoon, Brown emerged muttering into the CBS mike: "This thing cost me a \$100 in contribution, and I didn't even get a glass of water."

I didn't even get a glass of water."
"Digest" then recorded, for netwere playback later on, his conversation with a Conrad Hilton,
waiter at the Ice Show there.
Waiter tried to con him into going
all out for Adlai Stevenson. Later
on, network got taped conversation
between its John Doe delegate and
cabdriver, who urged him: "Get
your vote up for Russell and you
can ride this trip for free!"
Later, Brown was recorded in
network conversation with Sen.
Kerr, who told him: "When Greek
meets Greek, they open a restaurant. And when Oklahoma meets
Kansas they form a coalition."

Kansas they form a coalition."
"Digest" followed Brown through

"Digest" followed Brown through a 'phone conversation with Gov. Murray of Oklahoma and through pressuring by other delegates. Also taped his by-play with ex-Gov. Woodring of Kansas, ex-Secretary of War under FDR, who told him: "Take it easy, son. I've been around a long time, and I know about these things. Don't fret, take it easy and don't commit yourself too early."

it easy and don't commit yourself too early."

The Gitlin "Digest" crew will tape Brown's movements through Friday, catching him in other caucuses, on the floor, in all off-beat situations. Brown will be taped, in fact, right until the split second he boards his train back to Coffeeville.

WBKB-CBS

Continued from page 29

regular 30% of rate card payment for the entire Demo convention rather than the 15-hour payment that prevailed during the GOP telecast. The web nixed the idea so the Windy City station is running a package of 50 one-minute spots sold to Nelson Bros., a series of spots for the Elgin Appliance Co. and as many regular station break accounts as can be wedged in during the convention telethon.

WBKB is making its own station breaks on the CBS feed and is reserving the right to cut away from the network at its own decision when the show lags. Mitchell did make one concession to CBS. regular 30% of rate card payment

cision when the show lags. Mitchell did make one concession to CBS. He's eliminated the Electrolux vacuum cleaner pitches during the Westinghouse show which plug its own appliances.

A final WBKB tally shows that it lost \$15,000 in washed out regular biz and additional expenses during the GOP production.

Dems' Global Spread

Continued from page 29

port and two in English. Other fea-

port and two in English. Other features include interviews and commentary featuring correspondents for Canadian newspapers, early evening and other material sent to Canada for origination there.

Some highlight features of the conventions—such as General MacArthur's keynote speech at the Republican Convention — have gone into Canada on feeds from NBC, with which CBC has a tieup.

In order for Canadians to broadcast live from this country, special permission was required and obtained from the FCC.

Typical of most convention coverage by the foreign radio stations, however, has been that offered by the French here. French press, which feeds both newspapers and radio stations, has been doing the conventions with a staff of eight. Staff writes news stories which are wired out internationally to France and to other parts of the world. wired out internationally to France and to other parts of the world. This news is read over stations and networks in France and other parts of West Europe, the Far East, Africa, South America, French Canada, etc. Pierre Crenesse, of the French Broadcasting System, has been a conspicuous correspondent.

Newsreels may have been slight-

ly hidden in the shadow cast by television in the 1952 conventions —but not in the book of Perle Mesta, U. S. Minister to Luxembourg, an inspiration for the play.

It was Mrs. Mesta who reminded the Democratic convention today. (Tuesday) that newsreels are carrying the convention picture stores to the rest of the world. In the course of a speech on women in the Democratic Party, she said:

"When newsreels of this convention are shown all over the world I think one of the facts that will impress many of the audiences most deeply is the numbers of women present.

TV Makeup Men

Continued from page 29

crațic conventions. Perhaps the most fussy of all was Wisconsin's Sen. Joseph McCarthy. McCarthy not only submitted to the art of NBC's Syd Simmons before his platform stint at the G.O.P. session; he actually added suggestions. For instance, he urged that his mose be improved and the heavy lines on his face be blotted out. Presidential aspirant Estes Keduver arrived at ABC's studio with his face bleeding from a razor blade cut, and with the assurance to make-up expert Jack Dumont that he "never appears on TV without make up." The Vice President, an old hand before the video cameras, quippēd, as Dumont was applying the greasepaint. "What are you going to do? Make a prima donna out of me?"

On the distaff side, the make up hoys report smooth salling. The lady politicos take their make up on or off the screen, as a matter of course. Democratic National Committee vice chalrman India Edwards even brought her own make up kit along, just in case.

CBS' Mort Lewis, perhaps, platform stint at the G.O.P. ses-

wards even brought her own make up kit along, just in case.

CBS' Mort Lewis, perhaps, copped the make up plum of the season when he spruced up Speaker Sam Rayburn for his convention chairman chores, with particular attention to the dignified Texan's bald pate. Rayburn, it seemed, had learned his lesson well in the net's School for Candidates and had agreed in advance that something should be done about the glare of the kleigs on his shiny dome.

But, with it all, most frequent request made to at least one of the make up men was not for powder or

make up men was not for powder or eye shadow, but for aspirin!

Chi Chatter

Continued from page 29

board in a special exhibit of Demmie greats, distaff version.

Hans V. Kaltenborn, NBC's 74-year-old youngster, prepped for his Demmy convention chores by dancing at the Pump Room until wee hours Sunday night. Hope Ridings Miller, staffer for Martha Rountree and Lawrence Spivak, advised Mrs. Dorothy Vredenburg, eye filling young secretary of National Demmy committee, on make-up and dress for her convention speaking chore. Milton Burgh, NBC news director in charge of convention coverage, added six more legmen, armed with walkietalkies, to cover numerous off-floor caucuses of current powwow... NBC commentator Ben Grauer, stalled by traffic in an 11th hour rush to make "Dateline Chicago" deadline at International Amphitheatre, applied makeup in cab and went on as scheduled. Hazel Markel, MBS femme commentator, getting expert advice from husband Dan Markel, an International New Service vet.

Intermountain's Biz

Salt Lake City, July 22.

Los Angeles Soap Co. and J. A.
Folger Coffee Co. have renewed
for the fifth straight year with
Intermountain Network to carry
Frank Hemingway's news twice
daily cross the board.

Three new stations have been
added to bring the regional's total
to '45. New additions are: KCET,
Trinidad, Colo., KELK, Elko, Nev.,
and KNEB, Scotts Bluff, Neb.

DESIRABLE OFFICE SPACE West 51st St., Radio City, N. Y. 972 Square Feet. Reasonable. Immediate Occupancy Call EL 5-9252

Dems Bleed TV

z Continued from page 29 🕿

torium where the Republicans off. Opening sessions on Mon were far less filled than for Republican convention. Tick for press and public were m more plentiful but there were many takers. The folks were sing in their homes and hotels Chicago, watching on television. And it threatens to keep up i this all week.

this all week

TV, cause of it all, continues
deliver saturation coverage |
with a minimum of embarn
ment for the political parties
was noticeable on opening d
Monday, that the video came
chastely kept their searching e
away from the galleries. T
didn't want to show the world h
many seats were empty.

They are already wondering

didn't want to show the world he many seats were empty.

They are already wondering these parts whether 1956 minot see an entirely new form to. replace the crowded convitions which have been tradition for 'kenerations. This is the impact of the term of the t

Frank Stanton, CBS preside did come up with one smart s gestion, urging elimination of t red light which showed which. camera was actually producing picture going out to the pool,

During the Republican convetion, galleries, delegates and alternates discovered what the red ligmeant. Lens muggers played to the camera, with considerable articiality resulting.

Since the Democrats can't fi the red light, they don't kn which is the right camera and don't ham up the show.

which is the right camera and don't ham up the show.

Like a Politician's Promise Television folks have been my unhappy by the failure of the Deocratic managers to deliver all things they promised. For instarthe Demmys said their speak would make shorter, punch speeches, streamlined for the best of the television audiences the TV time schedules.

But the promise has been emp Demmy gabbers have been just verbose and hollow sounding their Republican opposite number So far, television hasn't been also to curb the freedom of political control of the promise has been also curb the freedom of political control of the promise has been also curb the freedom of political control of the promise has been also curb the freedom of political control of the promise have the promise have been also curb the freedom of political control of the promise have been also curb the freedom of political control of the promise have been also curb the freedom of political control of the promise have been also curb the freedom of political curb the promise have been also curb the freedom of political curb the promise have been promised the promised the promised the promise have been promised the promised the promised the promise have been promised the pro



Eileen BARTON

Coral Recording Artist DIRECTION: MCA



Mgt.: William Morris Agency

CONTEST FOR D.C.'S LONE UHF CHANNEL

Washington, July 22. The contest for Washington's one commercial UHF channel allocated under the new TV assignment table gives promise of becoming a hot fight as more and more applicants ight as more and more applicants enter the race. Already, three radio stations have put in their ap-plications and others are planning

plications and others are planning to come in.

The scramble for channel 20 indicates that the problem of converting all or a large part of the existing 380,000 VHF sets in the capital's metropolitan area to receive UHF programs holds no fear for TV applicants.

Newest applicants for the UHF channel is station WWDC, which is making its bid on service to the Montgomery - Prince Georges County area of Maryland, which includes Silver Spring, now the second largest city in Maryland.

Cleve, Breaks Ice

Continued from page 31

Cleveland back to N. Y. for airing via WPIX.

Cleveland back to N. Y. for airing via WPIX.

Complete cost of the local sponsor for the out-of-town games is reportedly about \$2,200, which includes station time, line charges and pickup fees. Sponsor in Cleveland is Pfeiffer Brewing, while in N. Y. the Yankee games are bankrolled by Chesterfield. For last week's five-game schedule, Bob Neal, sportsmaster for WXEL and WERE, Cleveland indie radio outlet, sat in the WPIX box at Yankee stadium, feeding a separate commentary to Cleveland from that done by Mel Allen and his crew for WPIX. Each time a Chesterfield commercial was aired on the N. Y. end, the cameras were "frozen" on the field while WXEL, cut in its Pfeiffer's plug from Cleveland for the local Cleveland audience.

WPIX is keeping details of its

ABC-UPT

: Continued from page 28 =

the merger would provide, and the possible consequencies in terms of public policy, should not be considered merely in the abstract.

"Whatever the ultimate decision may be, the actual theatre operating experience and policies reflected in the record, involving a number of the important officials of the proposed ABC-UPT setup, should be fully taken into account And the argument of ABC with respect to its need for prompt financial succor, cannot outweigh the vital public considerations in-dicated . . . nor can it warrant a complete reversal of basic Com-mission policy with respect to eval-uation of the qualifications of (bboadcast). Licensees. The petition should be denied."

UPT's contention

"an unprecedented procedural de vice to effectively eliminate tha evidence no matter what its pur port may be,"

audience.

WPIX is keeping details of its new technique under wraps, N. Y. viewers, however, will get a chance to see it in action during the Yankee-Indian games from Cleveland this week.

Akron—FCC has approved the purchase of 50% of WCUE, Akron, by the Herberich, Hall, Harter Co. The \$30,000 transaction involved sale of stock by George K. Stroupe, who has joined the Factory Tool & Supply Co.

'Mr. & Mrs. North' Has Mystery of Its Own

The scramble for acquisition of the TV version of "Mr. and Mrs. North" is still on, with Colgate, sponsors of the forthcoming video series, still shopping around for a

series, still shopping around for a favorable nighttime segment. As yet none has appealed to the client. As of last week it appeared a tossup between CBS and ABC with NBC unable to deliver a suitable time period. Radio version, also sponsored by Colgate, is on CBS.

NBC Mobile

Continued from page 29 :

in-person witnesses for the parade, since the streets would necessarily have to be partially cleared. By the same token, however, it would mean that millions of TV setown mean that millions of TV setown-ers could watch the event. Prior to the unveiling of the unit, for example, when the Republicans nominated Dwight D. Eisenhower, the webs picked up Ike on camera as he left his hotel but then lost sight of him completely for a half-hour as he made his way to Convention Hall.

wention Hall.

Unit comprises a remote pickup truck with two cameras mounted on top. Engineer also sits on top the truck to maneuver a special horn antenna. Web has set up four receiving antennas at various points around Chi, so that all the engineer must do is point his transmitting equipment to whichever receiver offers the best line-of-sight pickup. NBC wants to do the event on an exclusive basis, so will not make it available to the TV pool.

Paul S. Dixon's Post

Salt Lake City, July 22.
Paul S. Dixon has been named national sales manager for KSL Radio, local CBS outlet, it was announced last week by C. Richard Evans, v.p. and g.m. of Radio Service Corp. of Utah, owners of KSL and KSL-TV.

and KSL-TV.
Dixon replaces Frank McLatchy.

Denver's KFEL-TV Bows

pect to be on the air, or whether i ments they will apply for a temporary permit.

Hope's Bid In

The other two channels will see bitter fights for the right. Asking for channel 4 are KMYR Broadcasting Co., now operating KMYR, and Metropolitan Television, organized recently by Bob Hope to buy KOA from NBC, which deal is now being scrutinized by FCC for approval or denial. It is expected the recipient of this channel will finally be picked as the NBC outlet in Denver, although there is nothing official on this.

nothing official on this.

Asking for channel 7 are Aladelin-Radio-and-Television (KLZ), and Denver Television Co., the latter recently organized. The fight on this is expected to be especially hard fought, with competing theatre men being interested in both companies. Not too long ago KLZ was sold to Aladdin, with two of the partners being Frank H. Ricketson, Jr., president of Fox Intermountain Theatres, and Harry Huffman, retired district manager for the same company.

Organizers of Denver Television

ager for the same company.

Organizers of Denver Television include Harris and John Wolfberg, include Harris and John Wolfberg, father and son, who entered the Denver theatre business when they leased the Broadway from under Fox Intermountain in 1945. Picture deals the Wolfbergs were unable to make for the Broadway were the basis for an anti-trust suit against Loews, 20th-Fox and RKCO, the Wolfbergs winning \$300,000 out of \$3,000,000 asked. Officials of Fox Intermountain testified in the suit. Then this spring the Wolfbergs took over the Paramount, which had been operated by Fox Intermountain for about 15 years.

ments of WXEL-TV, Cleveland, operated by them. The estimated first-year operation costs at \$400,000 against a revenue of \$450,000. They place construction costs at \$346,000.

Expect Losses

Aladdin, owner of KLZ, says their first-year operating cost will be about \$700,000, with a con-struction figure of \$440,095, but places no estimate on earnings or

Denver Television, which is ask-Denver Television, which is ask-ing for channel 7 against Aladdin, says they will spend \$600,000 in first-year operation, with an esti-nated revenue of \$500,000, and a construction estimate of \$545,422.

KFEL-TV, given channel 2, looks for a \$20,000 loss against a one-year operating cost of \$520,000. Construction is estimated at \$364.500.

Colorado Television granted channel 9, places construc-tion at \$394,011, operation at \$444,-632, and revenue at \$400,000.

tion at \$394,011, operation at \$444,632, and revenue at \$400,000.

KMYR Broadcasting Co., opposing Metropolitan for channel 4, says it expects a loss of \$118,000 on an operating cost of \$526,000 and with a construction layout of \$440,963. This is the only station that would not build on Lookout Mountain, but would build on Ruby Hill, at the edge of Denver. Metropolitan estimates they would lose \$50,000 against an operating cost of \$525,000, with a construction cost of \$521,028. Manufacturers are going all out in an effort to get television sets into Denver in an effort to get their share of the estimated immediate demand for 90,000 sets, and a two-year demand of 150,000. Sets are coming into Denver in shipments of 1,000 each, some of them being flown in.

by Fox Intermountain for about 15 years.

None of those applying for TV channels excepting one, expects to make a profit the first year. The optimist is Empire Coll, which says that a profit of about \$50,000 is expected. They probably base their figure on the balance state-



DOROTHY KILGALLEN and DICK KOLLMAR

"WHAT'S MY LINE?" "BREAKFAST WITH DOROTHY AND DICK" "GUESS WHAT?"

Producers Contribute Addenda To Recurring Vidpix Problems

the multiple vidpix problems con-tribute an addenda to the searching analysis of the industry's vid-pic facets highlighted in last week's Seventh Annual Review and Pre-view issue of Variety.

By HERBERT SCHEFTEL (Telenews Productions)

"Recent surveys indicate that television news programs are in-creasing in numbers and in popu-larity. The news of the world's ac-

larity. The news of the world's activities offers more dramatic punch than any feature film. This inherent days a of the news makes it one of the most favored commodities in TV programming. It is not inconceivable that TV news may eventually develop into an "everyhour-on-the-hour" proposition, as it is in radio.

"However, the growth of news

"However, the growth of news programming means additional problems for TV newsreel producers; problems which are enormous but not unsolvable.

"The immediacy of telecasting poses a problem of itself. Every day's news program must include the very latest news from all over the world. News footage of the day's happenings must flow in a constant stream to the production plants of the news-reel producers and thence to the TV stations.

"This constant flow of news foot-

and mence to the TV stations.

"This constant flow of news footage, moreover, must occur at top speed, Competition among newsreel services is just as keen as it is among newspapers; get your news, to the public first, or else you're, beat."

"To attain speed and constant flow, then, newsreel producers must maintain huge staffs of camera correspondents throughout the world, huge forces of editors, etitters, writers, production men, traffic men—and the expensive mechanical facilities and plants with and in which they work. All are involved in maintaining the flow of newsreel and in reducing the time gap between news event and its relecasting.

24-Hour-A-Day Schedule. "To attain speed and constant

21-Hour-A-Day Schedule

"And the entire operation must be on a 24-hour-a-day, around the calendar schedule Expensive? Very, very much so.

"Another prime problem is that of quality. All news is 'rush,' but filmed news must also be good for telecasting. The story content must be the best — this means experienced news cameramen and editors. The accompanying scripts must be accurate and interview. telecasting. The story content must be the best — this means experienced news cameramen and editors. The accompanying scripts must be accurate and interesting—this means imaginative and meticulous news writers. The film itself must be as close to perfection (in terms of creative presentation and of sound-and-picture clarity) as

sharp-eyed, constantly-examining production men can make it. "These are but a few of the con-

"These are but a few of the constantly recurring problems with which newsreel producers are faced. Happily, the producers have beaten or are in the process of beating every one of them. But it is a costly, long-term battle with the present returns not in proportion to the expense and effort extended. TV stations are receiving upwards of 15-minutes of newsreel footage five days a week, which they use anywhere from two to five times a day in various news programs. The average rate to all TV stations is presently a very nominal \$300 per week. At this price, in the face of today's production costs and in comparison to other kinds of programming — on film or otherwise — newsreel footage is a steal!"

By ALBERT D. HECHT (Bill Sturm Studios)

"There has been a lot of talk about New York vs. Hollywood as a production center for TV commercial (advertising) films. As one who has been handling this type of film since December, 1945, I cannot understand any debate. There is no question that New York is and should remain the production center for filmed commercials. We have everything— plus.
"There are completely equipped

have everything— plus.

"There are completely equipped studios for live action, stop motion, and animation. Perhaps there is a potential shortage of live action studio space when it becomes necessary to photograph large extravaganzas. But let us not forget that television commercials are 99% intimate and demonstrative shots—very rarely more than closeups or, at the very best, medium closeups. closeups.

closeups.

"As for art work and animation, we exceed the requirements for any present or expected needs. We in New York can deliver as fine an animated film, if not better than Hollywood. Of course, we respect Disney and the like (the 'like' here being MGM and Warner Bros, cartoon divisions)! But theirs' is not a monopoly. Remember, a good portion of theatrical animation is toon divisions!! But theirs' is not a monopoly. Remember, a good portion of theatrical animation is done in New York. If there is any tendency toward monopoly in the field, New York certainly has the edge. Our artists have, in addition to the theatrical abilities, the basic know-how of commercial adverticing.

film commercial still comes under the classification of advertising.

"Since our clients' representatives are situated in the metropolitan area, the advantages of working with New York producers are tremendous. An agency cannot just send a film or television man to open up a branch in Hollywood and assume that they are servicing their client to the best of their ability. We deal with more than just the film or television department in an agency. There are account representatives and the client's themselves who do continuous checking while their films are in production. This is all part of the plus service that we only in New York can giv

"Basic labor rates in both cities are about the same and we in New York City have learned to approach overhead realistically. All our films (and remember, we do a lot of other kinds of films beside television commercials) carry as little 'water' as possible. Let me just repeat a recent headline: "MGM Cuts Nut 50% for All Over \$1,000 Per.'"

By FRED NILES (Kling. Studios)

"The two most difficult problems facing the television film producer are the problem of time and the problem of cost. As to time, the average television buyer, be he an agency mán representing client or the client direct, does not want television films until after he has surveyed the television spot market and, in many cases, bought time. Then, because he was able to buy some time starting in a couple of weeks, he wants his film made in just a few days.

"The result is that the film pro-

made in just a few days.

"The result is that the film producer is thrown into the job, in many cases, of devising the spot, building the sets, hiring the talent and all the myriad of details necessary for the commercial, within a matter of hours. Once the commercial is shot and rushed through because of the time limit, the client invariably can't understand the time necessary to process film, develop it, make optical effects, cut and edit it and deliver prints: Many hours of overtime by everyone frequently have to be put in to make quently have to be put in to make the air date.

"This is particularly difficult

the air date.

"This is particularly difficult when the film producer is faced with the problem of having to stay within a very slim budget. For years in industrial film business, the "rule of thumb" as to costs was between \$1,000 and \$1,500 per minute—this for a 30 or 40 minute picture, many time with 10 or 15 minutes of the picture all handled in one area or location—and still industrial film producers did not become wealthy at their business. In dustrial film producers did not become wealthy at their business. In
television, all the effects of a 15minute picture frequently are condensed into a one-minute television commercial with a host of
scenes and sets demanded for the
minute production, and the producer limited in the funds available to do the job.

"The result is that the let of the

able to do the job.

"The result is that the lot of the television film producer is not a particularly profitable one, and there are few film studios in the country who can truthfully say that television spot production has been a profitable operation for them. Then too, most of the advertising agencies used to buying artwork and photography, are accustomed to a super-type of service, and the changes along the line are taken for granted as part of the job. They fall many times to realize that changes in motion pictures after they have been shot or cut and edited are extremely costly and difficult. All of these factors affect the ingenuity and quality of the television film commercial currently being seen on television."

Cleveland—WEWS is promoting a "two-TV-set-in-every-home" to spur more programming and preclude possible family disputes as to what show will be seen Duddy Black, vacationing KCKN disker, will pinch hit for Bill Gordon, WHK vacationing disker. WHK's fack, Lou Oswald, vacationing in Bermuda. Keith Baldwin leaves his sales managership at WERE to become assistant to the president at WAKR

Television Chatter

New York

New York

Durward Kirby and Billy Gilbert filling in for Garry Moore while the latter vacations from his CBS-TV afternoon strip. NBC-TV production veepee Fredrie W. Wile, Jr., married Bee Canterbury last week. Marguerite Piazza, soprano on "Show of Shows," returning from Europe this week and will solo at the final Lewisohn Stadium concert prior to returning to the NBC-TV show. Her husband and business mauager, J. Graves McDonald, accompanied her to Europe. Natalie Priest, TV-radio actress, returning to N. Y. after completing a role in "Liliom" at the Brattle strawhatter, Cambridge, Mass.

Westinghouse reduced prices on

Brattle strawhatter, Campringer, Mass.
Westinghouse reduced prices on 14 of its new receiver models, with the price cuts ranging from \$20-to-\$50 ... WOR-TV's "Broadway TV Theatre" holding over "For Love or Money" a second week because Brooklyn Dodger night games carried by the station force the show off all but two nights this week.

Hollywood

Hollywood

Frank DeVol's KTTV show is first casualty here on the steel strike as Gledhill Dodge-Plymouth cancelled its sponsorship of hourlong show as result of inability to get cars due to the steel tieup. DeVol stay on as a sustainer... Mal Klein named night program operations manager of KLAC-TV, replacing Charles Bulotti, Jr., who ankled for KTTV, and Mattie Tippit takes over Klein's vacated spot as film programming director... Maler Brewing joins Chesterfield in sharing tab on telecasts of L. A. Angels and Hollywood Stars games on KHI-TV, companies paying \$6,400 weekly for participation... KNBH telecasting 15th annual L. A. Soap Box Derby July 26... "Campus Farmers" returns to KECA-TV. following seven-week hiatus of the public service program ... George Burke has been named as manager of KNBH film operations, replacing Robert Guggemheim ... "Bamboozle," juve show produced, written and emceed by Wally Sherwin, began on KTTV. Tite Guizar, Jean Bartel, Babe Allan and Barry Ashton and the Gallion Bross are in new variety show teeling off on KTTV July 29.

San Francisco

San Francisco

Hal Burdick, local creator of the "Night Editor" radio series, signed, with Weintraub Agency, New York, for a "Night Editor" teevee series, Ward Byron producing... Philippe De Lacy in to film three "Without Fear" TV. shows based on San Quentin, the blood bank and civil defense... Rusty. Draper N'Yorkward to guest on Ed Sullivan and Patti Page shows... Equalization Board Chairman George Reilly to jest on "Toast of the Town," Aug. 10... Bob Migrins, ex-MCA agent, joined KPIX sales. Jane Burns dropped from KPIX promotion staff... Golden Cate Theatre plugged "King Kong" revival with \$5,000 TV campaign, heaviest local movie investment. in the eyeful medium... Wesley I. Dumm, KPIX co-owner, joined Orecom group filing for Portland TV outlet... Hoffman TV picked up check for "San Francisco At Night," starring Lee Giroux. Show on KPIX features live pickups from hotel. nite spots, beginning (18) with Hawaiian Club.

Chicago.

Chicago

Burr Tillistrom, masterminder of NBC-TV's "Kukla, Fran and Ollie," summering at Nantucket again this year . Ernie Simon, new WGN-TV pactee, doing the color and post-game interviews with Jack Brickhouse on station's teeveeing of the Little League baseball games Wednesday nights . Ivan Hill's Personality Features putting finishing touches to a new moppet show to debut next

REHEARSAL HALL

8,000 Sq. Ft. Heart of B'way used by the Philco Playhouse for the past three years, now available 5 or 6 days weekly from 10 A.M. to 5 P.M. Call

udson 2-1937 bet. 10 A,M. te 4 P,M.

Available for

TV

Director-producer with motion picture and thankre experience. Capable of creating and standizing commercials. Executive and pre-metional ability. Box V-72152, Television. Variety, 134 W. 46th St.. Now York 36

month on WBKB with Frazier Thomas emceeing Perry (Skee) Wolff now a CBS-TV producer in New York spent the interval between the two conventions renewing Chi acquaintances. Don Moier has drawn the directorial assignment on NBC-TV's "Super Ghost" quiz game which bows from here Sunday (27) WNBQ's femme gabber Dorsey Connors and weatherman Clint Youle vacationing this week. U.S. weather bureau forecasters Lyn Means and Charles Johnson are filling in for Youle Arthur Peterson written out of "Hawkins Falls," NBC-TV serial, to join cast of "Come Back, Little Sheba." at the Peninsula Playhouse at Fish Creek, Wis. . . . Bob Banner, ex-Chi NBC tele director now handling the Fred Waring show on CBS, Lectured at the NBC-Nocthwestern summer radio-TV institute last week

'No Names' Continued from page 25

tain player in a script. So the player, figure vacillates in classes.

player figure vaciliates in all classes.

Ziv TV usually guarantees leads in its telepix \$500 for a three-day picture. Minimums paid leads vary from around \$100 upwards, entirely contingent on each producer's budget or production problems. Another factor involved is different stress of the producer, with some shying away from anyone resembling a name in order to get talent at the lowest possible cost, while oliers are willing to pay better coin to give their product a more attractive appearance. Eve Miller has drawn \$500 for a telepic? Marshall Thompson, \$450, and Jim Davis, \$400. This kind of sugar is higher than that received by the bit player or "middle-bit," but the latter are assured of more continuity of work; there's a greater demand for their services. Paradoxically, the extra, who draws the lowest figure, has not found telepix any particular windfall, inasmuch as most vidpix producers shy away from use of any great number of extras for fear will hypo production costs without necessarily adding anything to the telepic. Consequently the average telepix has only about three ex-

will hypo production costs without necessarily adding anything to the telepic. Consequently the average telepix has only about three extens, so that this class of thesp finds rather lean pickings in the telefilm field.

While the entire pattern now evolving is of necessify in a transitory stage and could conceivably change, most of those in the telepix field feel that Screen Actors Guild members are going to prosper more than ever in the long run as a result of teevee, but that the prosperity will be of an even quality, with more and more members of SAG benefitting, rather than a comparatively few top names drawing the top bracket coin.



Producers; Agencies: Available Soon

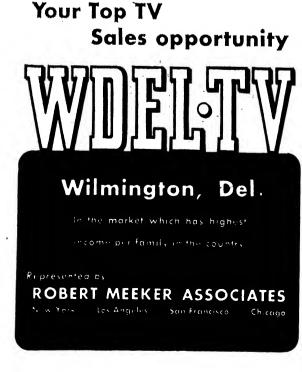
WRITER-EDITOR TY FILMS

Pix seen on ever 100 stations, locally on CRS-TV, WJX-TV, Previously: years in educational, documentary business films.

Box V-7767, Variety 154 W. 46th St., New York 36

HARPO MARX

NBC-TV **RCA-VICTOR** Mgt.: GUMMO MARX



Tele Followup Comment

occasion was somewnat of a letdown to viewers. Possibly his preconvention campalgning may have
tired him, but it was plainly evident
that the "nackets buster" didn't have
his best TV foot forward. Juggling
his spectacles, he asserted: "We
have furnished vigorous leadership... and will run on the record
of the Democratic administration."
Sen. Robert S. Kerr, Oklahoma's
favorite son, made a good video
showing in parrying verbal thrusts
with the press panel. However, he
quality and his general demeanor
was that of a politician attempting
to disguise his true character, To
Chicago Sun-Times man Tom Reynolds' question: "What is your
appeal to the voter?" he failed to
give a direct answer and moved
into a different topic.

"Rwerelt-Harriman, who reports
have it is the "fair-haired boy of
the White House," was embarassingly colorless. Whether he, too,

give a different topic.

"Reversh' Harriman, who reports have it is the "fair-haired boy of the White House," was embarassingly colorless. Whether he, too, was suffering from pre-convention campaign fatigue could not be determined. But his general air was unimpressive as were his statements such as the following bromide: "If you do what's right it's good politics."

Miss Rountree was her usual self as moderator. Aside from Splvak and Reynolds, press guests also included Frank McNaughton of Time mag and Richard Wilson of the Cowles publications. Their questions were practical, to the point and helped disclose the stand of the individual candidates with a minimum of palaver.

Prior to the program kickoff, the cameras supplied a family touch with closeups of the wives of the respective candidates. To the sponsor's credit the plugs were infrequent. But midway in the stanza after a lengthy puff for "dent-resistant" Revere mixing bowls, NBC shoved in two chainbreak spot announcements. That was overdoing it.

Goodyear Television Playhouse,

Goodyear Television Playhouse, in a "best of the year" reprise, came up with a mildly interesting courtroom drama Sunday (20) in The Trial of Steven Kent." Adapted by Nelson Olmsted from an original by Josephine Bentham, the yarn was woven around a jury foreman who nursed a grudge against an accused murderer. Rather than spin the tale in a conventional approach, the script resorted to numerous flashbacks. This technique is an effective one when used with discretion, but it was overdone in this instance, hesult was an uneven continuity that proved disturbing.

Cast did fairly well under the circumstances, Gordon Mills, as the man on trial, impressed with his forthright manner. Harry Towners was amply sinister as the foreman who murfied his chance to send the accused to the chair by

For Sale

Terrific Colonial Home!

located in Greenwick and Rye, 35 Lecated in Groenwich and Rye, BE minutes from New York, this strategives are to the color of the old so meny admire; yet is absorted in the color of the old so meny admire; yet is absorted in the color reams, 4 beths, 2 other leven residence. Wide plank floors, den, enormous marker bedgeom talte, aviuming pool or lake alterner residence. Specious entrance hall converts to small movie theatre. People from all over the world have admired and have been entertained in this home, yet it is a arranged their yes san have complete seclusion for yourself and year family, or give hig parties with ease. Can be run with one servant and part-time gardener. Owner reinchantity moving for hysimus results of the color of the col intes from New York, this state-

BOX Y-23052 Yarlety, 154 W. 46th St. New York 36, N. Y.

ings, his appearance upon this occasion was somewhat of a let-down to viewers. Possibly his preconvention campaigning may have tired him, but it was plainly evident that the "rackets buster" didn't have his best TV foot forward. Juggling his spectacles, he asserted: "We have furnished vigorous leader-ship... and will run on the record of the Democratic administration."

Sen. Robert S. Kerr, Oklahoma's favorite son, made a good video showing in parrying verbal thrusts with the press panel. However, he with the press panel he with the press panel he with the press panel he were the pressure of the defense counsel. However, he will be pressed to the defense counsel, the oftense was believable as "the oftense was be

NBC 'What Next?'

Continued from page 31

TV production, with all radio-TV technical services and Program Services Department under his supervision. Herbert, Barry and Wile will report to White, the v.p., and general manager of the radio-TV networks.

of significance in the new operational pattern is the divorcing of the press dept. from the public relations setup, with v.p. Syd Eiges now reporting to White, instead of public relations veepee William H. Brooks, and giving the radio-TV press dept. a greater sense of autonomy.

Benefiting in the administrative reshuffle is Ruddick C. Lawrence, manager of the TV Sales Department, who moves into the newly-created post of director of Promotion, Planning and Development; and Charles J. Cresswell, who becomes controller for the radio-TV

comes controller for the radio-TV

and Charles J. Cresswell, who becomes controller for the radio-TV networks.

With Denny moving into the oxo area, he also takes public relations (Brooks) and staff engineering activities (O. B. Hanson) under his wing. As top boss in the oxo setup, reporting to Denny, will be James Gaines, who also carries the title of vice-president in charge of oxo stations.

Madden, who was veepee in charge of TV sales and operations, carries the new title of vice president and assistant to the president. Madden tossed a farewell cock-tailery Monday (21) for the NBC-TV sales group which he has supervised in his job as sales and operations veepee, including staffers in production, operations sales, research, etc. Because of his long experience in supervising all such phases of the NBC operation, it's expected that, in his new post as exec assistant to McConnell, the NBC prez will rely on him heavily to lift some of the burden from his own shoulders.

It's known that some drastic changes are slated for the radio-TV news divisions, with Frank McCall, now in TV, tapped for the AM job.

"Unit Booking" .

continued from page 29;

and the man Murrow, Larry Spivak, Ted Granik, et al., were most

and the man Murrow, Larry Spivak, Ted Granik, et al., were most anxious to book for their respective shows stood pat with his "reluctant dragon" role and turned down all TV bids.

The eagerness of the Democratic aspirants to showcase their wares on the video forums was in sharp contrast with their GOP counterparts—Sen. Robert Taft and Gen. Dwight Eisenhower—who, despite numerous invites were unable to make a joint TV appearance until after the big show was over. Hosts of the various panels figure it's either "feast or famine," with either too many or too few top names available, depending upon the circumstances of the particular convention maneuvering.

RWG's Victory

Continued from page 26 ;

continuity writers are to receive as commercial fees 60% of the freelance minimum basic agreement of Nov. 16, 1951, which is retroactive to that date. A differential of 10% was also established in newsrooms for hours worked from 12 midnight to 7 a.m. For the first time, writers are henceforth also to get three weeks' paid vacation after the first year. Scripters at ABC and CBS get four weeks after the first five years, while NBC, because it operates under an overall RCA policy, has

agreed to four weeks after the first

Other Rights

Other Rights

Clause reserving for continuity writers all rights to their own work done on their own time is believed to be the first incorporated in any contract with entertainment writing guilds. Pact provides that the writer can sell such material under the minimum basic freelance agreement to his employer but that he cannot sell it to any other network so long as he remains in the employ of the original net.

Guild and three networks broke

of the original net.
Gulld and three networks broke off negotiations July 1. They finally went back into huddles July 15, and worked past midnight through last Thursday (17). Guild then took what was represented as the nets' final offer to a membership meeting Friday afternoon (18) but the offer was nixed. Then, a further offer via telephone from the nets solved the dilemma. Through a misunderstanding, ABC held out, but it came to terms with the Guild; accepting the same provisos, by 4 p.m. Monday (21).

No TV Blackout

Continued from page 27 :

held up until we know what our talent costs will be." He pointed out that the Garden has two managers' guilds to deal with and doesn't know what their demands

agers' guilds to deal with and doesn't know what their demands will be.

"We can't deal with the TV people and the advertisers until we reach an agreement with the fight managers," Irish explained. "But our plans right now call for important indoor fights to be televised over the networks again."

Regarding the manner in which the public eventually will be brought in to pay for TV fights on their home sets, Irish stated it's his personal belief that the telemeter device, rather than the telephone tieup, will be the answer.

"With the telemeter device, the setowner will deposit the quarter or 50c piece and the picture will be unscrambled for him," said Irish. "The objection to the phone plan, in which you'd have the telephone company unscramble the picture and be charged for it, is that the public would get its bill at the end of the month. The size of the bill through accumulation might scare many people into not using the device again.

"Pay as you go is the most workable plan, I think. The telemeter device also overcomes the probale overtaxing of wire facilities.

Mpls' Joe Cook

"The telephone call stunt was pretty good up until the third call. Frankly, Mr. Pader, the Twin Cities is just not a 'show town,' and we are forced to agree with Mr. Hooper that only 4.8% of those who own television sets are 'looking at 'Today.' For same reason unbeknown to us the other 95.2% of the people we called at 7 a. m. seemed quite impatient.

"At least one drug store in the

seemed quite impatient.

"At least one drug store in the Twin Cities area is following through on your soda shop and restaurant tieup. We approached Mr. Allen Berschied of the Berschied Drug Store and asked him for an out-of-the-ordinary concoction to be labeled "Today." Berschied's Special consists of one scoop tuttifirutti in a pool of frozen custard, decorated with Maraschino cherries, chopped pistachios, roasted almonds and garnished with an old truss. We borrowed verbatim a plece of your copy from with an old truss. We porrowed verbatim a piece of your copy from page five and have all of Her-schied's soda jerkettes wearing a little badge—'Pick-Me-Up for To-day.'

"We have an announcer on our staff who resembles Garroway (see attached photo) who we had walk-ing around town at certain times. ing around town at certain times. As yet no one has come up to him and said, 'You are telling Minneapolis about the wonderful NBC show Today, starring Dave Garroway,' Mostly they just say 'Hi, Charlle.' This Charlle is pretty popular around town, especially on the University campus.

Rise and Shine

"Re 'Early Risers' publicity story: We have memoed our entire staff to the effect that those who upon to the effect that those who upon coming home of an evening run into someone who is on the job at 5 a. m. report such nonsense to our executive vice-president who will use both our radio and television facilities to publicize such a person. This also goes for any television store manager who wants to open up his premises before the decent hour of 9 a. m.

that if the sun was shining when been seen on Today.' The station we staged this stunt, so much the better, for it would attract much more attention. We hope to have our man off the County Farm by Labor Day.

"The telephone call stunt was pretty good up until the third call. ish?

"The airline terminal stunt would "The airline terminal stunt would have worked except that the weather has been so humid in the Twin Cities lately. As a matter of fact, a KSTP pigeon stopped fiapping his wings, lost altitude and drowned before he hit the ground. Weather conditions have not helped this stunt at all, and when some joker from our competitor, WTCN-TY, came along and put that slogan on top of the TV set well! For eternal rest, fly Northwest." "Seriously all of your exploits-

"For eternal rest, fly Northwest."
"Seriously, all of your exploitation ideas have merit, and we at
KSTP think that NBC's Exploitation 'Division will fill a real need,"
Cook avers he wouldn't have
believed such "suggestions" possible unless he actually had seen
them in print in the manual.

NBG's Assets

Continued from page 27

in oil leases, \$612,000 in securities, \$659,000 in Government bonds, a \$500,000 is in cash.

**S00,000 is in cash.

Hope's income is listed as "in excess of \$100,000" per year.

In a recital of Hope's public service record, the application describes his activities as so extensive that "they cannot be fully detailed in one exhibit." Brief mention is made of his "second 10 years" of entertaining troops throughout the world, of over 350 appearances in various war theatres, and before philanthropic organizations.

Application reveals that Hope turned over entire proceeds of \$166,000 from his book, "I Never Left Home," to the National War Fund.

facilities to publicke such a person. This also goes for any television store manager who wants to open up his premises before the decent hour of 9 a. m.

"Your suggestion on page 12 was followed, and here we had surprising results. We had ballots made up containing the names of people in the news whose pictures had."

St. Louis—Execs of KMOX, St. Louis—Execs of kMOX,

"Television showmanship is no longer confined to ac-

Abel. -VARIETY, July 16.

Praise for the great coverage and Television Zoomar shots of the Republican and Democratic National Conventions should go to the following network engineers and their helpers.

TELEVISION ZOOMAR SALUTES

CBS'

R. G. Thompson O. J. Sather A. E. Merciea Robert Wilson

NBC's F. A. Wankel Alfred Jackson Max Jacobsen

ABC's Ed Horstman F. A. Timberlake William Trevarthen

Television Zoomar always gives the top performance for large or small studio production. Same lens for baseball, football, horse races, etc.

Used by all important television stations from Buenos Aires, Argentina, to CBC, Montreal, Canada, and from New York to San Francisco.

JACK PEGLER

TELEVISION ZOOMAR CORPORATION

500 Fifth Avenue - Room 2223 New York 36, N. Y.

By MIKE GROSS

Four Aces: "Should I"-"There's only Tonight" (Decca), "Should I" is a standout slice that should give the Four Aces a solid berth on the hit lists. Tune, a Nacio Herb Brown-Arthur Freed collaboration, was given a recent revival spurt in the Metro musical, "Singin' In The Rain," but this zestful rendition is the clincher that'il move it back into the top brackets. The Aces give it the kind of big and speedy rendition that's going over in the wax market. Bottom deck offers another top example of the Aces' technique.

Billy May Orch: "Love Is Just Around the Corner"."Gin and Tonic" (Capitol). More of Billy May's danceable orch styling is showcased in this coupling of the Iddie, "Love Is Just Around the Corner" and a sprightly new instrumental, "Gin and Tonic." Former is given a lilting, unpretentious rendition that should make it a jukebox fave. Willie Smith does an excellent job on the vocal. Filp follows a gay, melodic line that's sparked by Smith's top-fight sax licks. It rates spins.

Ames Bros.: "String Along" is a bouncy country-styled item with a mid-hit potential. It's got a catchy beat and a cute lyric, a blending that'll get it repeat spins. Ames Bros. capture the cornbelt quality with a spirited workover, "Fonder" (Continued on page 45)

VARIETY Scoreboard

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Retail Disks Coin Machines Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING JULY 19 :

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

This	TIONS Last week.	ARTIST AND LABEL	TUNE
1	1	ROSEMARY CLOONEY (Columbia)	(Half as Much Botch-A-Me
2	. 4	VERA LYNN (London)	
3	3	PERCY FAITH (Columbia)	Delicado
4	2	AL MARTINO (BBS)	Here in My Heart
5	6	JOHNNIE RAY (Columbia)	Walking My Baby Home
6	10	EDDIE FISHER (Victor)	(I'm Yours Wish You Were Here
7	5	PERRY COMO-EDDIE FISHER (Victor)	
8		GEORGIA GIBBS (Mercury)	
9		TONY MARTIN (Victor)	
10	9 .	LEROY ANDERSON (Decca)	
	_	TIMES	

	TIONS		
	Last week.	THNE	PUBLISHER
WCCA.	WCCA.		• • • • • • • • • • • • • • • • • • • •
I	1	AUF WIEDERSEHN SWEETHEART	Hill-R
2	5	KISS OF FIRE	Duchess
3	4	HALF AS MUCH	Acuff-R
4	2	HERE IN MY HEART	Mellin
5	7	WALKIN' MY BABY BACK HOME	DeSylva-B-H
6	3	DELICADO	
7	6	I'M YOURS	Algonquin
8	8	BLUE TANGO	Mills
9	9	BOTCH-A-ME	Hollis
10	10	MAYBE	

VARIETY - 10 Best Sellers on Coin-Machines Week of July 19

Rosemary Clooney Columbia § Vera Lynn London

1. HALF AS MUCH (6) (Acuff-R)

2. AUF	WIEDERSEHN (5) (Hill-R)	🕯 Eddie HowardMercury 🛉
		Cuy Lombardo Decca
3. HERE	IN MY HEART (9) (Mellin)	Al Martino
4. WALE	IN' MY BABY BACK HOME (9) (DeSylva-B-H)	Internal Bernett Columbia
5. BOTC	H-A-ME (3)(Hollis)	Baranami Classes Columbia
		Rosemary ClooneyColumbia
6. KISS	OF FIRE (12) (Duchess)	G. Gibbs
7. DELIC	CADO (8) (Witmark)	P. Faith Columbia
8. LOVE	R (5) (Famous)	Daire Land Landing Dacca
9. MAYE	(m. 14)	P. Como-E. FisherVictor
9. MAYE	E (4) (Robbins)	Ink Spots Decca
10. I'M Y	OURS (11) (Algonouin)	Don Cornell Coral
	OURS (11) (Algonquin)	Eddie Fisher :Victor
	Second Group	
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D7 4141	ICO (10) (ATELLA)	i arou Andarson Deced †
BLUE TAI	(16) (MIIIS)) Hugo Winterhalter Victor
DIGH NO		Frankia Laina Columbia T
TILL THE	END OF THE WORLD (Southern)	Frankie Laine Columbia
TILL THE	END OF THE WORLD (Southern)	Frankie Laine Columbia
TILL THE WHISTLE	END OF THE WORLD (Southern) MY LOVE (Disney)	Frankie Laine Columbia Bing Crosby-G. Martin Decca Beaver Valley Sweethearts Vic.
TILL THE WHISTLE	END OF THE WORLD (Southern) MY LOVE (Disney) K ALONE (10) (Mayfair)	Frankie Laine Columbia Bing Crosby G. Martin Decca Beaver Valley Sweethearts Vic. Con Cornell Coral Richard Hayes Mercury
TILL THE WHISTLE	END OF THE WORLD (Southern) MY LOVE (Disney) K ALONE (10) (Mayfair).	Frankie Laine Columbia Bing Crosby-G. Martin Decca Beaver Valley Sweethearts Vic. Don Cornell Coral Richard Hayes Mercury
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TILL THE WHISTLE I'LL WALL VANESSA WALKIN' SUGARBU ROCK OF	MY LOVE (Disney) K ALONE (10) (Mayfair) (Morris) TO MISSOURI (Hawthorne) SH (Schirmer) GIBRALTAR (Montclare)	Frankie Laine Columbia Bing Crosby-G. Martin Decca Beaver Valley Sweethearts Vic. Jon Cornell Coral Richard Hayes Mercury Patti Andrews Decca Hugo Winterhalter Victor Sammy Kaye Columbia Frankie Laine-D. Day Columbia Frankie Laine Columbia
TILL THE WHISTLE I'LL WALL VANESSA WALKIN' SUGARBU ROCK OF ANYTIME	MY LOVE (Disney) MY LOVE (Disney) (X ALONE (10) (Mayfair). (Morris) FO MISSOURI (Hawthorne) SH (Schirmer) (14) (Hill-R)	Frankie Laine Columbia Bing Crosby-G. Martin Decca Beaver Valley Sweethearts Vic. Don Cornell Coral Richard Hayes Mercury Patti Andrews Decca Hugo Winterhalter Victor Sammy Kaye Columbia Frankie Laine-D. Day Columbia Frankie Laine Columbia Eddie Fisher Victor
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Songs With Largest Radio Audience

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.

Survey Week of July 11-17

Am I In Love—†"Son of Paleface"	Famous
Anytime	Hill & R
Auf Wiedersehn Sweetheart	
Blue Tango	Mills
Delicado	
For the Very First Time	
Forgive Me	
From Time You Say Goodbye	
Here Comes That Mood	
Here In My Heart	
How Close	Life
If Someone Had Told Me	Witmark
Im Confessin'	
I'm Yours	
Just For You	
Kiss Of Fire	
Lover	Famous .
Luna Rossa	
Maybe	
Padam Padam	
So Madly In Love	
Somewhere Along Way	United
South	Peer
Sweetest Words I Know	Life
There's Doubt In My Mind	Broadcast
To Be Loved By You	Remick
Walkin' My Baby Back Home	DeSviva-R-H
Watermelon Weather	Morrie
Wish You Were Here-*"Wish You Were Here'	' Channell
Zing a Little Zong-t"Just For You"	Burvan
Second Group	

Zing a Little Zong—t"Just For You" Burvan						
Second Group						
A Girl A Fella and A Beach Umbrella Valando						
A Guy Is a GuyLudlow						
Be Anything (But Be Mine) Shapiro-B						
Botch-A-MeCromwell						
Busybody						
Easy StreetJohnstone-M						
High Noon Feist						
In Good Old Summer Time Marks						
Just a Little Lovin'						
Mask Is Off Miller						
Once In a While						
Poinciana Marks						
RosanneABC						
Rutza Rutza Sheldon						
Sleepy Little CowboyBeacon						
Smoke Rings Am Academy						
Strange Sensation Santly-J						
Vanessa						
West Of the Mountains						
Where Did the Night Go						
Total Maik Filone Williamson						

Top 10 Songs On TV

Bigger the Fig	gure		Dartmouth
Gonna Get Al	ong Without You Now.		Kellem
I Hear the BI	uebells Ring		Leeds
I'm Yours			Algonquin
in the Good (Jid Summer Time		Marks
Lovely To Loc	ok At		Harms
Lover			Famous
Somewhere Al	long the Way		Tinited
Walkin' My Ba	aby Back Home		DeSviva_R_H
Would You	***************************************		Bobbles
			740001113
-	FIVE TOP STAN	DAROS	

Dearie	Laurel
On a Sunday By the Sea	Morrie
On the Sunny Side Of the Street	Shanira-I
Pretty Baby	Remick
Pretty Baby Take Me In Your Arms	Mills

† Filmusical. * Legit musical.

PETRILLO'S 'NO FOREIGN' UKASE

Diskeries Look to New 'Fair Trade' Act to Cement Price Structure SHOWDOWN DUE

companies want to reestablish a firm price structure in the disk industry is expected to be forthcoming in the next couple of months ing in the next couple of months as a result of new Federal "fair trading" legislation. Law, which went into effect last week, permits manufacturers to fix list prices for licensed retailers and prevents by-passing of the price agreements by transshipping of merchandise from one state to another.

Previous attempts of major disk companies to halt the discount practice among retailers have been stymied by the courts. In New York it was ruled that the "fair trade" Feld-Crawford act could not enivoked due to legal technicalities.

trade" Feld-Crawford act could not be invoked due to legal technicalities.

More importantly, the Federal law may now make it possible to halt the operation of cut-rate mail order houses who operate across state boundaries. These operations have mushroomed in the last couple of years and efforts to wipe them out have failed due to conflicting laws in various states.

Although the disk industry, through the Record Industry Assn. of America, supported the Federal "fair trade" law, retailers are watching to see whether any imediate move will be made against the discounters. A widespread belief among neighborhood retailers, who want to establish a firm list price, is that some discount stores, such as Sam Goody's, have grown so powerful that the majors are straid to stop them.

such as Sam Goody's, nave grown so powerful that the majors are straid to stop them.

It's believed that the longstanding price war in the disk retail field has resulted in the turnover of more merchandise than the disk-ers could have sold with firm list prices. The whole retail picture, however, has been steadily deteriorating under the impact of the discount war. Several large pricecutters have taken over the major share of the business, with nabe retailers being forced into a tight corner since they can barely meet overhead expenses if they attempt to sell at competitive prices.

Victor Will Push Toscy's 100G Beethoven 9th Set Via 'Underselling' Bally

When RCA Victor markets Arturo Toscanini's double LP (box set) recording Beethoven's Ninth Symphony, it will merchandise it by underselling, quoting the maestro's exact phrase, "This time I am almost satisfied." This time refers

tro's exact phrase, "This time refers to his fifth try at disking a Toscanini interpretation of the symphony. Four previous attempts were scrapped, despite the \$20,000 recording date cost each time. In actuality, the fifth time out_spells a \$100,000 artistic production investment in a symphonic recording. casily an alltime world's high for virtuosity exactitude.

George Marek, a.&r. chiefain, is giving the Toscy platters the full treatment, including a special Louis Untermeyer English version of the Friedrich Schiller poem, "Ode to Joy," which is embodied in the Beethoven symph. There will be an unique series of candid camera shots of the maestro in action. The symph, in actuality, runs three sides of the four-sided 12-inch LP platters, and the last side is devoted to Toscanini's version of Beethoven's First Symphony.

Marek's campaign to merchan-

Tune Disked by Decca

12-inch LP platters, and the last side is devoted to Toscanini's version of Beethoven's First Symphony.

Marek's campaign to merchandise the Red Seal platters (now on LP) is to do the best classics the best way possible, rather than cut new repertory or dig up some of the oldies which have been forgotten and, invariably, are deservedly forgotten. Even the greats can't always be great; nobody bats 1.0006. Marek likens it to Shakespear's "Pericles," which is almost never performed, whereas "Hambert performed, whereas "Hambert proformed, whereas "Hambert popular."

Tune Disked by Decca

Fifteen years ago Mickey Alpert, Mike Cleary and Maurice Siegler wrote a song called "Deep in the Blue," which Keit-Engel published. It just got its first recording, by Decca, with Tommy Dorsey's orch, have recorded "Macbeth" on disk for RCA Victor, with Alec Guin-have recorded "Macbeth" on disk for RCA Victor, with Alec Guin-have recorded "Macbeth" on disk for RCA Victor, with Alec Guin-have recorded "Macbeth" on disk for RCA Victor, with Alec Guin-have recorded "Macbeth" on disk for RCA Victor, with Alec Guin-have recorded "Macbeth" on disk for RCA Victor, with Alec Guin-have recorded "Macbeth" on disk for RCA Victor, with Alec Guin-have recorded "Macbeth" on disk for RCA Victor, with Alec Guin-have recorded "Macbeth" on disk for RCA Victor, with Alec Guin-have recorded "Macbeth" on disk for RCA Victor, with Alec Guin-have recorded "Macbeth" on disk for RCA Victor, with Alec Guin-have recorded "Macbeth" on disk for RCA Victor, with Alec Guin-have recorded "Macbeth" on disk for RCA Victor, with Alec Guin-have recorded "Macbeth" on disk for RCA Victor, with Alec Guin-have recorded "Macbeth" on disk for RCA Victor, with Alec Guin-have recorded "Macbeth" on disk for RCA Victor, with Alec Guin-have recorded "Macbeth" on disk for RCA Victor, with Alec Guin-have recorded "Macbeth" on disk for RCA Victor,

Edict a Puzzler

Disk company execs are still puzzled by the meaning of James C. Petrillo's latest ban on foreign recordings. They are awaiting clarification from are awaiting clarification from their lawyers on whether the ukase covers all foreign etch-ings or whether it applies only to foreign-made disks on which some U. S. musicians are fea-tured.

Involved in these answers is the whole future of U. S. com-pany tieups with foreign la-bels, such as RCA Victor with His Master's Voice in Britain and Columbia Records with the Phillips Co. of Holland.

Woody Herman Forms Own Label **For Band Disks**

Grch leader Woody Herman entered the recording biz last week with the formation of a new indie label, Mars Records. Herman, whose pact with M-G-M Records expired last month, turned down bids from several major diskeries to form his own company. At present Mars will issue nothing but Herman orch waxings.

Herman's decision to organize the Mars label stems from the resentment among some name leaders of the treatment they've been getting from the majors. The orch leaders say they have been treated like step-children in the diskery stable and generally have to put their own coin behind the promotion of a disk. Herman figured that he could get more action on his etchings if they were released by his own firm.

Herman's already cut eight sides and he's planning to release one disk a month. The preem platter, "Jump In The Line" backed by "Stompin' At The Savoy," was released late last week and has racked up 11,000 sales in four days on the market. Key distributors around the country have been lined up to peddle the Mars platters.

Herman has also tied up with pubbery, topper Howie Richmond, to handle the promotion and exploitation of the releases. Richmond will also be repped on the disks as a publisher since he has lined up one of his tunes for each of the four skeded Mars platters.

LOU LEVY'S 2-WEEK SHUTDOWN POLICY

Initiating a new summer opera-tion policy, Lou Levy has closed down his music publishing offices for two weeks for vacations for his complete staff. Move is patterned after the practice of some major diskeries which shutter their plants for several weeks during the summer period.

Levy's move affects his Leeds, Duchess and Pickwick firms.

Alpert-Cleary-Siegler Tune Disked by Decca

erations of Musicians prexy, issued a sweeping ban against the use of foreign musicians by U. S. diskers in a communique mailed to all companies and bookers over last weekend. Petrillo's move is an ex-

companies and bookers over last weekend. Petrillo's move is an extension of his ban on AFM musicians, particularly conductors, working abroad and is expected to result in a showdown fight between the union and the wax works.

Petrillo's letter said: "It has been called to our attention that several signatory companies are employing the services of musicians who do not belong to the AFM in recording activities which take place abroad. In some instances, members of the AFM are used in conjunction with these nonmembers to make the recordings referred to. This letter is sent to you to call your attention to the stipulation in our agreement that under the circumstances outlined above, you are to record only members of the AFM."

Petrillo said that his move aimed only at "stopping the cut-rate practices of recording companies and recording instrumentalists who go outside the U. S. to enjoy cheaper costs and higher profits and then flood the American market with a product that competes unfairly (Continued on page 47)

(Continued on page 47)

NAMM Convention To Spark Selling **Drive by Diskeries**

The National Assn. of Music Merchants 51st annual convention, opening in New York Monday (28) at the Hotel New Yorker, will be the focal point for an intensive selling drive by all the major disk companies and some standard publishers. Some 1,500 music retailers are expected to attend the conclave.

clave.

Although the plano and other musical instrument dealers dominate the formal sessions of the NAMM conventions, the disk companies will be prominently represented in the exhibit displays at the hotel. A big push will be made on the three-speed phonograph machines now being distributed by such major companies as RCA Victor, Columbia and Decca.

**Exercise of the conclave is ex-

tor, Columbia and Decca.

Keynote of the conclave is expected to be better merchandising on all levels of the music industry which has been slipping for the past couple of years. Convention speakers are expected to stress new ways of bringing customers into the stores, training of personnel and inventory management as part of an overall merchandising approach.

Despite the fact that the last

ing approach.

Despite the fact that the last couple of NAMM conventions were not productive of any sizable orders, the diskers are hoping to use the conclave as a springboard out of the summer slump. Most of the major companies have come up with special deals and these will be ballyhooed among the NAMM retailers.

AFM VS. DISKER Only 1 Dissent to ASCAP Writer Payoff Plan as Opposition Blows Up

Berlin OK's 5G Nick

Berlin OK's 5G Nick Irving Berlin, who has been getting about \$18,000 quarterly from ASCAP for the past year as a unique cleffer with 600,000 performances annually, is expected to drop around \$5,000 annually under operation of the new 30-30-20-20 distribution system. Reduction will be caused by the fall in value of the individual performance point created by the acceleration in the promotion rate of all ASCAP writers.

The plan, however, was out-

The plan, however, was outlined to Berlin several weeks ago and he okayed it as "a contribution to the general welfare of ASCAP."

RCA Inks Lanza To No-Guarantee 5-Year Contract

Hollywood, July 22. Mario Lanza will stay in the RCA Victor talent stable under a new no-guarantee pact negotiated in Hollywood today (Tues.) by RCA veep Manie Sacks and Music Corp of America vice-prexy Lew Wasserof America vice-prexy Lew Wasser-man. Turning down Lanza's origi-nal demands for a huge guarantee, RCA will continue the tenor's 10% royalites on uncopyrighted tunes and 6% royalties on copyrighted

songs.

Pact will run for five years and guarantees Lanza a minimum of 16 sides per year. All disks will be issued on Victor's \$1.25 Red Seal label. Lanza, incidentally, accounted for 26% of Victor's Red Seal sales in 1951 with such hits as "Be My Love" and "Loveliest Night Of The Year," plus big album sales on "The Great Caruso."

Sacks meantime is due to arrive

Sacks, meantime, is due to arrive back in New York either Friday (25) or Monday (28).

KASSNER ABROAD TO **PUSH 'BLONDES' SCORE**

Ed Kassner, partner with Jack Robbins in J. J. Robbins & Sons, has left for London to set up a European drive on the score of "Gentlemen Prefer Blondes." The legit musical, whose score is pub-lished by the Robbins-Kassner firm, will open in London Sept. 15. Robbins will go to London for the

Kassner is lining up four British subsids to work on the show score and will visit Germany, Sweden, Italy and France on a six-week Continental junket.

R & H, Menotti Nights To Wind Stadium Season

Wind Stadium Season
Final stanza of the Lewisohn
Stadium Concerts in N.Y. next
week (28-2), will feature the first
Gian-Carlo Menotti Night, Thursday (31), with the fifth annual
Rodgers-Hammerstein Night winding the season Saturday (2).
Marguerite Piazza, Claramae
Turner, Robert Weede and Thomas
Hayward will be soloists for the
R&H night, with Salvatore Dell'Isola conducting, Elleen Farrell,
Wesley Dalton and Rosemary Kuhlmann will be soloists for the Menotti evening, with Thomas Schippers batoning.

Santly to Simon Music

Harry Santly took over the post of general professional manager at George Simon Music last week. Santly, who had been a contactman with Simon several years ago, was recently on the plugging staff of Bourne Music.

against the new writer distribution plan of the American Society of Composers, Authors & Publishers Composers, Authors & Publishers dissolved at the New York membership meeting last week when payoff system was placed on the agenda for discussion. At the windup of the meeting, the opposition group dwindled down to one dissenting vote although about a half-dozen other writers previously voiced some objections. One factor in the weak showing of the opposition group was the absence of their ablest spokesman, Redd Evans, who left for Europe a few days before the conclave on a long-scheduled trip.

trip.

The bulk of the rank-and-file, however, indicated full support to the new system which has been devised to prevent any drastic income drops from year to year via the incorporation of an availability factor in the distribution machin-ery. It is estimated that well over 50% of all ASCAP writers will stand to gain from the new plan with those in the lower classifications getting the best break.

Both Stanley Adams and Mack David, chief authors of the 30-30-20-20 plan, were accolated by the ASCAP ranks for coming up with an equitable and workable system which goes into effect in October. It was pointed out that the benefits would be spread among the ranks from the expanding revenue of ASCAP.

Both H. J. Lengsfelder and Pinky Herman, who had been fighting against the ASCAP classifications committee headed by Adams, for the past two years, strongly favored the new plan. Some recommendations by Lengsfelder and Herman were embodied in the new system which represented a cross-section of ASCAP thinking on the payoff problem.

Some of the doubting writers, who were holding out for a 100% performance basis, were sold on the new plan after it was explained that the promotion rate under the 30-30-20-20 system would be virtually as fast. The small differential in acceleration between the old and new plans was tagged as "an insurance premium" against any drastic falls in income.

A proposal, sponsored by Pinky Herman, to count seniority years from the year a writer entered ASCAP is expected to be incorporated into the plan. Under the old system, the non-participating membership period, sometimes running to three or four years, was not counted in the seniority rating.

A meeting for Coast ASCAP cleffers will be held in Hollywood July 30. Adams, David L. Wolfe and other ASCAP exces will be on hand to explain the new distribution system.

Capitol's 'Open House' Fete On 10th Anni to Be **Held In Scranton Plant**

As part of its 10th anni celebration this month, Capitol Records is prepping a fete in Scranton, Pa., home of its pressing plant, Aug. 1. Diskery will hold "open house" at the plant with a special ceremony for its 106 10-year employes there. Cap brass will be repped by Glenn Wallichs, prez; Bill Fowler, v.p. in charge of sales; Bill Fowler, v.p. in charge of sales in charge of merchandising; Hal Cook, v.p. in charge of eastern promotion, and Porges Sandor, head of the international department.

ment.
Promotion campaign for the Scranton shindig will include full page ads in the Scranton dailies, Times and Tribune, and a cuffo platter to visitors at the plant of the company's first hit in 1942. Ella Mae Morse's "Cow Cow Boogie," backed by its 1952 best seller, Kay Starr's "Wheel of Fortune." Several of Cap's name artists will entertain at the plant.

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EVDING II	ENDING JOLI 13	This compilation is designed to indicate those records rising in popularity as well as those on top. Retings 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 jockels will vary week to week to present a comprehensive picture of
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	The compilation is designed to indicate those records rising in por well as those on top. Ratings are computed on the basis of 10 or a No. 1 mention. 9 for a No. 2 and so on down to one point, and jookeys will vary uveek to uvek to present a comprehensive pich sectors of the country regionally. Pos. No. 1 Pos. No. 1 Ratin weeks Ashist weeks Label Song	9	91.	F	12	15	14	» ;	1	6	-	88	4 10		41			۰ ۰				1	4		2]	, i	7 8						2 -					1 00	11			3	4
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WITH 4 "OUT OF THIS WORLD" SIDES THAT YOU'LL BE HEARING PLENTY FROM .

ODETOWN STOPIST DOWN!
FIFER RELAXITHINK!

a victor

69

Wish You Were Here' Score Click **Erases 3-Yr. Showtune Oblivion**

a tune from a Broadway legit musical is stepping out as a potent pop entry. Although the title song from the legituner, "Wish You Were Here," has been on the market less than a month, it's already showing signs of reversing the showtune anathema that's been plaguing the market. The clicko indications of "Here" is giving tradesters an optimistic outlook for the flock of musical show scores that are headed for Broadway in the upcoming season.

way in the upcoming season.

Tune, which was penned by Harold J. Rome, is racking up strong sales in both the record and sheet market. Waxings already on release are Eddle Fisher, RCA Victor; Fran Warren, M-G-M; Jane Froman, Capitol; and Guy Lombardo, Decca. Chappell is publishing the score.

Other time from the country of the strong transfer
ing the score.

Other tune from the same show, "Where Did The Night Go." also is showing up as a click potential. Tune's been cut by Tony Martin for Victor and the new Toni Arden-Jan Arden team for Columbla. The Victor original cast album was released early this week and will be oushed by an NBC plugging drive. Victor has a \$20,000 investment in the show.

HANDY SUES CARNIVAL IN LICENSING ACTION

Albany, July 22.

W. C. Handy and the New World
Music Corp. filed a suit in Utica
Federal Court Friday (18) against
the James E. Strates Show, Inc.,
and for an injunction and ninimum damages of \$250 for alleged
unauthorized use of "The St. Louis
Blues" in carnival performances
June 4 outside Albany and July
14-19 in Watertown.

The action is based on the con-

Olman's Coast 0.0.

Hollywood, July 23.

Abe Olman has arrived for a periodic huddle with Metro and 20th-Fox studio music execs in connection with their forthcoming film scores.

General manager of the "Big 3" (Robbins-Feist-Miller) has publishing exclusivity on these studios filmusicals.

Hit By Exodus, Kaye Will Reorganize Band For Fall 1-Niter Tour

For Fall 1-Niter Tour

Sammy Kaye, who lost the major portion of his orch a couple of weeks ago when 10 sidemen walked out to form their, own outfit, will organize a new hand within the next month. Music Corp. of America, Kaye's agency, is currently lining up a two-month one-niter tour for the band. The trek is expected to teeoff in October.

Kaye will build the new crew around the four sidemen who didn't go along in the mass exodus. They are Lloyd Strang, trombone; Bob Bonsang, trumpet; Bob Kasba, plano, and Ernle Ardie, guitar. George Winslow remains as arranger. Warbler Barbara Benson will be replaced for the fall tour since she's leaving the band next month to be married.

The two-month trek will be followed by a New York hotel date which has not yet been set. Hotel Astor wanted Kaye to come in as a replacemen for the "Grand Ole Opry" last month but Kaye turned the date down. Spot booked Carmen Cavallaro but is still interested in getting Kaye for late fall.

Rise Stevens, Met Opera mezzo-

14-19 in Watertown.

The action is based on the contention that the Strates Shows used the song for profit and without authorization.

Rise Stevens, Met Opera mezzosoprano, will be guest star of the 23rd annual Chicagoland Music Festival, at Soldiers' Field, Chi., Aug. 23.



Barbara Ruick

SERENADE TO A LEMONADE

DELISHIOUS

MGM11279-78 rpm K11279---45 rpm

RETAIL DISK BEST SELLERS

Stores

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

Week Ending July 19

This Last wk. wk. Artist, Label, Title

City-(Jenkins Music)

VERA LYNN (London)
"Auf Wiederschn"—1227 "Auf Wiederschn"—1227....

PERCY FAITH (Columbia)
"Delicado"—39708....

ROSEMARY CLOONEY (Col.)
"Half As Much"—39710..... 9 8 3 5 3 5 1 3 "Haif As Much"—39740.....
ROSEMARY CLOONEY (Col.)
"Botch-A-Me"—39767
AL MARTINO (BBS)
"Here In My Heart"—101....

"Here In My Heart"—101.

JOHNNY RAY (Columbia)
"Walkin' My Baby Home"—39750.

COMO-FISHER (Victor)
"Maybe"—20-4744

LEROY ANDERSON (Decca)
"Blue Tango"—40220.....

TONY MARTIN (Victor)
"Kiss of Fire"—20-4671....
EDDIE EISHER (Victor)

"Kiss of Fire"—20-4671.
EDDIE FISHER (Victor)
"I'm Yours"—20-4680... 9B 10 "I'm Yours"—20-4080.

GEORGIA GIBBS (Mercury)
"Kiss of Fire"—5823....

EDDIE FISHER (Victor)
"Wish You Were Here"—20-4

PEGGY LEE (Decca)
"Lover"—28215 "Lover"—28213 NAT COLE (Capitol) "Walkin' Baby Back Home"—2130

FRANKIE LAINE (Columbia)
"High Noon"—39770.

NAT COLE (Capitol)
"Somewhere Along Way"—2069.

HUGO WINTERHALTER (Victor)

TONY BENNETT (Columbia)

Here In My Heart—39745....
BEN LIGHT (Capitol)
"Perfidia"—2023.... JOHNNY RAY (Columbia)
"All of Me"—39788.....

BIG BAND BASH WITH A SONG IN SINGIN' IN THE AMERICÂN IN RAIN FIVE TOP Billy May Jane Froman Hollywood Cast Capitol ALBUMS

PARIS
Hellywood Cast
M-G-M
E-93 ALBUM Columbia Capitol BDN-309 KDF-309 L-309 M-G-M M-G-M-113 K-113 E-113 CO-6199 KCF-329 DCN-329 C2-88 L-329

5.5 Pcl. Less Spent

Continued from page 2 :

industry last year was estimated at \$882,000,000, an increase of \$30,000,000 over previous year and approximately same as 1949. Wages and salaries paid by the industry totaled \$668,000,000, a slight increase over 1950.

(National income is defined in survey as "aggregate earnings of labor and property which arise from current production of goods and services." It includes compensation of employees and profits of enterprises.)

enterprises.)

National income of radio and TV broadcasting industry in 1951 was estimated at \$377,000,000. This was an increase of \$78,000,000 over 1950, which in turn was \$37,000,000 greater than 1949. Growth of TV was also reflected in payroll of the broadcasting industry, which totaled \$295,000,000 last year, compared with \$249,000,000 in 1950 and \$219,000,000 in 1949.

Earnings (before taxes) of cor-

Earnings (before taxes) of corporations in the picture industry were estimated at \$131,000,000, a gain of \$6,000,000 over 1950, but

Pic Divvies Off

Pic Divvies Off

Washington, July 22.

Dividends paid out in June
by film industry corporations
dropped by approximately onefifth from the same month of
last year, according to the Department of Commerce. Reporting companies paid out
\$3,755,000 compared to \$4,671,000 a year ago.

For the first half of 1952,
dividends totaled \$13,656,000
as against \$15,063,000 in the
same period of 1951,

\$14,000,000 under 1949. Earnings of unincorporated (sole proprieor unincorporated (sole proprietorships, partnerships) motion pleture enterprises totaled \$43,000,000, a slight decline from 1950, and \$1,500,000 under 1949.

Corporate income after taxes of motion picture industry totaled \$\$4,000,000 last year, a loss of \$\$11,000,000 from 1950 and a decline of \$25,000,000 from 1940. Corporate income of radio and TV broadcasting industry last year was \$25,000,000, which was \$7,000,000 greater than 1950 and \$8,000,000 higher than 1949. Corporate income after taxes of

Corporate dividend payments by Corporate dividend payments by motion picture industry totaled \$53,000,000 as compared with \$56,000,000 in 1950 and \$60,000,000. Dividends paid out by broadcasting corporations totaled \$9,000,000, same as 1950, and \$1,000,000 greater than 1949. Undistributed income of motion picture corporations totaled \$1,000,000 last year as compared to \$9,000,000 in 1950 and

\$19,000,000 in 1949. Undistributed income of broadcasting corporations totaled \$16,000,000 last year as compared to \$9,000,000 in 1950 and 1949.

JOHNNIE RAY

Picture industry had 219,000 fulltime employees last year, 5,000 less than in 1950. Average annual earnings, however, were greater last year—\$3,050 as against \$2,911 in 1950.

Employment in broadcasting increased from 49,000 fulltime workers in 1949 to 53,000 in 1950 to 57,000 last year. Average annual earnings likewise increased from \$4,469 to \$4,698 to \$5,175.

ARRANGING

Composition — Orchestrations
Audition Records

JACK TELLER, Box 284
17 Loxington Ave., New York 10, N. Y.
39 Auburn Read, W. Hartfard 7, Cenn.

Another BMI Pin-Up Hit!

VANESSA

Published by Meridian

Recorded by

Hugo Winterhalter (Victor) David Rose (MGM)

Exclusively Licensed by BMI

BROADCAST MUSIC INC. 580 FIFTH AVENUE

Jocks, Jukes and Disks

ner contributes the vocal. It's juke fare.

18 Crosby - Andrews Sisters:
SI-SI Ya In Bahia". The Live

19 Checal. Bing Crosby
19 English and produces

20 English and pro

for easy listening. Kenny piece of material for his styling for contributes the vocal. It's juge fare.

Groshy - Andrews Sisters:

Groshy - Andrews Sisters:

Groshy - Andrews Sisters:

Groshy - Andrews Sisters:

Groshy - Groshy

entry.

Lily Ann Carol: "It's Been So Long" "I Don't Know Any Better" (Victor). Lily Ann Carol raises her platter stock with this rendition of the standard, "It's Been So Long." She attacks the number with a vigorous but capitivating styling. Blending of brassy voice and exciting orch backing is pegged for current market and could take off. Better" is a slower paced number in which the blues mood is projected solidly by her hard hitting pipes.

is more outstanding than the ral, John Scott Trotter backs fully.

gle MacKenzie: "Adios"in', You Can't Love Two'
in',
Ralph Flanagan has a colorful side in "Espanharlem" (Victor) . . . Camarata's conception of "Mandalino - Mandalino" on th Decca label is sock juke fare . . "Mandalino - Mandalino" on the Decca label is sock juke fare. Lawrence Welk orch registers well on "Padam, Padam" (Coral). Ralph Marterie's workover of the oldie, "Peanut Vendor," for Mercury should keep the number moving in the coinboxes for some time to come . . Coleman Hawkins has an okay slice in "Spellbound" (Decca). . . Mills Bros. could score with their rendition of "Blue and Sentimental" on the same label . . . Jimmy Palmer orch hits pleasantly with "Wait "Til the Sun Shines Nellie" (Mercury) . Sy Oliver's "Slick Chick" packs plenty of drive on Decca . . . Joan Shaw moans out a fair blues side in "Troubles" (Coral) . . Bob Anthony's rendition of "Should You Forsake Me" could be another winner for the indie Derby label . . . Arthur Fieldef and the Boston Pops orch have a good commercial side in "Wing Ding" (Victor). Standout folk, western, religious, blues, rhythm, etc.: Hank Williams, "Jambalaya" (M-G-M) . . Le Fexre Trio, "When I've Gone the Last Mile of the Way" (Bibletone) . . Ernest Tubb, "So Many Times" (Decca) . . Dude Martin, "Tal Love a Home" (Mercury) . Viin Bruec, "I Trusted You" (Columbia)

... Ernest Tubb, "So Many Times"
(Decca) ... Dude Martin, "I'd
Love a Home" (Mercury) ... Vin
Bruce, "I Trusted You" (Columbia)
... Georgie's Tavern Band, "One
Dollar-Polka" (Decca) ... Johnny
Hicks, "My Next Gal" (Columbia)
Evangelistic Trio, "Bound for the
Kingdom" (Bibletone) ... Johnny
Otis, "Baby Baby Blues" (Mercury)
... Spedy West-Jimmy Bryant,
"Midnight Ramble" (Capitol).

Australia's Top Disks

Sydney, July 16. Wheel of Fortune, Kay Starr

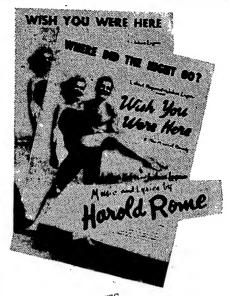
(Capitol). Perfidia, Ben Light (Capitol). Tell Me Why, Eddie Fisher (HMV).

Broken Hearted, Johnnie Ray (Col.)

Bermuda, Bell Sisters (HMV). Cry, Johnnie Ray (Col.) Any Time, Fisher (HMV).

Tulips & Heather, Perry Como (HMV).

Turn Back Hands of Time, Fisher (HMV). Please, Mr. Sun, Johnnie



THE NEW YORK TIMES THE NEW YORK TIMES

Mr. Rome's long score includes
were good romantic music, like
some good romantic music, like
some good romantic music,
like you were Here, certain in
the Light, rantastic where Did the
dividuals, and some amusing
dividuals, and some amusing
like and some amusing
noigh like soots arkinson
"Don Jose."

By ROOKS ATKINSON

DAILY NEWS Good Sonry That Bounce

The songs, by Harold Rome, are excellent, be they love ballads or satirical to they love ballads or opening numbers love ballads or song, it is the funny a man who can those rare karefree. Yet cally and musical phrase both ingeniated unusual phrase both ingeniated unusual phrase lots the funny sammers of the sa Good Song That Bounce By JOHN CHAPMAN

VARIETY

Rome's songs have more dimension and vitality than any show score he has done, even topping "Call Me Mister" in this regard. Among the impressive lineup, the standard pops are likely to be "Goodbye Love," "Sho pp in g. Around," "Could Be," "Where Did the Night Go?," "They Won't Know Me," "Summer Afternoon," "Don Jose" (from Far Rockaway) and the title tune, and there are apt show numbers in "Camp Karefree," "Social Director," "Mix and Mingle," "Certain Individuals," "Relax" and "Flattery,"

BROOKLYN EAGLE

Harold Rome, working at the top of his form as both tune-master and lyricist, has written a superior score in various moods.

By LOUIS SHEAFFER

A. 10

Walter Winchell

Free Ice Cold Lemonade: Anybody thrushing "Wish You Were Here" from the new show by that name . . .

WISH YOU WERE HERE

EDDIE FISHER RCA Victor (20-4830)

GUY LOMBARDO Decca (28-308)

FRAN WARREN MGM (11270-B)

JANE FROMAN Capitol (2154)

WHERE DID THE NIGHT GO

TONI and JAN ARDEN Columbia (39-766)

TONY MARTIN **RCA Victor (20-4758)**

WISH YOU WERE HERE (Album)

featuring the ORIGINAL CAST RCA Victor

CHAPPELL & Co. Inc.

RKO Building, Rockefeller Center, New York 20, New York

ERCURY ARTIST

th his Orchestra irrently on tour the midwest eaking all cords

WEDERSEHN,

p Hit

WEETHEART"

On the Upbeat

New York

weeks at Lakeside, Denver, Aug. 7
Stan Kenton's repeat at Blue
Note starts Aug. 29 for two frames
Hal McIntyre Inked for
month's stay at the Roosevelt.
New Orleans, beginning Aug. 21
Michigan State Kair Aug. 29
through Sept. 1 has booked Les
Paul & Mary Ford and Al Martino
for musical headliners
Raiph
Marterie foilows Woody Herman
into Lakeside Aug. 26.
Freddie Williamson set some
more dates for Mugrsy Spanier,
Circle "("Boys, Tiny Hill and
Danny O'Neil on World Transcriptions — Connie Boswell set for
the Flamingo, Las Vegas, Aug. 21
Richard Hayes date at Moe's
Main Street, Cleveland, changed
to Aug. 11 with Billy Shepard coming in Aug. 4 — Sportsmen Quartet invades midwest with a string
of bookings, the Illinois State Fair
Aug. 16 and 17 starting off the
dates. They play Skyway Club,
Cleevland, Aug. 18-23 and then do
the Indiana State Fair Aug. 28-31.
Group then does two weeks at the
Jung Hotel, New Orleans, Sept. 3.

Pittsburgh

at the Copacabana, Pittsburgh, Monday (21) . . Pete Kameron, Folkways Music topper and manager of the Weavers, back from a five-week European trek yesterday (Tues.).

Chicago

Bert Weiner joined the Music Corp. of America booking staff... Jaurham Monroe plays Lions Clubs' charity show at Forbes Field tomorrow and Friday (24-25)... Jan Gardens, Louisville, Aug. 18 Johnny Marine as maestro of orch that plays Jackie Heller's weekly

quarter-hour teevee program on WDTV...New Ernie Rudy (Ernie Rudisili) orch, made up of 10 of Sammy Kaye's old sidemen, opened two-week stand at Bill Green's Monday (21)...Don McGovern on organ now doubling between 212 Oliver and Oliver Building Restaurant, both under the same management...Ross Hall's band had its option lifted at Monte Carlo untill Oct. 1...Frank Apter taking time off from his real estate-insurance business to play first violin in Civic Light Opera Association's orch, conducted by Karl Kritz, for outdoor opera season at Pitt Stadium.

Kansas City

Kansas City

Ralph Marterle orch played their first date in this area at the Platom Fallroom July 19 to a turnout which topped expectations for a new band. Marterle crew followed up with one-nighters in Iowa and midwest, has a week coming up at Peony Park, Omaha, working to a fall opening on the Coast ... Clyde McCoy orch set for a fortnight at Claridge, Memphis, and then comes to Terrace Grill of Hotel Muchlebach for three weeks opening Aug. 20 ... Tommy Cunningham set by McConkey agency for Muchlebach for three weeks opening July 30, following Sherman Hayes now current in the spot. Charille Parker crew at Tootie's Mayfair out east in Jackson County.

Chautaugua Institute Opens Major Sked Of Concerts, Operas, Plays

Buffalo, July 22,

With widespread public attention focused on the myriad of straw-hats and summer symphony dells as well as on the numerous con-

focused on the myriad of strawhats and summer symphony delis as well as on the numerous concert and other musical projects such as Berkshire, Interlaken and others operating across the country, Chautauqua, N. Y., the grandpappy of all of this type of entertainment, seems to have been largely overlooked. The Chautauqua Institute, located on the shores of Lake Chautauqua, 70 miles south of here, in inaugurating its 79th annual season recently, is offering one of the heaviest schedules in its history for its current session ending August 24.

Besides scores of educational, social, religious, lectures and other general cultural activities, Chautauqua will present eight weeks of symphonic and other musical events and operatic and dramatic productions. The musical programs include weekly pops as well as full scale symphonic concerts by the Chautauqua Symphony Orchestra under the direction of Franco Autori and with Mischa Mischakoff as concert master, together with concerts by the Student Symphony Orchestra, and vocal and instrumental musical offerings by guest stars including Sydney Foster, Patricia Bybell, Calvin Harris, Rose Bampton, Marjorie Gordon, Nino Luciano, Eugene List, Carroll Glenn, Jean Geis, Frederick Wilkins, Richard Nass, Dimitri Mitropoulos, Ruben Varga, Heidi Krall, Laszlo Vargo, Ruth Freeman, Marjorie Prescott, Jane Davis, Frances Lehnert, Hugh Thompson, Leonard Shure, Barbara Steinbach, Arno Mariotti, Margarita Zambrana, Leon Rudin and Nathan Gordon.

Operas include "The Gondoliers," "La Traviata," "Martina," "Lucia di Lammermoor" "Jumpier"

Gordon.
Operas include "The Gondoliers," "La Traviata," "Martha,"
"Lucia di Lammermoor," "Jumping
Frog of Calaveras County,"
"Amahl and the Night Visitors,"
and "Carmen."

and "Carmen."

Dramatic productions which are under the aegis of the Cleveland, Playhouse group are "Winslow Boy," "Curious Savage," "Yes M'Lord," "Dream Girl," "Second Threshold' and "Velvet Glove."

B'nai B'rith Lodge Sets 8th Gershwin Memorial

Victory Lodge of B'nai B'rith has opened its eighth annual George Gershwin Memorial Contest, which offers a first prize of \$1,000 for the best composition. Contest is open to all composers under 30, with compositions limited to those 15 minutes or shorter.

compositions limited to those 15 minutes or shorter.
Dimitri Mitropoulos, N. Y. Philharmonic Symphony conductor, will again serve as honorary chairman of the judges' committee, while Dr. Carleton Sprague Smith, of the N. Y. Public Library, will again be chairman. Chappell Music will place the winning entry in its rental library and the N. Y. Philharmonic will perform the piece.

Decca Ups Paul Cohen

Under Decca's new artists and repertoire setup, Paul Cohen has been upped to assistant to new a&r chief Jimmy Hilliard, but will also continue to handle folk and west-ern recording assignments with Eddle Kissack.

Cohen left for Nashville "last week to supervise sessions with Rex Allen, Decca oatune vocalist who planed in from the Coast.

CAN. LABEL TO RELEASE LEN SMITH BAND DISKS

Detroit, July 22.
Gordon V. Thompson, Ltd., of
Toronto, has signed a contract with

Bandland, Inc., Detroit, to press and distribute recent recordings of the Leonard Smith Concert Band under their Gavotte label through-out Canada.

Under the direction of Smith, a cornetist, the band now is engaged in summer concerts at Detroits Belle Isle Park with Sunday programs picked up by WXYZ-TV.

Welk Nets \$5,900 In S. D. One-Nighter

San Diego, July 22.

Postwar record for a one-night stand was set at the Mission Beach Ballroom here by the Law-rence Welk orch which pulled a total of 5,635 paying customers at \$1.75 apiece.

Welk exited with \$5,900 on a \$1,500 guarantee against a 60% deal.

Vic McAlpin to Operate Richmond's Alfalfa Firm

Howie Richmond, who recently formed a new subsid, Melody Trails, to publish country songs exclusively, will headquarter the firm in Nashville, Tenn. Tunesmith Vic McAlpin will head the Nashville exerction. ville operation.

Firm will cover the Atlanta-Dal-las-Nashville axis.

U.S.-Franco Pub In Hassle Ove Royalty Set

With pickups of foreign is by U.S. firms becoming increase ly risky, American publishers ly risky, American publishers currently facing an additional stacle erected by the French sic industry. In addition to ing for substantial advances, French publishers recently a that only earnings on sheet a could be applied against the vances.

vances.

Squawks from U.S. publis resulted in the French publis through their collection age the Bureau Internationale D tion Mechanique (BIEM), ag to permit the U.S. publisher select one platter on which royalties could be deducted i the advance. U.S. pubs, how are still insisting that all rei from mechanicals be consider on the same footing as sheet sic royalties.

American publishers point

American publishers point that unless they get a tremen click out. of a French tune, stand to lose money. Foreign call for 50% of mechanicals the original publisher plus a per age to the English lyricist. U.S. publisher thereby gets; one-third of what he would ear an American time. an American tune.

American and French publicate been holding informal recently with the aim of cleup the royalty setup as it all the advances.

Monroe's 1-Niters

Vaughn Monroe's orch will s through eight eastern and western states on its August st ule of one-nighters, winding t Asbury Park, N. J., Aug. 30-3

Monroe will follow immedi with a one-month stand at the light Roof of the Waldorf-As N. Y.



ROBERT Q. LEWI

ROBERT'S QUTIES
ORCHESTRA Conducted by Leroy HOLMES

11280-A ON A SUNDAY BY THE SEA
(From the Musical Production "High Button Shoes")

11280-B ZING A LITTLE ZONG
(From the Paramount Film "Just For You")

M-G-M RECORDS

EARTHSHAKING NEWS

THIS IS WHAT REALLY ROCKED LOS ANGELES

ANTHONY

The Number One Orchestra in the Land

Currently

HOLLYWOOD PALLADIUM

ESTABLISHED 2 POSTWAR ATTENDANCE RECORDS

HERE ARE THE FACTS

RAY ANTHONY . . . 7,007--18,703

BAND NO. 2 6,283-17,564

BAND NO. 3 6,088--17,378

Direction



Personal Management FRED BENSON

8

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RETAIL SHEET BEST SELLERS

VARIETY

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

Week Ending

	tionai atin g	July 19	York,	go, C	n, H. 1	ester, 1	eland, C	eapolis	sas City	Indianapolis	2, A. E	Louis, S	1.3	e, Capi	P O 1
Thi:	k Last	Title 2nd Publisher	New	Chica	Boston	Rochester	Cleve	Minn	Kans	India	Omaha	St. L	San A	. 1 23	N T S
1	2	"Auf Wiedersehn" (Hill-R)	1	1	1	1	1	4	5	•••	1	10	1	5	90
2	1	"Kiss of Fire" (Duchess)	3	3	2	9	2	••	4	2	9	1	_2-	-6-	⁻⁷⁸
3	4	"Blue Tango" (Mills)	4	• 4	5	5	3		1'	4	5'	2	6 _	9	73
. 4	6	"Walkin' My Baby Home" (D.B.H.)	,5	8		2	8	1	6	5	10	4	. 5	2	64
5	3	"I'm Yours" (Algonquin)	8	2	10	٠,	5	٠.	7	1	4	3		10	57
6.	. 8	"Half As Much" (Acuff-R.)	6	6		В	7	5	2	6	8		7	_1_	56
7	5	"Here In My Heart" (Mellin)	9	5	9	:	6	6	8	3	2	в	4		.52
8	7	"Delicado" (Remick)		7	4	8	4			9	3	7	-8-		38
. 9	10	"I'll Walk Alone" (Mayfair)		9		10	10		3		7	5	-9-	3	32
10	9	"Be Anything" (Shapiro-B)		10	3		9			8	6	- ₈ -	10		23
11	12	"Somewhere Along Way" (United)	7	٠.		٠.		- ₂ -	••	••	••	9.		- ₄ -	- 22
12	11	"Botch-A-Me" (Hollis)	2		• • • •	4		-8-			• • •	~	•••		19
13A	-15	"Maybe" (Robbins),			٠.	3		••				·.		1	-8
13B		"Sugarbush" (Schirmer)	• •			• •	• • •	3		• • •		• • •			-8
14	13	Blacksmith Blues (Hill-R.)	••		6			• •		10		·	••	••	6

Major company execs are study-ing the new Petrillo ultimatum to determine its impact on their op-erations. Although the major labels

erations. Although the major labels do most of their recordings in the U. S., a portion of their catalog is also etched abroad.

The minor companies, whose repertoire is almost exclusively etched in Europe, will risk losing their AFM licenses. That would mean only, that they could no longer record with U. S. musicians but could still import European-made mästers.

Stan Freeman Funds

Best British Sheet Sellers

(Week ending July 12)

Auf Wiederseh'n Maurice Kiss of Fire Duchess

There's Pawnshop . . Cinephonic

Ay-round The Corner Dash
Tell Me Why Morris
Be Anything Cinephonic
Won't Live in Castle Connelly
I'm Yours Mellin

Second 12 Wheel of Fortune... Victoria

Time Say Goodbye . Pickwick

Cry ED, &H. High Noon. End High Noon. Ed Hig

Be Life's Companion Morris

School Scholarship

Petrillo's 'No Foreign' Ukase

radio."

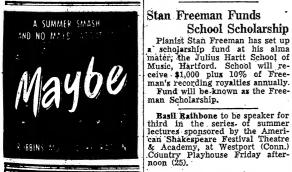
masters.

with the American musician. Their concern is not for musical artistry, but for added profit." Petrillo said that "the public is being fed an increasing budget of synthetic music by important segments of the entertainment industry which the stituation in television which he claimed has adopted the "practice of supplanting like the processing of the entertainment industry which he claimed has adopted the "practice of supplanting like the processing of the proc with the American musician. Their concern is not for musical artistry, but for added profit." Petrillo said that "the public is being fed an increasing budget of synthetic music by important segments of the entertainment industry which care not of music and musicians to the way of the American Indian."

dian."

Petrillo also notified AFM members that they could no longer record with non-members working for companies which have no pacts with AFM. This formal notification to AFM members was backgrounded by several recent instances in which the AFM refused to permit such conductors as Artur Rodzinski, Andre Kostelanetz, Artie Shaw and others from working abroad with non-AFM members.

Petrillo also indicated that he



It's Medic by JESSE GREER Program Today Yesterday's

KITTY FROM KANSAS CITY

TOPPING ALL LISTS



Ohio's \$500 Prize For Sesquicentennial Work

Toledo, July 22. Prize of \$500 is being offered by the Women's Auxiliary of the Toledo Orchestra Assn. for a five to 10-minute composition for standard symphony orchestra, in ob-servance of the 150th anni of Ohio's entrance into the Union. The winning composition will be performed by the Toledo Orchestra, with Wolfgang Stresemann conductor, on its Junior Concert of March 1, 1953, the state's observance day of the Sesquicentennial.

Competition is open to natives and bona fide residents of Ohio, with Dec. 15, as closing date for entries.

Band Reviews

RALPH MARTERIE ORCH (16)
With Kitty Karr
Pla-Mor Ballroom, Kansas City
One-nighter here last Saturday

(19) of the Ralph Marterie orch was a major event in pop music circles, the first date in this area for this newest of the top bands. Some speculation was attached to the

speculation was attached to the Marterle appearance on the score of boxoffice magnetism, but that was settled with one of the best turnouts in several weeks and a gate well over a strong guarantee.

Marterie has made his bid in a comparatively short time, outfit being out intensively only a little over six months and together as unit going on two years. Behind these public engagements is a generous catalog of top instrumental releases on the Mercury label, most of them standards and show songs, but a few of them pops which have made the hit parade list. Latest release is "Peanut Vendor" backed by "Dark Eyes" and already getting a play in this territory.

already getting a play in this territory.

Musical style which has taken Martérie to the top is on the sweet and melodious pattern, highlighted by his own ace trumpet work. Premise that good music attractively styled will draw dancers and record buyers alike, evidently is sound, as the combo is holding the Marterie rep high.

It's a big band, heavy on the brass with an 8-man section evenly divided between trumpets, including the Marterie horn, and trombones, five reeds, string bass, drums, plano. Arranging is done by Matt Alagna, planist, and shows excellent blending of the three sections with trumpet especially outstanding hut with plenty of assists from the other two principal sections. Power, while here aplenty, is generally by-passed for the more tuneful blending and fullness.

Matterie carries a crew of spesound, as the combo is holding the Marterie rep high.

It's a big band, heavy on the brass with an 8-man section evenly divided between trumpets, including the Marterie horn, and trombones, five reeds, string bass, drums, plano. Arranging is done by Matt Alagna, pianist, and shows excellent blending of the three sections with trumpet especially outstanding hut with plenty of assists from the other two principal sections. Power, while here aplenty, is generally by-passed for the more tuneful blending and fullness.

Marterie carries a crew of specialists, some of them being Charley Spero on baritone, Corny Panico on trumpet, and Henry Panico and rums along with Alagna. Recently singer Kitty Karr joined the crew and shows keen possibilities. She's young and a looker and has vocal ability that should make her a valued part of the crew. With a few more tricks of the trade and bandstand savvy, she should develop into a top-flight songstress.

Quin.

LARRY GREEN TRIO
Park Sheraton Hotel, N. Y.
Maestro Larry Green, who was fronting, his own big orch up until a few monthr ago, debuted this newly formed combo, here last week (14). Green recruited two of his orch's sidemen, Bob Varney, drums, and Jimmy Athens, bass, to back his keyboarding and they work together with an easygoing rapport that's excellently pegged to cocktailery tastes.

Trio follows the usual style of cocktail room units in its book and arrangements but by eschewing intricate musical patterns. In favor of a melodic line concentration it becomes a standout attraction for a small room setup. All of its renditions are smooth and easy on the ear and the combo's evident relaxation and enjoyment in its work projects to the tablers.

Trio gives out with standard musical fare, Pops, standards and a plentiful helping of showtunes round out its book. Green sparks the easy mood with its deft work on the ivories. Both Varney and Athens assist capably with their topflight rhythm backing. Maestro's genlal personality and all-around clean cut appearance of the combo are important assets.

CALITER FINECAN RAND

SAUTER-FINEGAN BAND TO TOUR IN LATE FALL

This announcement is not an offer to sell nor a solicitation of an offer to buy any of these securities. The offering is made only by the Prospectus.

NEW ISSUE

258,883 Shares

DECCA RECORDS INC.

CAPITAL STOCK

Par Value 50¢ per Share

Rights, evidenced by Subscription Warrants, to subscribe for these Shares have been issued by the Company to holders of its Capital Stock of record July 22, 1952, which rights expire at 3 P.M., Eastern Daylight Saving Time, on August 8, 1952, as more fully set forth in the Prospectus.

The several Underwriters have agreed, subject to certain conditions, to purchase any unsubscribed shares and, both during and after the subscription period, may offer shares of Capital Stock as set forth in the Prospectus.

> Subscription Price to Warrant Holders \$7.625 per Share

Copies of the Prospectus may be obtained in any State only from such of the several Under-writers named in the Prospectus and others as may lawfully offer these securities in such State.

Reynolds & Co.

Laurence M. Marks & Co.

Bache & Co.

Bear, Stearns & Co.

Crowell, Weedon & Co. Carl M. Loeb, Rhoades & Co.

July 23, 1952

Musical Directors Again Click Via Surge of Wax Instrumentals

Record company musical directors and house orchs are again breaking into the hit lists with their own etchings. Current vogue for instrumental platters is considered main factor in sparking the renewed prominence of the diskery maestros in the wax market. In the past couple of months such musical directors as Columbia's Percy Faith, Decca's Gordon Jenkins and RCA Victor's Hugo Winterhalter have broken through with discilicks.

clicks.
Faith is currently topping the in-strumental disk market with his workover of "Delicado" and Win-terhalter is coming up strong with his etching of "Vanessa." The

workover of "Delicado" and Winterhalter is coming up strong with his etching of "Vanessa." The teamup of Jenkins with Peggy Lee on "Lover" has been Decca's sock summer entry. Other labels are also getting a big play on their house orch releases as examples by the clicko sales being racked up by Capitol's Les Baxter on "Blue Tango" and M-G-M's LeRoy Holmes on "In A Persian Market."

For the most part these musical directors are performing herculean chores for the diskeries. Besides cutting their pown etchings, they back the company's name vocalists, arrange the sessions and, in some instances pen new tunes. The maestro's company, of course, gets first crack at the new material. Paul Weston, for example, who backs Jo Stafford's dates for Columbia, penned "Shrimp Boats," Miss Stafford's big entry early this year.

Such other diskery maestros as Sy Oliver and Tutti Camarata on the Decca label, Henri Rene on Victor and Frank De Vol on Capivictor and Frank De vol on Capi-tol, have stepped out as potent wax names. Billy May, who last year headed a house crew for Cap back-ing name vocalists and conducting the company's kidisk sessions, de-veloped to such an extent that he's now touring with his own crew and has become one of Cap's important has become one of Cap's important orch properties. Sonny Burke, Decca's Coast artists and repertory chief, also has broken out with his own orch platters.

Anthony's Palladium Boff

Hollywood, July 22. A postwar non-holiday week record at Palladium was set by the Ray Anthony orch in the first of a four-week stand,
Initial frame's admissions hit 18,750. Saturday night (19) hit

Wilson's 'Sing Again'

Following up its click publica-tion of Harry Wilson's "Sing Along" song folio, J. J. Robbins & Sons is packaging, another Wilson collection under the title of "Sing Again." The initial folio has sold over 100,000 copies.

Wilson is professor of music at Teachers College of Columbia University, N. Y.

HUB COPS SUSECT RAY TEAR GAS STUNT

Boston, July 22.

Boston, July 22.

Suspected by local gendarmes as a press agent's stunt, a teargas bomb was set off during Johnnie Ray's voçalizing of "Little White Cloud" at the early evening performance at the Met on' opening day (Fri.), which resulted in several women patrons being hospitalized briefly and forcing nearly 2,000 fans to evacuate the theatre.

2,000 fans to evacuate the theatre. A wholesale panic was undoubtedly averted by singer, who announced from stage that air conditioning plant had gone haywire and there was no need to be alarmed, and the instantaneous marshalling of theatre's personnel by manager Max Nayor, who aided the milling crowd to escape the fumes. Exodus was completed in less than 10 minutes, but traffic the milling crowd to escape the fumes. Exodus was completed in less than 10 minutes, but traffic outside was stalled for some time by hordes of curiosity seekers and evacuated patrons.

Coast AFM Wants Live Tooters on BCE Vidpix

Hollywood, July 22. Hollywood, July 22.

American Federation of Musicians Local 47 veepee Phil Fischer suggested to James C. Petrillo that the AFM should urge CBS-TV to make the Bing Crosby Enterprises, in which it bought interest, use live instead canned music in BCE telepix. Outfit has been using foreign tracks and bridges, a practice condemned by AFM.

Fischer feels that since CBS has

Fischer feels that since CBS has inked an AFM pact, it should honor contract by using musicians in BCE product.

Dick Todd to Decca

Dick Todd, who clicked on Rainbow Records' last year with "Daddy's Little Girl," has moved over to Decca Records under a term

Todd will cut his initial sides for Decca with Grady Martin's Slew-Foot Five, a folk-styled instru-mental combo.

Evelyn Knight On AGVA Carpet For Deejay Cuffo

Hollywood, July 22. Evelyn Knight faces an American Guild of Varlety Artists' trial board tomorrow (Wed.) in the first crackdown for alleged violations of ban against appearing on deejay programs originating in niteries and cafes. Champ Butler is slated to appear later.

Both are abouted with a contract of the contract o

Both are charged with gratis appearances on Don Otis' KMPC airer from King's cafe. Deejays are protesting the recently imposed ban, claiming it's injurious to artists who are deprived of free

More Dependents Added To 500G 'Cause' Suit

Dinah Shore, Edith Piaf, M.G-M Records and a French publisher, Paul Benscher Societe, have been added to Columbia, RCA Victor and Hollis Music as defendants in and Hollis Wusic as derendants in a \$500,000 suit brought by Mrs. Frances Lamper in Brooklyn Federal Court. Mrs. Lampert claims the defendants infringe on her tune, "Annabella," by releasing the song, "'Cause I Love You."

song, "'Cause I Love You."

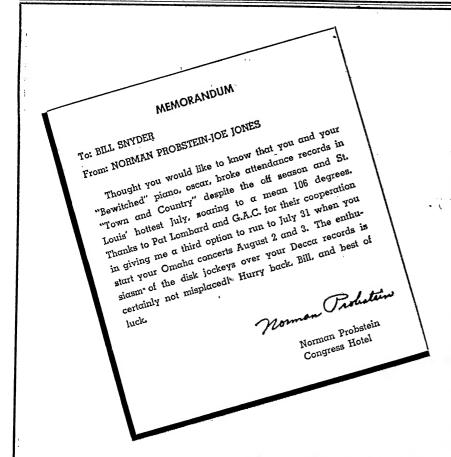
A recent motion by the plaintiff's attorney, Otto Friedman, to appoint a receiver to take charge of sales of records and sheet music on "'Cause," was denied. Plaintiff contends that "Annabella," an unpublished song, was originally shown to bandleader Ted Straeter along with other songs. It's alleged that Straeter turned over the songs to the record companies without returning them to Mrs. Lampert. Straeter is also being sued by Mrs. Lampert.

Harry James orch has been booked for a two-night appearance at the Club Sevenoaks, San An-tonio, Aug. 14-15.

Inside Orchestras—Music

Spins by Martin Block, WNEW, N.Y., disk jockey, of a couple of unlabeled test pressings last week cued Coral Records to pick up the sides for regular commercial release. Jimmy Blaine and Buddy Weed cut the demonstration platters on an indie basis. One of the tunes, "Political Pete," has a topical peg in view of the Presidential elections. Other tune is titled "Swimmin" Milt Gabler, Coral's artists and repertory chief, made the deal with Blaine's manager, Peter Dean.

	Disk Companies' Best Sellers
**	nizk comhanics dezi 2611612"
1.	APITOL ARTIST KAY'S LAMENT Kay Starr
2.	IN THE GOOD OLD SUMMER TIME. Les Paul-Mary Ford
3.	SMOKE RINGS WALKIN' MY BABY BACK HOME Nat (King) Cole
4.	TAKE MY HEART
Б.	SOMEWHERE ALONG THE WAY
ŧ	WHAT DOES IT TAKE
L.	DLUMBIA BOTCH-A-ME
2.	HALF AS MUCH
3.	ALL OF ME
4.	WALKIN' MY BABY BACK HOMEJohnnie Ray GIVE ME TIME
5.	HIGH NOONFrankie Laine
E. CO	DRAL
1.	
2.	WHO DRANK MY BEER?
3.	AUF WIEDERSEHN SWEETHEART Ames Bros. BREAK THE BANDS THAT BIND ME
4.	STRING ALONG Ames Bros. ABSENCE MAKES THE HEART GROW FONDER
5.	THIS IS THE BEGINNING OF THE ENDDon Cornell I CAN'T CRY ANYMORE
ומ	ECCA
1.	BLUE TANGOLeroy Anderson BELLE OF THE BALL
2,	LOVER
3.	AUF WIEDERSEHN SWEETHEARTGuy Lombardo HALF AS MUCH
4.	KISSES ON PAPER
5.	HONKY TONK ANGELSKitty Wells I DON'T WANT YOUR MONEY
M	ERCURY
1.	AUF WIEDERSEHN SWEETHEART Eddy Howard I DON'T WANT TO TAKE A CHANCE
2.	ONCE IN A WHILE
3,	SO MADLY IN LOVE
. 4.	TAKE MY HEART
5.	I WOULD RATHER LOOK AT YOU
	G-M
1.	LUNA ROSSA
2,	HOLD ME CLOSE TO YOU
3.	WHAT IS THIS THING CALLED LOVE Fran Warren WISH YOU WERE HERE
4.	HIGH NOON Bill Hayes
. 5.·	VANESSA
R(CA VICTOR WISH YOU WERE HERE Eddie Fisher
2.	THE HAND OF FATE
3.	I'M YOURS
4.	LUNA ROSSA A FULL TIME JOB Eddie Arnold SHEPHERD OF MY HEART
5.	SHEPHERD OF MY HEART VANESSA
-	VANESSA





CRISIS SEEN FOR ICE SHOWS

AGVA, Agents Org Draw Battle Lines | STRONG RIVALRY This Week On Franchise Situation

Battle lines between the American Guild of Variety Artists and Artists Representatives Assn. will Artists Representatives Assn. will be drawn tightly this week. Issues around which the vaude performers union and the agency organization will fight the battle of franchises will be made known after tomorrow (Thurs.), when ARA will hold a confab of its Board of Governors in the afternoon and a membership meeting at the Hotel Astor, N. Y., in the evening.

Astor, N. Y., in the evening.

Controversy stems from the resolution passed at the recent AGVA convention calling for issuance of free franchises to qualified agents directly through the union at no cost. Under the present setup, AGVA franchises cost non-association member \$50. If obtained through ARA or a similar agency group, union licenses are issued at no cost. Theory behind that move is that the organization will save the union the costs of policing (Continued on page 527) (Continued on page 52)

Lawrence Rodeo Fails

To Play Date in Ohio

New Philadelphia, O., July 22.
Firemen were hot here last Wednesday (16), but not because of a fire.

The firefighters were sponsoring he Lawrence Rodeo at Dover The firefighters were sponsoring the Lawrence Rodeo at Dover Fairgrounds, they thought. They had \$1,200 from an advance sale of tickets, minus 35% that had been turned over to advance agents for the show. But the rodeo failed to arrive. A check revealed that the same troupe failed to appear as scheduled at Athens, O., and Parkershurg, W. Va., on the previous Sunday and Saturday.

Strange Bedfellows
Fort Wayne, July 22.
The Ringling Bros.-Barnum & Bailey Circus will appear in Fort Wayne Aug. 12.

It will appear under sponsorship of the Fort Wayne Philharmonic Society.

Hilton's Grosvenor (London) Dicker And Other European Hostels

Hilton Hotels may take over nanagement of the Grosvenor House, London. Under a deal now being proposed, Charles Clore, of being proposed, Charles Clore, of Princess Investments, Ltd., would take over the common stock of the hotel valued at 500,000 pounds at six shillings per share. Current market value of the stock is now three shillings and three pence.

If this proposal is accepted by the Grosvenor House, Clore would turn the inn over to the Hilton Hotels International, a wholly owned Hilton Hotel Corp. subsidiary, for management.

Hilton International will also manage the Castellana Hilton, Madrid, which will be opened late this year, and the Istanbul Hilton, Turkey, on which building contracts are still to be given.

Clore also heads a syndicate

Clore also heads a syndicate which is arranging for financing of a new 650-room inn to be built on Portman Square, London, which, upon completion, will also be managed by Hilton.

Current season is expected to be a critical year for ice shows. The stiff competition from five concerns having seven icers is likely to cause a battle of survival among the various outfits.

the various outfits.

The Sonja Henie show is an added factor that will upset previous understandings as to the division of territory.

As it now stands, the competing forces will be the "Hollywood Ice Revue," produced by Arthur M. Wirtz; Arena Managers Assn., which produces "Ice Capades" and "Ice Cycles"; George Tyson, with "Holiday on Ice" and "Ice Yogues"; the Shipstads & Johnson 'Ice Follies," and the Henie display.

Miss Henie is starting the season

"Ice Follies," and the Henie display.

Miss Henie is starting the season
Sept. 11 in Chicago, ahead of
Wirtz, and will wind up in New
York at the armory at 61st & Columbus Ave., two days before the
Wirtz outfit is slated to go into

(Continued on page 52)

57 G Talent Deal By MCA For Cal. State Fair

Sacramento, July 22.

Music Corp. of America closed deal with the State of California to provide entertainment at the State Fair for \$57,500. Tony Martin will be top act for the first half of the 10-day fair, which opens Aug. 28. Xavier Cugat's band will play the last five days, along with a variety show.

play the last five days, along wan a variety show.

MCA will pay for the two shows while California will dig up \$12,500 for stagehands, \$6,800 for additional musicians and \$11,000 for costumes, lighting and scenery.

Cuba, Too, Now Gets Taste of Those Dog-Day Yank Pesos; Niteries Boom

Gloria Jean Booked For Versailles, N. Y.

Gloria Jean, former child screen star, will play her first nitery date at the Versailles, N. Y., starting Aug. 13.

Miss Jean last played New York at the Capitol Theatre some years

Kitty Kallen Pays Off Steel Pier on Date To Tour With Martin-Lewis

Singer Kitty Kallen last week got out of an Aug. 24 date at the Steel Pler, Atlantic City, when she paid the Pier \$560 which operator George. A. Hamid stated was the cost of advertising her. She was in at \$1,000 for five days.

Miss Kallen seked to be let out

at \$1,000 for hye days.

Miss Kallen asked to be let out of the stand after contract had been signed because of a chance to tour with the Dean Martin & Jerry Lewis show. Latter will play several weeks of theatres, the Cheż Paree, Chicago, and possibly 10 one-night concert stands.

M&L Set Troupe
Dallas, July 22.
Martin & Lewis, heading a variety show in State Fair Auditorium during the State Fair of Texas, Oct. 4-19, have set two of the seven supporting acts—Kitty Kallen, vocalist, and the Step Bros., dancers. Comic team will bring in Dick Stabile, their old standby, to front a 24-piece pit band for 24 performances in 16 days.

By JAY MALLIN

Havana, July 15.

With hundreds of Americans With hundreds of Americans pouring into Cuba weekly by plane and boat, the island is in the midst of a new development in recent years: a summer tourist season. Last year niteries were caught short by the unexpected influx of tourists during what had previously been a "dead" season. This year a colorful carpet of entertainment has been unrolled.

has been unrolled.

The Casino Nacional is closed, but the Big 3 nightclubs appear sufficient to take care of the Yanks. Undoubtedly the best show in town is Sans Souci's Afro-Cuban number, "Sun Sun Babae." Capturing the color, weirdness and sensuousness of voodoo ritual, it has emotional impact far greater than that usually created by a nightclub number. unfortunately for business, the show's blood-curdling screams and frenzied writhings do not encourage drinking.

Los Xey (5) star at Tropicana,

Los Xey (5) star at Tropicana, playing and singing catchy Spanish tunes. Ana Gloria & Rolando put on one of the best mambo acts to be seen here. One of the main attractions at Tropicana is the fact that its tables are within a glass-enclosed firch which is airconditioned, a pleasant arrangement during hot summer nights.

Montmartre

Montmartre, the only one of the Big 3 conveniently located within the main area of the city, has Ernesto Bonino and Tina de Mola (both Italian) starring, Their duets combine humor and good

(Continued on page 52)

Thanks, Fellas*—I've Never Been Happier!

"AN ALL-TIME SMASH!"-Joe Faber, Manager of the Biltmore Bowl.

America's Premiere .. Comedienne



HOLLYWOOD REPORTER:

"Irene Ryan was nothing less than socko. Her act would make a terrific hit in any of the top niteries in the country."

LOS ANGELES TIMES:

"Trene Ryan proved herself a juvenile Sophie Tucker at her Biltmore Bowl opening. Five curtain calls dispelled any doubt as to the audience's acceptance of her."

VARIETY:

"Miss Ryan is a competent comedi-enne and a forthright mimic, whose simulated sadness is her sock-in-trade."

LOS ÀNGELES MIRROR:

"Miss Ryan is a seasoned performer and opening night pewholders rewarded her efforts with heavy palm-pounding."

LOS ANGELES HERALD & EXPRESS:

"Irene has a flock of good material, but she really socks the audience with her oldtime songs."

MISS RYAN

Now at the BILTMORE BOWL, Los Angeles

Personal Management:

HAROLD E. KNOX 150 So. Kenter Ave. W. Los Angeles 49, Calif.

Motion Pictures: SID GOLD

Public Relations: HENRY ARNSTEN



*And to you, Bud Overbeck—many thanks!

British Act Union Nearing Quota Agreement on U. S. Cafe Performers

After behind - the - scenes campaign which has been going on for more than two years, the introduction of a quota for British cabaret artists in London niteries is now though to be in sight. An agree-ment is expected to be concluded within the next month or two.

within the next month or two.

The Variety Artists Federation, which has been leading the agitation, has met with constant opposition from nitery and cafe operators through their trade organization, the Hotel and Restaurant Assn.

When negotiations were deadlocked lead to the constant of the union annealed to the Ministry of Labor to use its conciliation machinery to keep the talks going, and representatives of the Ministry have taken part in some of the subsequent discussions.

some of the subsequent discussions. Although, it's known that the VAF was seeking a quota of between 40% and 50% for British performers, it's considered likely that they will agree to a compromise settlement, in view of the claim by nitery managements that the employment of British musicians should be regarded as party of the live entertainment offered and should count against a direct quota.

Main resistance to establishment of a quota has been the contention that there are not sufficient name cabaret attractions to sustain a a show.

fixed high percentage. This claim has been actively challenged by the union, which recently inserted a full-page advertisement in its official organ. The Performer, applying for details of available cabaret talent. It has, as result, compiled a list which it claims is sufficiently strong to support its case. It's understood that details of around 200 acts were received in resourse to acts were received in response to

the appeal.

Imposition of a quota wouldn't necessarily require governmental approval if agreement was reached between all parties. Minister of Labor would only intervene if the talks broke down and the government wanted to take independent action. action.

Wrestling Rassles Heat

Wrestling Rassles Heat

As Mpls. B. O. Outstander

Minneapolis, July 22.

While pix, baseball, fights and other entertainment regularly on tap almost literally continue to starve here, once-a-week wrestling shows in the municipal Auditorium, the only amusement to prosper locally over the past two years and still attracting record-breaking patronage, is running through the summer for the first time in its 10-year history.

10-year history.

Crowds have been holding up at the fall-winter rate of 6,000 to 9,500

DIOSA COSTELLO

Starring in Frank Sennes, "Mardi Gras-in Rio"

"Mardi Gras. in Rio"
Opening July 29th. Desert Inn
Las Vegus
Winchell says "Tops"
Personal Management
JACK BERTELL
4 West 58th Street, N. Y.
PL 9-5260

Darcel-Colonna-Louis 'Atomic Show' Atomized In Canton-VFW Blowup

Canton, O., July 22.
The "Atomic Fair" combination of Denise Darcel, Jerry Colonna,

Danny Daniels, Joe Louis, the ex-heavy champ, and Cetlin-Wilson shows was atomized here last week.

Sponsored by VFW Post 693, the bill was scheduled for six days at Stark County fairgrounds, at a gate of 75c for adults, 35c for youngster. It lasted two days. And on Thursday (17), Mayor Carl Wise revoked the permit of the Cetlin-Wilson shows, sole remainder of the original triple-feature event.

After slim crowds Monday and Tuesday, the vets group was unable to meet the \$1500 daily-at-noon payroll for the boxer and hadn't enough in anticipation to take care of the \$7,500 package of Darcel-Colonna, et al, booked in by MCA. Although Louis waived \$500 Although Louis waived \$500 to MCA on the second day, to help pay the entertainers, the steel strike plus an anticipated walkout at Timken Roller Bearing, the city's largest employer—and a censorship slapdown on the midway by city safety director Stanley Cmich—were too much for the boxoffice. A light rain, excessively hot weather for this area and inadequate preliminary promotion didn't help either.

Originally the to-do included an

Originally the to-do included an atomic exhibit to be presented by industrial companies and Government agencies. Thus the name, "Atomic Fair" — but the exhibit never appeared.

never appeared.

The carnival was toned down after the mayor and Cmich visited the midway opening night, found gambling and girl shows they thought were not in step with their "cleanup" policy inaugurated when the present Republican administration took office Jan. 1.

Both patter and clothing of the girlie attractions were censored—although during the winter, the city's only burlesk house, the State, plays strippers sans anything.

ROGER

Currently THEATRE ROYAL Dublin, Ireland

WM. MORRIS AGENCY

THE HEART OF CHICAGO'S LOOP ar the Chicago, Harris, Seiwyn and langer Theatres, and adjacent to all evision stations it's the

RANCROFT HOTEL

87 W. Randelph St. Franklin 2-4749 Special Rates for Show Felk Newly Decerated New Management

'Skating Vanities' Sues Trucking Co. For German Snarls

With the east of "Skating Vanities" safely home from Germany, and the show's equipment loaded for a trip to the U.S., suit has been started in Frankfurt against

for a trip to the U. S., suit has been started in Frankfurt against Schenker & Co., German truckers, to determine the liability for the difficulties which beset the company in the Russian Zone of Berlin.

"Vanities", was fined about \$21,000 by the Russian authorities for alleged smuggling of souvenirs by various members of the company, Russians released the show's equipment, but held two trucks owned by Schenker & Co., for security. "Vanities" attorney Sam Shayon posted a \$25,000 bond with a New York bank, and winner of the suit will get the coin. Coin was transferred to Frankfurt. Bond covers the fine and extra storage and handling charges.

The equipment was being held by Schenker until the fine was paid. However, upon Shayon's threat of suit, firm released the equipment. Troupe planed for the U. S. Friday but was forced down in the Azores and arrived in the U. S. Sunday. Harold Steinman, show's producer, remained with the equipment in order to supervise its loading. He arrived in the U. S. yesterday (Tues.). He reported that some items were missing.

The cast went on to Asbury Park to start rehearsals for the new edition of the show, which opens Aug. 1 at Convention Hall there.

GUY MITCHELL, ROBBINS CLICK IN LONDON VAUDE

London, July 22.

London, July 22.

U. S. singer Guy Mitchell, making his Palladium bow yesterday (Mon.) preemed to a top reception, building all the way. He had to beg off. Columbia disker was smartly routined and his songs were enhanced by excellent backgrounding from the George Mitchell singers.

Comedian Archie Robbins scored a clicko with a polished comedy routine which got a spontaneous reaction.

reaction.

reaction.

Others on this two-week bill include comic George Martin, Pauline Grant ballet, adagio dancers Eva & Nick, Olga Varona, trapeze act, and Medlock & Marlow, who show masks of various personalities.

Heat Melts Biz In N. Y. Niteries

The long-running heat wave has melted New York's cafe business considerably and has slowed the tourist flow. Town had a heavy spuit with the Elks' convention last week, but most of this has disappeared, with the present high temperatures.

temperatures.

The Latin Quarter has been hit but not to as great an extent as some of the other spots. The Rivieras, Ft. Lee, N. J.. has also slowed down as have the Copacabana, Hayama-Madrid and others.

cabana, Hayana-Madrid and others.

The recently opened French
Casino had some difficulty shortly
after its opening July 4, but business has hit a stride of 50% to
60% of capacity. With that figure
it's not making any profit, but it's
considered a fairly healthy sign
in view of the heat and the general
state of business.

Pitt Cafe Mgr. Beaten, Robbed of \$1,300 Receipts

Pittsburgh, July 22.

Melvin Ackerman, manager of, Lenny Litman's Copa, was badly beaten up and hospitalized last. Wednesday morning (16) by two thugs who grabbed the previous night's receipts of around \$1,300 from him and then escaped.

He was attacked on his way to the bank to make a deposit and slugging he got from the pair necessitated 52 stitches in his head and several others around the



THE GUARDSMEN Opening Latin Quarter New York Aug. 29th

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OUT NOW! "BEST COMEDY of Comedy for TV, Vodvil and Night Club Entertainers Containing Monologues, Sketches, and Pantomimicry. club Entertainers Containing Mono logues, Sketches, and Pantomimicry Price Five Deliars.

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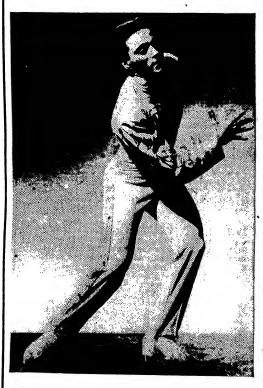
Thank You, and God Bless You

JIMMY DURANTE

For 5 Wonderful and Prosperous Weeks

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> > CHEZ PAREE · (CHICAGO)



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ARNOLD SHODA

CURRENTLY ROXY NEW YORK

Return Engagement-3rd Season

VARIETY, July 2nd

"Shoda gives a superlative demonstration of ice stepping to a bolero number. It's a dramatic item."

VARIĘTY, July 16th

"Arnold Sheda continues to hit excellent mittings with his intricate and graceful skating ballet."

Thanks to SAM RAUCH and the Rexy Theatre Mgt.

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INTERNATIONAL MUSICAL HUMORIST

MUSICAL-CLOWN SETS PACE FOR AK-SAR-BEN GARBER SHOW By JAKE RACHMAN

"Around 7,500 first nighters helped Ak-Sar-Ben it was a sepen its annual summer showseason. Ak-Sar-Ben tradition and stressing country and music, it kept could and stressing country and of appliause and the Colleum in a constant round of appliause and lapighter.

"Featured was Yonely the musical clown whose antics had the audience weak with laughter. Yonely antics had the audience Welliams and Victor Borge is an artist in the Herb Williams and Victor Borge tradition.

crossite.

"He has violent arguments with his lady assist and the orchestra" and an infinitesima and the orchestra" and an infinitesima and the orchestra trumpet and hewilders the violing according and the property of the control o _Omaha World-Herald, May 20, 1952.

ZANY FRENCHMAN STEALS NEW SHOW AT BLUE ROOM

By ROBERT WEBB

By ROBERT WEBB

Wershillty turned the Roosvelt Hotel Blue Roem
into an ocean of chuckles last night as a rare comlination of talent opened a new show.

illustrion of talent opened a new show.

"Comedian musician, liregular Yonely—whose affice have won him a television and supper club following from the most somber of patrons, lowing from the most somber of patrons, lowing from the most somber of patrons, which is the most somber of patrons, which is the second to tickling the most somber of patrons, which is the second to the

instrument.

"Fans agreed that Frenchman Yonely whose

"Fans agreed languages miced the act, was
saides in assorted languages mostclans every ap
ene of the shoot versel from his small violin, he
ene of the Bue Room. correlon and correct, the
year at the pint-sized agual finesse."

New Orleans States, May 20, 1052.

OPENING AUGUST 1 FOR TWO WEEKS EDDY'S, KANSAS CITY

ASSOCIATED BOOKING CORPORATION

urec are seases

We describe to your blue floor was the fractation

We describe to your blue floor was put as in been
But, four weeks in you tryleans had put as in been

P.B: Just call we Colon! Jonely, sub- 11te of your great weeks in New Orleans did its

Cuba's Tourist Influx

singing. The acrobatic Atomics are also on the bill.

The lesser night spots seeking tourist trade offer dark rooms ("atmosphere"), medicore local islent (over-age thrushes and stylized rhumba dancers), and high prices for watered liquor (the Colonial charges \$1.50 for the first drink—no matter what it is). Not necessarily catering to tourists, but providing genuine "atmosphere," are the string of niteries near the beach in Marianao. Pennsylvania, Panchin and others rarely provide any kind of show, but small bands provide unadulterated rhumbas and mambos, and the poorer class of people who go there put on spectacles of unadulterated and control of the contro

For 25c the tourist can also see uninhibited rhumbaing at the Academia, a dance emporium on Galiano St. For dimes he can try dancing with one of the "hostesses." The only drawback to the Academia is the fact that, since hundreds are crowded together in



HELENE and HOWARD Currently
LAST FRONTIER HOTEL

Dir.: M.C.A. Per, Mgt. TOM SHEILS

JACK DENTUN WORLD'S GREATEST COMEDIAN

Except in Asia, Africa, Australia, Europe and the Americas)

Scattered Bars

Scattered throughout Havana are old famous and infamous bars, and a whole crop of new ones, all of which provide music via jukeboxes. These bars vary from the smoke-filled, not-so-clean ones downtown (Dirty Dick's, Johnny's) to the more genteel ones uptown (Mocambo, Tally-Ho, Turf Club). Prices are low.

None of the Havana hotels has a cabaret, although almost all have bars. The Hotel Varadero-Internacional in the nearby resort town of Varadero had its own cabaret. Only the Hotel Presidente in Havana provides a small orchestra to help ease drinks down, but there is no dancing. Liquor prices at the hotels are in direct ratio to the cost of rooms. (Notwithstanding the summer tourist season, hotel rates are much lower in summer than in winter. A room at the Hotel Nacional drops from around \$15 daily to about \$7.50.)

Havana film theatres show Hollywood films almost entirely, with a sprinkling of European, Mexican and Argentine filckers. The two top theatres, American and Radiocentre, usually also have excellent shows. San Souci's "Sun Sun Babae" is currently playing at the American simultaneously. Radiocentro has a corps of ballet which amusingly parodies various facets

of life in Cuba. Havana's to-hell-with-passengers and pedestrians bus systems were recently cutting-ly caricatured.

Music-lovers can attend an occasional free band concert given by the Havana Municipal Band, directed by Gonzalo Roig. Heavier fare is provided by the Pro-Arte Musical Society, sponsors of concerts by the Havana Philharmonic Orchestra, which has no regular director. The Society brings from the U. S. guest conductors and performers. Tickets are difficult to obtain, since members of the society usually get them all.

Alicia Alonso, Cuba's top ballerina, puts on infrequent performances with her troupe.

Ranging from ballet to burlesque, Havana is prepared to put on any tind of about a Vanca away from

Havana is prepared to put on any kind of show a Yankee away from home might desire—and a few he might never have heard about.

AGVA Agents

Continued from page 49 ;

agents and the group would maintain discipline in its own ranks.

with issuance of free franchises, ARA will have to assess membership due to its agent-members. The \$50 franchise cost is the membership fee in the organization.

ARA members feel that the union is seeking to destroy their organization so that AGVA can impose its dictates directly upon ead, they believe, individual percenters will be helpless against any union onslaught. onslaught.

ARA's Aid to AGVA

ARA's Aid to AGVA
ARA was instrumental in helping
AGVA achieve its present strength.
Agents say that in AGVA's formative days, ARA members forced
performers into the union ranks
by telling the acts that they
couldn't be booked unless they
were paid-up members in the
union. Thus, recalcitrants were
forced into line.

On the other hand ACVA

forced into line.

On the other hand, AGVA spokesmen declare that the original purposes of the Rule A, original agreement between AGVA and ARA, was to police agents, eliminate unethical practices within the trade and to provide a code of fair practice, heart of which was arbitration between both organizations. Same purpose was strengthened with Rule B, which succeeded Rule A.

Rule A.

However, it's pointed out that under present practices, the original purposes of the present franchise system and agency agreements has been nullified. Instead of ARA-policing its members, the origination has become an instrument of protecting its members when 'violating franchise agreements. ARA, it's charged, has no setup to police its members, except in N. Y. Memberships in other cities flout AGVA regulations, and ARA does nothing to police them, it's contended.

Union cited the case of a Florida

Union cited the case of a Florida agent, against whom the union has been trying to get an arbitration for more than a year. It's been unsuccessful and, meantime, agent has been charged with three more violations. Because of the fact that the AGVA-ARA procedures force arbitrations on a national level, local AGVA reps can do nothing but sit by, helpless, and watch agents pile up violations, it's stated. In another case, AGVA said it was trying to get an arbitration on a San Francisco violation for more than a year.

Union believes that it will do a Union cited the case of a Florida

Union believes that it will do a better job of policing on its own without violating rights of individual agents.

lce Shows

continued from page 45 m

Madison Square Garden, Jan, 20. However, Miss Henie will be preceded in New York by "Ice Capades," which opens at the Garden Sept. 9.

Entry of Miss Henie into the icer sweepstakes may wipe out any prior understanding among the ice impresarios. None of the agreements was in writing, but there had been an understanding on division of territory and dates which made it possible for all shows to prosper.

A factor that makes the present situation all the more precarious lies in the fact that all the shows have favorite dates in which it's virtually guaranteed a heavy profit. Thus a show which does well in Boston in November will play Providence, New Haven, Springfield, etc., even at a loss just so that it can hit Boston at the right time. However, if it has to share money in the Hub because of invasion of an icer previous to the stand which was formerly exclusive, an entire series of playdates in New England becomes unprofitable. factor that makes the present

in New England becomes unprofit-able.

Every show is now faced with a situation of that kind, and it's seen that the elimination of a few fa-vored dates may turn the forthvorce dates may turn the forto-coming season into a financial fail-ure for some shows. All this to-gether with comparatively bad business conditions around the country is giving ice show opera-tors a severe case of jitters.

Saranac Lake By HAPPY BENWAY

Sy HAPPY BENWAY
Saranac, N. Y., July 22.
All night spots are going full blast in this vicinity, town being overcrowded with vacationists, Among-the niteries getting top play are Durgan's, Schroeter's, Swiss Chalet, Fitzgeralds' and The Birches. Only Durgan's, Swiss Chalet and The Birches use live music, the balance use canned-stuff.

music, the balance use canned stuff.

Stanley Nelson, radio and TV actor, beat his observation period. Ditto Joe (UA) Phillips, who has seen too much of the bed routine. Robert Lewis Dutton, manager of Sunset Theatre, Southern Pines, N. C., bedsided by his frau, who planed in for a weekend chat and look see. She found him gaining. Edwin Rowland, former Broadway production manager, left with an all-clear. He beat the rap in 18 months.

an all-clear. He peat the rap in to months.
Ray (Loew's) McCarthy ended his six months of strict observation by being skedded for surgery. Boy has staged an ace comeback.

(Write to those who are ill).

SENNES 'PEEP SHOW' O TO 16G; OVERHEAD (

Frank Sennes' "Peep Show the Holiday, N. Y., is slated to the Holiday, N. Y., is slated to \$16,000 for the second week ing tonight (Wed.). Show did a 000 on its preem. Cast is minus Alan Carney and Ving Miln is slated to leave tonight, so nes will cut overhead with the movex. Sketches will replace the acts.

Although show originally was signed to start showing a pr at \$18,000, nut has been low to some extent by a new deal whouse owner Israel Zatkin, who calls for a share in the receif from the first dollar. Senner is lowered considerably with move.

Move.

Holiday is slated to get a version of "Follow the Girls," willie Shore in the top spot mid-August. If present lay doesn't last long, it's expected i an abbreviated version of "and Garter" will go in. Ois show slated for this spot is Diosa Costello unit, which is c rently playing the Cal-Neva Lod Lake Tahoe, Nev.

Sennes was originally slated.

'Sennes was originally slated display "Peep Show" in a tent Wildwood, N. J., but more v nixed by city officials there.

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CASINO TRAVEMUNDS Germany

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"A GREAT SINGING ACT



CARLTON and KARRO

Hold Over-Now in 6th We D U N E S C L U B Virginia, Beach, Va. Mgt. Al. GROSSMAN, R.K.O. Bids., N.

HAROLD BARNES

"FROM BOOGIE TO BALLET ON WIRE"

Another Return Engagement

NEW YORK

Direction: SAM RAUCH, New York

Continental Variety Favorites

LOLO AND LITA

Just Completed

4 Weeks ALPINE VILLAGE, Cleveland 3 Weeks LOOKOUT HOUSE, Covington 2 Weeks CAL-NEVA LODGE, Lake Tahoe July 29--4 Weeks DESERT INN, Las Vegas Aug 28--2 Weeks MAPES HOTEL, Reno

Thanks to FRANK SENNES

Management, LEON NEWMAN, 48 W. 48th St., New York

...JOHNNY AND JUNE BELMONT... SET A TORRID PACE.

Good looking with bunches of personality . . . left first nighters hollering to Bruce Taylor, The Herald. more . . .



"Extremely good dancers . . . routines are carefully timed and well executed . . ." H. W., The Gazette.

"Young artists . . . dance with freshness and entrance ment . . . Graceful and finished, well studied Original Jacques Trepanier, La Pat Jacques Trepanier, La Patrie.

"Receive lively applause ... Original dances ... Interpretation of the square dance is outstanding ... yet much originality."

R. C., Le Canada.

Just Concluded Return Engagement

"CHEZ PAREE, Montreal" Dir.: LARRY GENGO

FRANK SENNES AGCY.

Miami Hotels' Summer Biz Dips 15-25% From Last Year's High

Miami Beach, July 22.

Despite heavy influx of tourists Despite heavy influx of tourists in this area in recent weeks—according to airlines and railroads—miami and Miami Beach hotels are some 15 to 25% off from last year's record summer season, with a good many hotels and cafes affected. Answer lies in fact that heavy upsurge of motels along the highways leading into the twin-resort cities is drawing off the percentage figured, via lower rates and new buildings-swimming pools and beaches. With it most of the tourists are heavily conscious of dollar values.

Added factor leading to loss of trade was tendency of many Recent Added factor leading to loss of trade was tendency of many Beach hoteliers to limit the lower-priced rooms, thanks to last year's record take and over-confidence that "they'll come back again."

Along cafe row, only the several oceanfront hotels featuring name acts are doing healthy biz. Other spots are off.

The leaders are going all out in bidding for the type of acts they are booking now. Jackle Miles, normally a winter season powerhouse,

COMEDY MATERIAL

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Prize: Professional Engagement

WHEN IN BOSTON It's the

HOTEL AVERY

The Home of Show Folk

is being brought in by Jack Gold-man for his Clover Club on Aug. 6. The hotel run is bidding against each other for the type acts in the middle-price brackets. And for middle-price brackets. And for the rest, there's a scramble with musical novelties, strippers and new faces on chance that one will click and bring them in. Representative of this group is the Rocking Lounge, in mid-Beach, which features two colored jazz outfits, with a let-your-hair-down, comeas-you-are-dressed policy that has taken the spot from the red into the biggest profitmaker, comparatively in the area.

Chicago Slips To **One Top Nitery**

With the dropping of the entertainment policy at the Blackhawk bistro, which has had music and floor shows since 1920, the Windy City, once the No. 2 amusement center in America, second only to New York, has dropped to one top fulltime nightclub in town. With the axing of "Six on a Honey-moon," tab revue there since April 1, cafe switches to food program only Aug. 1.

only Aug. 1.

Loop spot, cradle of many famous bands, changed to revues in April, 1950. Don Roth, owner, however, said that present union demands, backed by amusement taxes and other costs, made it impractical to continue with shows.

practical to continue with shows. City now has only one major showcase, the Chez Paree, where Joe E. Lewis is currently, and Martin and Lewis are set to follow in two weeks. There are three hotels using acts: one, the Conrad Hilton, using ice skating talent exclusively; the Palmer House, which uses names for nine months, and then a revue of its own for three or names for nine months, and then a revue of its own for three or four months; and the Edgewater Beach, which switched to top-drawer fare last fall and intermittently did well with such people as Hildegarde, Carl Brisson and Xavier Cugat, who played the spot five times within a year.

Rest of the inns use just small society-type hands. There are one

Rest of the inns use just small society-type bands. There are one or two clubs with a top entertainment budget of possibly \$750, but the rest of the spots are either jazz or strip joints. Within the last year the Vine Gardens dropped headline acts for an inexpensive revue, and the Balinese Room of the Blackstone also gave the ax to talent.

While the "girlie" spots are somewhat under wraps due to the political conventions, the same locations continue to stay in business for years.

for years.

Despite the mouthings that Chicago has become a weekend town, and television has doomed night-club business, the jazz spots have continued in fine fettle. Blue Note in the Loop has been doing very strong business with such attractions as Louis Armstrong, Stan Kenton, Muggsy Spanier and the like. There are at least 12 joints around town that have dixieland combinations, which seem to have gained a tremendous foothold again here. gained a again here.

YVONNE MORAY

OPENING JULY 25th

RKO PALACE

5th RETURN ENGAGEMENT

MANY THANKS TO DAN FRIENDLY Personal Manager: PHIL OFFIN, 48 W. 48th St., N. Y.

Vogue Room Sets Mitzi

Cleveland, July 22.

Mitzi Green is set to start Hollenden Vogue Room's fall season Sept. 5, for two weeks.

Room is staying open through dog days, with Wally Griffin as current show topped, followed by Blackburn Twins and Pam Cavan, Aug. 7; Carl Ravazza, Aug. 21; Carroll & Gormon, Aug. 28.

AGVA Bd. to Meet On Insurance Plan

The American Guild of Variety Artists will hold a special executive board meeting next Monday (28) to discuss the union's accident insurance problem. Expected to come up will be consideration of new insurance plans and dropping of the Matthew M. Adler Agency as the sole broker for the union. It's believed by the union that although it passed a resolution last January giving Adler the right to represent it on its insurance for the next three years, fact that the plan brought in by Adler will be cancelled in November gives the union the right to assign a new broker.

There are several new plans under consideration. One of them

broker.

There are several new plans under consideration. One of them calls for increased benefits for the members and others call for a similar plan, but with a cheaper premium.

The Adler agency is expected to dispute the contention that its exclusive is cancelled when the current insurance plan becomes inoperative.

Plaza Sets Kay Thompson

Kay Thompson and the William's Bros. (4) have been signed for the seasonal opening of the Persian Room, Plaza Hotel, N. Y., Sept. 18. Team is in for four weeks.

Saratoga Gambling Ban Seen No Bar To Successful Season for Turf

Saratoga Springs, July 22, With gambling off the Saratoga roster for another summer, this

resort town is optimistic, nevertheless, of prospects for a big season. Reports on attendance at other tracks, and indications of top horses running at the meet. are a prelude to what is expected to be a heavy influx of visitors for the racing season starting Aug. 4.

the racing season starting Aug. 4.
Continuation of a special grand jury investigation, at the direction of Gov. Thomas E. Dewey, into gambling and corruption in Saratoga County, indicates that the lid will continue. Court of Appeals last week unanimously upheld the legality of the jury's selection. The top niteries are not expected to be open for the second consecutive year.

Last season's successful meeting Last season's successful meeting against the vine reflect in a confounded many who believed the gambling probe, the darkened nightclubs and other factors would adversely affect crowds and wagering. The 1951 season, as a matter of fact, ran well ahead of 1950, ander Agency.

due partly to bad weather.

Observers believe that 1952 may duplicate it. The no-off-track-gambling ban helped rather than hurt the Saratoga racing. Saratogians, Capital District residents and visitors had no other place to bet except at the flat track and the Saratoga Raceway (night harness racing).

Some of the traditional color.

Some of the traditional color disappeared, and the hotels suf-fered, but the Union Ave. course did well. The same picture is apt to be developed this year, although no one can be sure until the season

143G CHI TAX RAP

Chicago, July 22.

Federal government last week filed tax liens totaling \$143,264 against the Villa Venice nightclub in nearby Northbrook. Liens cov-

The Fabulous Foursome THE DAY DREAMERS

PALACE, New York

Thanques, DAN FRIENDLY and JOE LOMBARDI for Another Enjoyable and Successful Engagement

Management: HARRY LAWRENCE, 1650 Broadway, New York

MEMO: • • '• TO COLLECTOR OF INTERNAL REVENUE

Dear Sir:

Recently we have played engagements at the

CIVIC LIGHT OPERA.....Pittsburgh, Penn. GREEN MANSIONS THEATRE...Warrensburg, N. Y.

MT. WASHINGTON HOTEL...Bretton Woods, N. H.

MAPLEWOOD HOTEL.......Maplewood, N. H.

and soon must head cross country to

HAL BRAUDIS' THUNDERBIRD HOTEL in Las Vegas, Nevada.

We would like to know this -- may we list the PULLMAN COMPANY as a dependent?

Hopefully.

Nelle Fisher Jerry Ross

Personal Management: JACK YAUGHAN & PEGGIE GATES

VARIETY BILLS

Numerals in connection with bills below indicate opening day of show whether full or split week Letter in parentheses indicates circuit. (FM) Fancien Marce; (I) Independent; (L) Loew; (M) Moss; (F) Faramount; (K) RKO; (S) Stoll; (T) Tivoll; (W) Warner; (W) Moss; (F) Fanda (M) Molify Fanda

Roxyettes
Spitalny Singers
Arnold Shoda
Manuel Chod
Manuel Chod
Gerry Mohoney
Blades Belles
ATLANYA
FOX (P) 24 (2)
Johnnie Ray
4 Lads
Garry Morton
B & C Robinson
Wells & 4 Fays
ellage0 New York City Music Hall (1) 24 Step Bros om & Jerry orps de Ballet Rockettes
Sym Orc
Robert Shackleton
Choral Ensemble
Palace (R) 21
Will Mahoney
L & T Leung
Norman Brooks
Parks L & T Leung Norman Brooks Norman Brooks Madge & Karr Honey Girls Yvonne Moray Chester Dolphin Faramount (P) 23 Foot Cornellee Orc Don Cornellee Orc Don Cornellee Trudy Richards Trudy Richards Trudy Richards Trudy Richards Trudy Richards This Foster Phil Foster B & C ROBINSON
Wells & 4 Fays
CHICAGO
Chicago (P) 25
Tu-Tones
Bobby Wayne
Errol Garner 3
Toni Aren
WSHINGTOR
WSHINGTOR
Gloria Jean
Jackle Kannon
Martin Bros

AUSTRALIA

RALIA

| Babs Mackinnon |
| Rosemary Miller |
| Rosemary Miller |
| Valerie Keast |
| Robert Levis |
| Sydney |
| Market Maurice |
| 3 Dates Ladd |
| Guy Nelson |
| Renita Kramer |
| Bounamy & Suzette |
| Sonya Coffeciu |
| 12 Show Girls |
| 10 Nudes |
| 5 Boy Dancers & Singers | MELBOURNE Tivoli (Y) 21 Tommy Trinder Tommy Trinder
4 Botonds
Halama & Konarski
Prof Olgo
Carl Ames
Royston MacGregor
Harry Moreny
Tony Lamond
Peter

Peter
4 Singing Girls
2 Show Girls
4 Dancing Boys
12 Adorables
ADELAIDE Royal (T) 21 amy Hanley

BRITAIN

6 Boy Da

BLIACKPOOL
Opara House (I) 21
Loran House (I) 21
Lo

Swan & Letga
Irving Kaye
Establicals
Establicals
Reggle Redcliffe
R & M Lumar
Tower Circus (I) 21
C Cairoli & Paul
Knie's Hous &
Rose Gold 3
Chezzi Bros
Knie's Horses &
Zebras
Regge Sis
Regge Sis
Lao
Knie's Lippicanas
Jackle Lupescu
Oliveras
Knie's Animal
Carousel

De Vere Girls
George Eirlek
MAGOGENEAST HAM
MAGOGENEAM (1) 21
Sam Bear (1) 21
Sam Bear (1) 21
Sam Bear (1) 21
De Yong & Delysia
Vincent Caygill
Terry Moore,
Dunn & Grant
Gays & Sanner
Jenn & Grant
Gays & Sanner
David & Lee
Lealle Adams
Street Singers
De Lelo ,Ballet
Leroys
Leroys Lingers
De Lelo ,Ballet
Leroys
Files (M) 21
Arthur Lane
John Mann
Deryck Barnes
Dorls Yorke

Empire (M) 21
Torin Gays (1)
Torin Gays (1)
Torin Sadler
Torin Sadler
Rolly Rolls
Jackler
Michael Bentine

Jackle
Michael Bentine
Rex & Bessie
Morris & Cowley
Wilson
Keppel & Betty

Res BRISTO Empire (I) 21
Alyce Dev
Jackie Todd
Jaynes & Cardener
Heltones
B & B. Adams
Addrey Mann
Dove Starr
"calaires"
"Advables
"4) 21

Witton to the control of the control Vocalaires Funfair Adorables Hippodrome (S) 21 Ralph Reader Fred Stone Cibitord Henry Rex Jameson Deris Erea Sweet Cithtord Henry Rex Jameson Their Brown Freeze States Richard Gibert Reyan Bradley Roger Avon Anthony Gill David Bain David Bain David Bain Manuelle Bain Manuel

Grant Ballet
Eva & Nick
Olga Varona
Falladium Girls
Skyrockets Orc
MANCHESTER
Hopodeome (3) 21
Minute
Hutch
Jill Manners
A & V Farrell
Doreen & Victor
Cawalini's Dogs
Jean Paul
Falsac
Wilson
Falsac
Serial
Falsac
Wilson
Forsythe & Seamon
Eddie Gordon & N
MEWCASTLE

Forsythe & Seamor Eddie Gordon & N MEWCASTLE Empire (M) 21 Sugar Chile Robbisone Morecambe & Wise Angelos Len Young & Saylons A J Powers Paula Coutts Condons MOTTINGHAM Empire (M) 21 Bartlett & Ross Motting & Fost Sugar Su

FORTSMOUTH Royal (M) 21 Mitchell Glee Club Jimmy Clitheros Mitchell Glee Jimmy Clithero Karina Arthur White Vadio & Hertz Sonny Burke Rexanos Joyce Dancers

Whitersy YORK Empire (I) 21 Joe Black Mirlam Pearse M & S Davies Nevlile Williams Embassy Lovelles Dorothy Brandon Eddle Hart Bebe Norma NEW ZEALAND

CHRISTCHURCH Royal (7) 21 Armand Perren 3 Fayes Pat Gregory Gerd Bjornstad Chribi Merika Saary

Phillip Tappin
Wim De Jong
Jacques Cartaux
Jumy Elder
Joa Whitehouse
Citsy Trenholm
Terry Scanlon
Bicx & Myrna

Cabaret Bills

NEW YORK CITY

Birdland
Count Basie Orc
Blue Angel
Eartha Kitt
Josh White
Portia Nelson
Orson Bean

Portia Nelson
Orson Bean
Mac Ban Sair
Mac Bancuzcis
Manma Daniels
J Flames
Norene Tate
Garland Wilson
Joel
Garland Wilson
Joel
Capacabem
Capacabem
Joel
Capacabem
Capa

Eduardo Royano Embers Embers Erroll Garner French Casino Cinette Wander Harry Seguela Jane Laste Jane Harry Jasse Bros Buddy Clayton Gordon Hamilton Vincent Travers Harry Lupino & Urbino, Jose Curbelo Ore Hotel Ambassador Jules Lande Ore Hotel Astor

Hotel Ambassador Jules Lande Orc Hotel Astor Carmen Cavallaro Michael Rent Orc Moren Rent Orc Moren Rent Elma Raffloer Joan Walden Adrian Kollini Prio Hotel New Yorker State Stat

MIAMI-MIAMI BEACH

Bar of Music
Bill Jordan
David Billott
Bill Jordan
David Billott
Al Robinson & Ike
Van Kirk
Beachcomber
Lecuona Boys
Steve G, Vs
Los Romanos
Analove
Los Romanos
Ramove
Norma Parker
Schna Marlove Line
Frank Stanley Ore
Milt Fields Ore
Classiblenca
Gracie Barrie
Jimmy Burns
allit Roberts Ore
Clover Club

AMI BEACH

Nov-Elites (3)
Ed May
Carivle Havana Rev
Joey Adams
Tony Lopez Orc
Delimonico
Jack Almeda
Crayton. & Lopez
Carlos & Mellisa Orc
George Mamba
George Minera
Latin-American Rev
Lao & Minera
Five O'Clock
Harry Richman
Martha Raye
Sten Yosh
Len Dawson Orc
Frolic Club
Senorita Herraro

Kathla McCay
Don Charles Ore
Lembardy
Don Enterles Ore
Lembardy
Don Baker Ore
Honty Taylor
Manolo & Ethel
Danny Yates Ore
Rose & Paul
Vincents
Large Monde Carle
Day Yates Ore
Rose & Faul
Vincents
Day Aden Carle
Don Baker Kelly's
Joe Di Lalla
Terry Swope
Doles Dickens
The Large Swope
Doles Dickens
The Ravellus Helen Forrest
Tho Bradys (2)
Freddy Calo Ore
Rotanne
Rotanne
Connie Del Monts

SCUNTHORPE
Savey (I) 21
Tom Moss
Shenton Harris
At Shaw
De Vere Lovelles
4 Water Goons
2 Aqua Malds
SHEPHERDS EUSH
Empire (S) 21
Carroll Levis & Co
Vogelbein's Bears
Bert Brooks
Lawman & Joy
Avril & Irene
SOUTHAMPTON
GARAGE
STORY OF THE STORY
AVRIL & Irene
SOUTHAMPTON
GARAGE
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HASICAL
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HAS Flasi Lane
Rozanne
Connie Del Monte
Ernie Bell Ore
Ernie Bell Ore
Ernie Bell Ore
Man Pepper
The Jesters
Galeiv Club
Len E. Ross
Orga Britett
Georgia Peech
Che-Che
Lynn Clayton
Galety Girls
Green Hard
Do Mar Ore
Johnlina Hotel
Del Casino
Yvonne DeLane

Tony Malas
Randule
Leen & Eddle's
fabe Baker Revus
Marray Swanson
Jackie Gordon
Jackie Gordon
Jackie King
Chuckie Yontaine
Larry Seldin Ders
Same Souci Hefat
Lenny Kennin
Eddle Shyder
Sacony Hofes
Jeff Davis
Russel & Joy
Val Olman Ders
Jackie Gordon
The Saconters
Shore Club
Rosalia & Carlas
Michael Selser Ore
Shere Cut

Michael Selber Or Sheremeda Preacher Rollo & Tohy Fastor's Jackie Small Chi-Chi Laverne Kitty O'Kelly Jamie Lynn Pat Pascall Kenny Lynn Kenny Lynn
Vagabonds Club
Vagabonds (4)
Maria Neglia
Chandra Kaly
Dancers
Geo Horton
Frank Linale Oro
Bobby True
Dauglas: Duke Trio

CHICAGO

Blackhawk
Kay Coulter
Renny Bowers
Grant Eastham
Pat Carroll
Dave LeGrant
Barbara Cook
Mariann D'Or
Carl Sanda Orc
Chex Paree

Chex Parce
Chex Parce
Joe E. Lewis
with Austin Mack
Consolo & Melba
Johnny Martin
Chex Adoxables (8).
B Farnon ore (8)
Conrad Hite Hot Hot'l
Adele Inge
Eric Waite
Diana Grafton

CAGO

Charles & Lucille
Cayanaugh
Dennis & Darlene
Marie McClonaghan
Warie McClonaghan
Philip Fraser
Terry Taylor
Donald Tobin
George Zak
Boulevan-deaturs (8)
Edulevan-deaturs (8)
Kejawashear Esach
Tommy Dorsey Orc
with Francis Irwin
Charles Shavers
Beachcombers (3)
Levit and Van
Charles Shavers
Beachcombers (3)
Levit and Van
Helen Wood
Eddie O'Neal Orc

Ambassader Hotel Freddy Martin Orc Stuart Wade Murray Arhold The Martin Men 18 & Ahm Fairell Sevenly Lains Felix Decola Beverly Lains Felix Decola Benna Rubinyi Eddle Bradford Orc B Gray's Bandbox Billy Gray Patti Moore Ben Lessy Pepper Sis (3)

LOS ANGELES Bilfmore Helet
Irene Ryan
Tippy & Cobins
Lor Gatos (3)
Hai Drog Gato
Ann Anderson
Jimmie Ames
Vivian Lloyd
Don Sheffey
Jimmy Wakely
Peny Wakely
Peny Wakely
Peny Wakely
Bobby Ramos Ore
Mecambe
Billy Daniels
Benny Payne
Eddie Oliver

Ben Lessy Pepper Sis (3) Bob Durwood Bill Howe

LAS VEGAS, NEVADA Desert Inn Frank Sinetra

Zeh Carver Ore
Pete Rubind
Village Vanguard
Village Vanguard
Rubind Village Vanguard
Robits Surv
Survis Surv
Robits Surv
Reserved Villams
Chavalds de Espana
The Coloman Ore
Mischa Borr Ore
Mischa Lamar
Royal Ashtons
Danielle Lamar
Royal Marily Ross
Collette Fleuriot
Marilyn Hightower
Marilyn Bross
Mill Trio
Campo Ore
Marila Strate
Cam Desert Inn
Frank Sinatra
Paul Gilbert
Frank Sinatra
Paul Gilbert
Frank Sinatra
Paul Gilbert
Sinclait & Alda
Sill Skipper
El Rancho Girls
El Rancho Girls
El Rancho Girls
Silver Silper
Kalantan
Joaquin Garar
Mac Williams
Joaquin Garar
Joaquin Garar
Joaquin Garar
Mac Williams
Joaquin Garar
Joaquin Garar
Joaquin Garar
Mary Kaye Trlo
Szony's
El Rancho Girls
Silver Silper
Kalantan
Joaquin Silver
Kalantan
Jimmy Cavanaug
Dolly Lee Line
Jimmy Cavanaug
Jimmy Cav

Mary Kaye Trio Szony's Bill Skipper El Rancho Girls Ted Fio Rito Orc

Ted Fio Rito Orc

Silver Silpper
Woo Woo Stevens
Kalantan
Hank Henry
Roberto
Isabelle Dawn
Jimmy Cavanaugh
Dolly Lee Line
George Redman
Pud Brown
Dixielanders

De-Iced Jap Coin

Continued from page 3

and some harsh words before the and some harsh words before the sack of coin was split among them). Actual amount released to the American companies, the Finance Ministry announced, was \$2,465,941 in dollars, plus £1,175,082 in sterling. The MPAA was permitted to reconvert the sterling into dollars through a Tokyo bank at \$2,30 to the pound (official rate is \$2,90). to the pound (official rate is \$2.80) This gave the Americans an additional \$2 700 600 in dollars, making

tional \$2.702.600 in dollars, making a total of \$5.168.629.

Amount that had piled up until the end of March aggregated approximately \$12,000,000 (4,300,000,000 yen). As the result of a long series of negotiations by Col. Richard T. McDonnell, representing the MPAA here, the Jabs agreed that approximately \$8,520,000 (2,967,760,000 yen) of that sum should be made available for conversion. Remainder was claimed as taxes or was put to other uses.

Of the 4,300,000,000 yen, the Japanese agreed, the Finance Min-

Of the 4,300,000,000 yen, the Japanese agreed, the Finance Ministry said, to allow 30% to be converted to dollars at the official rate and 40% to be converted into sterling (with the proviso that the sterling could be reconverted into sterling could be reconverted into dollars unofficially). The remaining 30% will stay in the icebox according to the Japs. although McDonnell is known to be making affects to at heart with the state of the state o efforts to get heat under it

Night Club Reviews.

Cire's, Hollywood Hollywood, July 18, Jimmy Wakely, vith Noel, Boggs & Billy Wright, Peiro Bros. (2), Dick Stabile's Orch (8); Tony Martinez Rhumband (5); cover, \$2.

Offbeat booking of an oatune stan into this swank Sunset Strip probabily won't produce any great financial return, but it should prove a fine showcasing for Jimmy Wakely in terms of class niteries. He agreed to jump in with, literally, only a few hours notice when Sy Melano was forced to bow out of his bigtime debut because of laryngitis.

out of his bigtime debut because of laryngitis.

Meagre financial outlook stems only from the fact that the town's sophisticates won't give themselves a chance to discover what Wakely has to offer—which happens to be a good show, A poised and personable performer, Wakely pounds over a fine 20-minute stint. He's show-wise enough to stay away from the strictly cactus chapting and inclusion of such items as the currently pop "Anytime" gives the turn a broader appeal. Wakely backs his fine crooning with self-accomp on the guitar and gets an occasional assist on the steel guitar from Noel Boggs and on fiddle from Billy Wright, both of whom he brought in with him. Combo rates constant attention.

Petro Bros., who came in with

rates constant attention.

Peiro Bros, who came in with
Melano, provide-a fast opener with
knockabout juggling, using hats
sticks, blocks and clubs to maintain constant attention. Some comedy patter and mock vocalizing add
variety to the turn.

Dick Stabile's crew does a fine job of show-backing, meshing neathy with Wakely's assistants to get the proper frame for his vocalizing. On terp stuff, Stabile now is alternating with Tony Martinez.

Kap.

Colony & Astor, London London, July 16.
Hermione Baddeley, Felix King
Orch, Don Carlos Samba Band,
Wallace Rockett Orch; \$5.50 mini-

For many years a star in intimate revue, on films, radio, and TV, Hermione Baddeley plays rare cabaret engagements. It is prohably her infrequent appearances on the cafe floor that have resulted in the inadequacy of her material and act, though she's undoubtedly got the talent.

act, though she's undoubtedly got the talent.

This shortage of suitable cafe material, which has so frequently restricted the success of British artists, is undoubtedly due to the limited bookings a local artist can get in the West End. Outside this square mile there is no nitery trade in the country. This, more than anything else, may explain why so many Americans come to Britain and collar the best dates as well as the rave notices.

For this two-week engagement

well as the rave notices.

For this two-week engagement, doubling at these two Berkeley Square spots, Miss Baddeley, has prepped some original material and blended it not too successfully with old numbers. The basic weakness of the act it that it lacks punch and cannot be sustained for more than a modest 20 minutes.

Act is handsomely backed by the Act is handsomely backed by the Felix King combo. Myro.

500 Club, A. C.
Atlantic City, July 16.
Myron Cohen, Tony Bari, The
Haydens, Lee Henderson Dancers
(5), Pete Mitler, Joe Frasetto; \$3
minimum.

Myron Cohen is the headliner in the 500 Club and has that intimacy that's a must for working this 500-seater. Dialect stories go over well with payees, many of them being punched across with that gesture which sometimes does more to register the story than the spoken word.

Willie Shore, with his takeover of the spot formerly occupied by Jackie Kannon at the Latin Quarter, makes his first N. Y. nitery appearance in three years. Shore is a pleasant performer who knows his way with verbiage and does excellently in the terp department. His dancing remains the highlight of his act. He has the skill of a challeng remains the highlight of his act. He has the skill of a challeng remains the highlight of his act. He has the skill of a challeng remains the highlight of his act. He has the skill of a challeng remains the highlight of his act. He has the skill of a challeng remains the highlight of his act. He has restyled his stuff to advantage.

Business continues excellently at this Lou Walters spot, and for good reason, too. There's enough color and spectacle to make this a top buy for both tourists and natives alike. Fact that the pace can be continued, despite the temporary absence of the flashy Darvas & Julla, is sufficient testimonial to the amount of entertainment in this layout.

The Mme. Kamarova production holds up well and provides not only an appropriate casing for the acts, but stands well on its own as entertainment. The undersea ballet, as well as the other, line contributions, keep up the interest.

The Seven Ashtons, six males and a girl, combine for some hreathaking risky work. They do some amazing tricks, including a male understander who makes foot-to-foot catches and also works three performers on his feet simultaneously.

The singing acts include Marilyn Ross, who does well as the sole America songstress in this talent collection. Other singers are Danielle Lamar, who does a variation of the stripteuse theme while knocking off Gallic chansons, and Collette Fleuriob and Andre Philippe, who do a couple of brief turns effectively. Production dancing is by Marilyn Hightower, who shows considerable accomplishment in the ballet field.

Gautier's Steeplechase provider an added lift toward the end of the show with this pleasing animal act. The ponies are specially shod with l

La Nouvelle Eve, Paris

Rene Bardy presentation of
Jean Marsac production of 'flistoires D'Eve," with Jean Villers,
Josette Delly, Ami Aaroe, Mayfair
Lovelies (20); Bobby Brandt, Eve
Cirls (28), Danielle Darmance,
Trio Gipsys (3), Tosca De Lac,
Trio Gipsys (3), Tosca De Lac,
Torit & Rene Arno, Jean Laporte
Orch (12); cover, 1,200 francs
(\$3.50).

Rene Bardy runs La Nouvelle Eve and the original sister counterpart, the Eve, farther down the street on Place Pigalle. Nouvelle Eve is a lush boite with a \$3.50 cover and champagne starting at 4,000 francs (\$10). Full of splash, nudity, color and what the tourist expects in the way of a Pigalle nitery, this gets SRO play here, mostly with fourist possessing the green and some carriage-trade French set. Show runs continuously from 10:30 to 4 a.m., which breaks for dancing to the agree able music of the Jean Laporle orch.

This is a fast-paced show exquisitely dressed, an eyefiller rather than an outstanding entertainment spot. Show starts with a black and white number with well proportioned gals dancing or posing in revealing costumery in the background. Small revolving floor is well futilized and filled, and there is a fine changeover between numbers, with one blending into another after well-composed finale tableaus.

In between the unending pro-

which sometimes does more to register the story than the spoken word.

Cohen has all kinds of yarns most of them told in Yiddish dialect and all well received. And all clean.

Tony Bari, in second spot, is a romantic tenor whose specialty is Neapolitan numbers. Bari has a fine, clear voice, and his numbers are well received.

The Haydens, girl and boy dance team, score nicely. Climax act with Charleston in costume of the "20s.

Lee Henderson dancers (5) complete bill with two numbers, first a boogic-woogie bit and then a number done to "Broadway Rhythm." with Anita Carter doing the vocal. Girls have class and pleased those out front.

Joe Frasetto does a nice job as he emcees and with Pete Miller batons music for performers.

Walk.

Chicago, Chi

Chicago, July 22.
Toni Arden, Erroll Garner Trio,
Bobby Wayne, Tu-Tones, Fred
Reynolds, Jim Lounsbury, Jack
Eigen, Howard Miller, Irv Kaplan
Orch; "She's Working Her Way
Through College" (20th).

In for two weeks, this disk jockey show might bridge the gap between the star attractions which the theatre usually lines up for summer fare. There's no top-name value here, and the record names are not in the current "Top 10" listings. However, thought of seeing the disk jockeys in person night pull some curios in, and besides there is all the free air time for plugs and the tie-in with the platter firms.

platter firms.
Individually, all the acts are not bad, but the interjections of non-talent gabbers and the lack of an excellent emcee to tie things together makes each act not only start from scratch, but also overcome the handicap of the jock who just laughed himself to death on his own (?) material.

Total Arden draws closing honors

come the handrach of the sock with just laughed himself to death on his own (?) material.

Tonl Arden draws closing honors here, with petite miss using the big-voice style of the male singers now, impressing mostly with her "I'm Yours," which has some sexy overtones; "Lover," which she does straight first and then bops up, and then "Take My Heart." She really whips up things with her "Kiss of Fire" for good finale.

Erroll Garner and his trio are a relaxing 10 or 12 minutes in this hodge-podge, with the 88er playing lots of piano. There are no frills or gab with this artist, and penaps it's a small error, but announcing the numbers might help instead of going sinto each tune without a speech break. Most of his stuff is in the "Laura," "Penthouse Serenade" idiom, which is bit too soft for this vast house, but he overcomes this with some digiting on "Honeysuckle Rose."

Bobby Wayne packages a brace of non tunes, with the youngster

Bobby Wayne packages a brace of pop tunes, with the youngster impressing not only in the "big boom" songs but also in the simple ballad, "Auf Wiedersehn" which is ballad, "Auf Wiedersehn" which is an excellent change of pace. His "Wheel of Fortune," which is his big record seller, is a natural and firm clincher.

ing record series is an accordion due with a great deal of hoke comedy which goes over well. It's not the squeeze-boxing that gets the applause, but the scat singing of "Chinatown," the Bonnel Baker baby voice of "Oh! Johnny," and takeoffs on Three Suns and Harmonicats that get them off well. As to the so-called platter-turners, American Guild of Varlety Artists should be glad when they return to their American Federation of Radio Artists duties next week.

Kaplan continues to do a job batoning the house or-ra. Zabe.

Empire, Glasgow
Glasgow, July 16.
Jack Benny, with Teddy Johnson & Co., McAndrews & Mills,
Reggie Redcliffe, Clifford Guest,
Krista & Kristel, Chris Charlton,
The Harvards; Bill Matthew Orch.

Jack Benny, who makes so much play of. "The meanest man on earth" tag, has a natural audience in Scots, famed "through false legend for their own alleged meanness. Comedian is a solid click here, impressing strongly in 55 minutes of witty one-man talk.

ness. Comedian is a solid click here, impressing strongly in 55 minutes of witty one-man talk. His surprised look of hurt, the big glassy eyes that search out for sympathy, his topical barbs and cracks (like the one he uses about Danny Kaye) are all used to top effect. Benny is a quiet comedian using none of the aggressive vitality associated with other American comics, and for this reason his with here is a welcome contrast. Besides, he shows a good knowledge of the Scottish layout in geography and local conditions, bringing local names into his act and even gagging about the Scottish comedian, Tommy Morgan, currently playing at the rival Pavilion Theatre across the street. In place of Dennis Day (off on vacation to Eire), Benny uses the young English singer and former disk jockey, Teddy Johnson. Latter is a very green and former disk jockey, Teddy Johnson Latter is a very green onable with a disarrange mig smile, and he proves a sound foil for Benny's fooling, adding swile, and he proves a sound foil for Benny's fooling, adding in singer doing an impersonation of Johnny Ray singing "Cry" and the comic garding doing an impersonation of lord by find the provides are to bring on his violin is solid for laughs, this culminating in singer doing an impersonation of lord bring down on his knees, then his back, determined to make. Comic's act is neatly rounded of by offistage playing of a gramo-phone record revealing his innermost thoughts, the while Benny does a solo on 'fits violin. Prior to disage a solo on 'fits violin. Prior to this, he introduces three gals from

Hollywood in a takeoff, the "Landrews Sisters" act bringing solid mitting from stubholders. Gals are a ludicrous trio, with the turn having been tested recently on a marrier of the state ing been tested recently Benny TV show in America,

Benny's artistry and showman-ship are strong talking points among vaude goers and T-viewers here. His superb timing and clown-ing merit top praise on his first-ever visit to Glasgow, and there's no doubt it won't be his last.

no doubt it won't be his last.

Support bill on this occasion is fairly strong, with neat dancing from McAndrews & Mills, mystifing magic by Chris Charlton (assisted by a femme, Betty), and easy-on-the-eye grace plus skill on the trapeze from two twin-stylegarbed femmes, Krista & Kristel. Bill Matthew handles the baton competently and aids Benny in some initial repartee.

Gord.

Metropolitan, Boston

Boston, July 18.
Johnnie Ray, Gary Morton, Bud
& Cece Robinson, 4 Lads, Wells &
4 Fays, Joe Reisman Met Orch
(17); "Captain Pirate" (Col).

In an attempt to cash in on the current popularity of Johnnie Ray, the spacious Met has relit its stage for the second time in four months, and while opening show was disappointing boxoficewise, less than half capacity at 4,367 seater, the bobbysoxers made up in vociferousness what they lacked in numbers. However, Martin & Lewis during their stint here last March falled to pack 'em in opening day but built to wind with a boff gross, and Ray may do likewise.

Ray had the kids screaming from his walkon, throughout his sobbing renditions of "Walking Baby Home," "Little White Cloud," "All of Me," "Broken Hearted" and the cause of his rapid ascendancy, "Cry." Sometimes accompanying himself at the 88, Ray also wanders around the stage clawing the air and giving out with emotional spasm that leave the audience and himself limp.

The balance of the layout is fast and scores neatly. Emceed by Gary

himself limp.

The balance of the layout is fast and scores neatly. Emceed by Gary Morton, whose flippancies keep the audience in gay mood, bill gets off the floor with tumbling and acro antics of Wells and the Four Fays. Reaping almost as much screaming as the headliner, the Four Lads, a vocal group identified with Ray's platters, hit the applause jackpot with harmonizing of; "Shine," "Mocking Bird" and "Wabash Cannonball."

Bud & Gees Bahinson elicit to me and so with the service of the service

nonball."

Bud & Cece Robinson, slick terp duo, are especially solid cavorting through softshoe, Charleston and tap routines, enhanced by their attractiveness.

Steel Pier, A. C.
Atlantic City, July 17.
Dagmar, Alan Carney, Annell &
Brask, Buster Shaver & Olive, 4
Evans, House Orch (10); "Rodeo"
(Mono).

Dagmar is the best draw George Hamid has had in his Steel Pier vaudeville so far this year, filling almost to capacity (5,200 seats) the Music Hall both evening shows and drawing well in the earlier stanzas.

She gives the payees a full half hour of laughs, Most of her stuff is written so that it intentionally focuses on her ample figure, her biggest attraction as far as those out front are concerned anyway. Her material is worked into skits with her husband, Danny Dayton; Alan Carney, who emcees, plus other members of the company. She bounces on, after flowery intro from Carney, attired in tightly fitting golden sequin evening gown. Goes through a bit whereby she is welcomed by a "Chamber of Commerce" representative (Dayton) with wrong words and wrong meaning keeping them guffawing. Sings two numbers, "Them There Eyes" and "Embraceable You."

Dayton, Carney and Dagmar pull one of the payees onto the stage

Lott & Joe Anders, Johnny Barnes, Pauline Thorn & Escorts (2), Day Dreamers (4), Roy Benson, Mme. Claude Valots, Ben Wrigley (3), Nio Natto, "Shadow in the Sky" (M.G.), reviewed in Variety Dec. 19, '51.

With most of the acts on the current Palace bill knowing this house through previous visits here, the layout has a great measure of smoothness and good playing values. Program has a booking conflict at the open and close, with juggling an integral part of both acts, but the turns are sufficiently separated so that the effects are minimized.

At the curtain, Lott & Joe Anders work a pair of unleycles, with male doing manipulations of hoops, clubs and balls while riding the wheel. They work rapidly and get a good warmup for the house. Closing turn is Nio Naitto, Oriental wire-walker, who similarly spends some time juggling. Her work, however, comprises mainly acro maneuvers on the strand, and she holds the crowd neatly. In the deuce, Johnny Barnes provides some okay taps. He goes in heavily for rubber-legged antics, which aren't as smooth as they should be, but his picturesque routines plus an essentially fast tap and good rity the Drittle bracet where

and good my amount a good exit.

In the comedy department, Ben Wrigley, the British import, who's assisted by a man and woman, hits the jackpot with his limber-limbed comedy. He does comedy contor-

the jackpot with his limber-limbed comedy. He does comedy contortions excellently, has some zany dance steps and a well-built routine that adds up to top applause. Roy Benson's magic and a good line of chatter similarly keep the audience interested. His tricks are standard, but he distinguishes himself with his banter.

Under New Acts are Mme. Claude Valois, Day Dreamers (3) and Paule Thorn & Escorts (2). Jo Lombardi does his usually good job at the baton.

Paramount, L. A.

Los Angeles, July 18.

Xavier Cugat Orch (20) with
Abbe Lane, Los Barrancos, Eddy
Garson with Chico Chico, Jose
Wong, Carmencita, El Gringo,
Diablito, Ki Ki; "Stolen Face"
(Lin).

Casine, Ricki; "Stolen Face" (Lip).

First of the big stage shows planned by the recently refurbished downtown Paramount shapes up as a profit-maker, although not as strong as anticipated. Layout itself, however, is a hefty 50 minutes of entertainment cued to the Latin mood and slickly sold by Xavier Cugat.

Maestro-himself does comparatively little in the layout. He indulges in a little humor regarding his recent marital publicity and languorously fiddles "Estrellita" as his spotlight offering. In addition to the Cugat orch, which could do more instrumental stuff, show boasts some fine south-of-the-border talent in Los Barrancos, an excellent dance team that pounds over everything from mambo to jitterbug; El Gringo, who scores heavily with a tambourine specialty. Eddy Garson, whose slick ventriloquism is matched by some good comedy material, and Jose Wong, who has dropped his "Irish Eyes Are Smiling" gimmick in favor of Latune vocal surprises.

Top-billed in support is Abbe Lane (Mrs. Cugat), a sultry singer, whose closing spot encompasses a medley of tunes popularized by Cugat, Gal is a looker and handles herself well.

Casino-Toronto**

New Acts

DORETTA MORROW Songs 22 Mins. Thunderbird, Las Veras

Nitery debut of Doretta Morrow, before release of her co-starring stint with Mario Lanza in Metro's "Because You're Mine," is not too advantageous for the thrush looker in this spot. She will have to depend pretty much upon word-of-mouth enthusiasm to bring in crowds. Her year's performance in "The King and I" would be an okay lure in New York, but in Vegas, most fun-seekers are tempted by standard saloon acts, screen names, platter faves and the like, instead of musicomedy nomenclature.

Miss Morrow is a looker with

momenciature.

Miss Morrow is a looker with frame to match. Her soprano goes over a wide repertoire of songs. Venturing into "King and I" numbers immediately, Miss Morrow makes a good impression with "Getting to Know You," "Whistle a Happy Tune" and "I Have a Happy Tune" and "I

"Getting to Know You," "Whistle a Happy Trune" and "I Have Dreamed." Reaches into standard catalog for "You're a Sweetheart" and "They Can't Take That Away From Me," before giving full voice to "Because You're Mine." Latter, by Nicholas Brodsky, is from score of her recently completed pic and wins high favor. Gallic coupling of "Give Em the Co-La-La," and "La Seine" is neat contrast, with transition into "Hello, Young Lovers" a honey. "Cumbanchero" is employed as a quickle encore following salvos for

"Cumbanchero" is employed as a quickle encore following salvos for "Lovers."

Miss Morrow shows warmth and keeps chatter to minimum. Her fine arrangements are by Jack Hayes, who accomps at the Steinway onstage. Promise is shown for class spots.

MME, CLAUDE VALOIS Equestrienne 8 Mins.

DINO VALE

DINO VALE

Songs
12 Mins.
Casino, Toronto
Föllowing preliminary nite club
work, this marks first stage appearance of a young man who alternately blends a whispering style
with robust baritone letouts. His
opening "Walking My Baby Back
Home" is a pleasantry done by
other youngsters, ditto his dramatic "I Hear a Rhapsody," but
he then hits the audience with his
minicry of the finger-snapping
Billy Daniels in "Black Magie," a
trick falsetto in the Ink Spots "I
T Didn't Care" and a wham satire
on Johnnie Ray's "Cry." However,
youngster's act is based on the attempted mimicry of established
headliner songsters' styles and it's
just another imitation medley that
is never as good as the originals'
material he is lifting. Vale's own
voice is pleasant to listen to and
he should develop his own style
instead of imitations that are not
up to the excellence of the originals

McStay.

DAY DREAMERS (4)

DAY DREAMERS (4)

DAY DREAMERS (4)
Songs
11 Mins.
Palace, N. Y.
The Day Dreamers, comprising three boys and a girl, are built along the standard of most mixed quartets. This team has been around for some time on radio and tele, but haven't been previously documented in Variety's New Acts files.
Quartet has smoothly tailored arrangements. They knock out novelty, rhythm and ballads to provide variety. Numbers include "Big Wide Wonderful World," wind up with "Old Man River" given a big treatment. It nets them an excellent mitting. Jose.

PAULINE THORN & ESCORTS

Equestrienne
3 Mins.
7 a'ace, N. Y.
Mme. Claude Valois, who has been with the Ringling Bros. and Barnum & Bailey Circus for several seasons, displays a skilled highschool horse turn. Mme. Valois is strikingly gowned a la matador, and makes an impressive appearance.
The beast knocks off some tricky steps. Madame paces him through broken rhythms, tango steps and a rapidly-paced waltz which gives her good exit mitting. The turn is well routined with a minimum of wasted motion. Jose,

TV No Threat To Dutch Pix

props, has been substantially streamlined.

There are fewer seats, and these are concentrated in one section of the stand. Technicians for radio, TV and telephone wires have been moved further to sides, again toning down distractions. Thanks to a heavy wire mesh fence surrounding speaker's stand—not evident on screen—nulsance of platform crashing muggers seems well eliminated.

Yesterday's (Mon.) video audiences could easily spot VIP's, like Senate Secretary Leslie Bliffle, sitting on stand, without previous confusion.

confusion.

There are still impromptu shots, such as the one of Illinois Governor Adlai Stevenson taking a last-minute look at his notes and giving his tie a final twist before going to the speaker's stand. But without these, show would lack spontaneity.

Readjustment of the Teleprompter is. if anything, a disappointer is.

spontaneity.

Readjustment of the Teleprompter is, if anything, a disappointment to John Q., who got a kick of behind-scenes peep into the ways of politicos during the GOP meet. Device has been lowered out of range of cameras, so that effect of those who use it is exactly the same as that of reading from notes, with occasional lowering of the head to get the next thought. Only visual aid in opening speeches was a map to illustrate areas of Far East discussed by Sen, Douglas.

Cameras are definitely more selective in pickups from the floor, making for greater interest. Indications are that there will again be complete coverage, hence dull moments are inevitable. But floor shots, especially closeups, show increasing showmanship and know-how. On opening day these were confined to shots of pretty

show increasing showmanship and know-how. On opening day these were confined to shots of pretty delegates, closeups of attentive faces, and a human interest shot of a delegate munching sandwich during his speech. This is convention flavor; the viewer gets an on the scene feeling from such camera eavesdropping.

Greatest asset to current coverage is, undoubtedly, advantage of personalities better known to the public than Republicans. Demmies, with their 20-year tenure, have become household familiars, and are exploiting this to the hilt. Opening day's speakers were, too, far better on the oratorical side than Republicans mustered. Stevenson, current man of the hour, for example, carried more general interest than anyone the GOP's could muster on their first day. All this made for better programming and a faster moving show.

Party leaders may well be thankful to TV for not once training cameras on the half empty galleries at the opening gavel. Whether or not this was deliberate, it was certainly a break for the Demmies.

Running story on the first day.

Running story on the first day was largely a pool job. ABC was the gabblest of the nets, with three studio interviews interrupting studio interviews interrupting story in first two hours. Actually, this type of interruption adds color and interest when the going this

color and interest when the going gets dull.

With the convention still young, and viewers still fresh, however, this seemed to be too much of a good thing.

Generally, commentators are already of the conventions and the conventions are already or a relations.

commentators Generally, commentators are taking criticism to heart, and there's far less gabbiness and interpretation of a running story. This is all to the good, giving viewer a chance to see for himself. All three nets are making greater use of identifying superimpositions, and commercials are tighter. Average was three within first 90 minutes of coverage, with almost 45 minutes uninterrupted by plugs, except for 10 second superimposed commercials.

Final score will not be in until

Final score will not be in Final score will not be in until last vote has been counted and last delegate returned home. But the initial efforts are promising and there's little doubt that this convention's floor story will be told with more coherence and less confusion than its predecessor.

AGMA Wins Fight on Wage Hikes, Foreign Ratio in New Metop Pact

from the Metropolitan Opera Assn. but only after a stiff fight, in its new two-year pact for '52-'53 and '53-'54, signed last week. Main problems involved pay increases and ratio of foreign talent. Met management cited deficits as reason for not wanting to raise scales, while Met general manager Rudolf Bing wanted the present foreign ratio thrown out. AGMA held its ground on both sides and won out.

Principal singers hired on a per-Principal singers hired on a performance basis had minimum salary raised from \$100 to \$150. Singers hired on weekly basis were upped from \$150 to \$175. Minimums for stage directors and choreographers were raised from \$150 to \$200; for assistant stage directors, \$150 instead of \$130. Solo dancers on weekly basis will get \$125 minimum instead of \$100.

Apprentice singers on weekly salary will now start at \$135, get \$150 the second year, and \$175 the third, instead of the \$120-135-150

AGMA also won a couple other AGMA also won a couple other concessions involving salaries. Talent getting less than \$250 a week or per performance will no longer have to furnish their own costumes and wigs. Met will furnish these to them, as well as to any secondary role singers. Guild believes this will save singers a lot of money.

Tour Concessions

Tour Concessions

AGMA also won two new tour concessions. If the Met exercises an artist's option for the annual spring tours, artist must be guaranteed at least three weeks of consecutive employment. Guild had neither a tour guarantee, nor the continuous engagement angle, before.

Bali Dance Group Set For N.Y. Run at Fulton

For N.Y. Run at Fulton
Ben Boyar will be company manager and Isadora Bennett pressagent for the N. Y. run of Dancers
of Ball, which Columbia Artists
Mgt. will present at the Fulton for
four weeks, starting Tuesday, Sept.
16. Production is being staged by
a Britisher, John Coast.
Group of 45 will include a
gamelin orchestra of 23. Columbia
prez F. C. Schang flew to Bali
personally this spring to set up the
first U. S. visit of the dance group;
which is coming here under sponsorship of the cultural department
of the Indonesian government.
Troupe will tour major U. S. cities
for 12 weeks following the N. Y.
run.

Bard Fest Mulled At Stratford (Ont.)

On decision of a group of local businessmen, with municipal financial backing, to make Stratford, Ont., the scene of an annual Shakespearian Festival, Tyrone Guthrie, manager of the Old Vic and Sadler's Wells, flew from London to Toronto last week at group's request to huddle on project. (Guthrie was also producer of Benjamin Britten's "Peter Grimes" at Covent Garden.) On decision of a group of local

Plan is to stage large-scale Plan is to stage large-scare out-door Shakespearian productions, with international guest-stars, in Stratford's midtown park, with its Shakespearian gardens along the Avon River, and immediately com-mence construction of an Eliza-bethan-style theatre with audience citting around three sides of the

Barn Business Mixed: Hub Start Sluggish; Berkshire Loft-Perks

Boston, July 22. Boston, July 22.

Local strawhat season is getting off to a sluggish start with figures running far behind last season's. "Nina," the Edward Everett Horton vehicle, pulled just over \$6,800 at the Boston Summer Theatre, Falk & Capp 917-seat intown strawhatter, while the duo's suburban house, the County Playhouse, with "Kiss Me, Kate," nabbed nearly \$11,000. The musical is currently in for a week at the Boston Summer Theatre, with Mae West's "Come Up, Ring Twice" at Framingham.

"Goodbye Again," starring Vin-

"Goodbye Again," starring Vincent Price, wound up a week at John Hancock Hall with a sluggish \$7,000. "Angel in Paris," starring Hona Massey, is current.

'Show-Off' \$5,100, Stockbridge Stockbridge, Mass., July 22.

After a slow opening night, George Kelly's "The 'Show-Off' built to a \$5,100 gross at the Berkshire Playhouse here last week. Margaret Hamliton and Thomas Coley were featured as Mother Fisher and Aubrey Piper, with the resident company in support. Director William Miles has picked English novelist-playwright Charles Morgan's "The Flashing Stream" for this week's bill. Featured are former Playhouse players Eleanor Wilson, William Roerick, Howard Whitfield and Gage Clark.

Tone \$6.100, Matunuck

Matunuck, R. I., July 22. Matunuck, R. I., July 22.
Franchot Tone, starring in "The
Second Man," with Irene Manning,
Walter, Brooke and Betsy Von
Furstenberg, hit a comfortable
\$8,100 at Theatre-By-The-Sea,
Matunuck, last week.
Dorothy Gish in "The Man," with
Oliver Thorndike, is current. Management has added an extra Sunday night performance Aug. 3 for
the Mae West show, "Come Up,
Ring Twice," booked for that week.

'Charley' \$16,500, Chevy Chase

Inside Stuff—Legit

Something of a stir was caused last week by word of a protest filed with Robert L. Joseph, producer of the forthcoming "My Darlin' Aida" musical, based on the Verdi opera, by the Coordinating Council of Negro Performers. Protest is built around Joseph's reputed aim to cast a white singer "in makeup" for the role of Aida, as is usually done in the operatic version, although Aida, like her father Amonaso, are Ethiopians in both the opera and the new musical. Three Negro sopranos, Muriel Rahn, Camilla Williams and Margaret Tynes (latter two from N. Y. City Opera Co., and first-named from the original Broadway "Carmen Jones"), are known to have been auditioned for the Aida role by Joseph. It's claim of the CCNP, however, that the producer has failed to give the same concession to Negroes as to whites in casting for the show. For instance, it maintains that a concession has been made in signing Dorothy Sarnoff, a soprano, for the Amneris role, usually taken by a mezzo or contraito. CCNP aiso feels management is creating the impression it can't find a qualified Negro for the lead role.

The CCNP was formed six months ago to aid Negro talent to find employment, in pix and elsewhere as well as legit. It feels, for instance, that Hollywood could have cast a Hilda Simms for "Pinky," instead of a white girl (Jeanne Crain). Group that conferred with Joseph recently on the protest consisted of Fred O'Neal, an Equity veepee; Lester Walton, former ambassador to Liberia; J. Rosamond Johnson, and Dick Campbell, concert manager and former head of USO-Camp Shows' Negro department.

Producer Joseph snapped back at the Council over the weekend, calling their efforts "a: grossly unjustified manifestation of racism in reverse." He added that "if their point of view were accepted, a non-Negro couldn't play Othello, a gentile couldn't appear as Shylock, a non-Japanese as Butterfly, and so on. . . It's regretful that this racial issue should be injected into this kind of project. It's totally un-American and without justification."

Irving Barnes, Pittsburgh radio and TV baritone, who has a small part in "Porgy and Bess" and understudies William Warfield, will sing the leading role in the George Gershwin musical for one performance in his hame town. That'll be the extra matinee Friday (25) at the Nixon Theatre, where the third afternoon show was added because the opening was delayed until last night (Tues.). Barnes was featured on the Duquesne "Show Time"series over WDTV in Pittsburgh when he auditioned for and landed in "Porgy and Bess." Decision to let the home folks hear him sing Porgy was made last week by the producers and Gabe Rubin, operator of the Nixon. For that one performance, the top will be dropped to \$2 (\$2.60 including taxes).

Awards Committee of the National Labor Council of the National Conference of Christians & Jews last week nominated Actors Equity to receive a National Brotherhood Award for its leadership in the recent victory against segregation at the National Theatre in Washington. Accolade is scheduled to be presented at a dinner at the Waldorf-Astoria, N. Y., Sept. 14, on eve of the American Federation of Labor convention.

Legit Bits

stands these weeks and complete a tour gravarrate, use the continuous engagement angle, but the standards without a standard to the continuous engagement angle, but the sales with the retained lange who agreed to this rule when the continuous engagement angle, but the sales with the retained lange who agreed to this rule when the continuous engagement angle, but in operation some once years previously the felt that the Meth should be a moderate to the continuous by the continuous to the continuous angle, but in he retained lange with a previously the felt that the Meth should be a moderate to the continuous by the continuous continuous to the continuou

Barns Seen 'Slap-Happy' Anomaly Of Highgrade Product on Subsidy Level

By NEO ARMSTRONG

Santa Fe, N. M., July 22.

Having been embroiled recently in the fahrenheit proceedings of two stummer stock operations, and having better than nodding acquaintance with half a dozen others, one notes conditions sharply changed in the medium. The portrait of youngsters at play on stages during the summer months, the great star making a personal appearance out of sheer love of drama, the eager beginners rainting scenery and tacking post-

personal appearance out of sheer love of drama, the eager beginners painting scenery and tacking posters around town, are a completely bygone concept.

Summer stock as practised in many stands today is an earnest, even grim, affair. Trading on the cowbarn tradition, and enjoying many of the liberal benefits of trade-union indulgence, summer stock is heavily boxoffice conscious and has precious little amateur standing left.

Not only do some stars receive handsome pay, and generous living expense allowances, but they frequently get a percentage of the gross. Many summer stock ventures now turn a good profit on the season.

Actually, in many summer thea

Actually, in many summer thea-res around the country, summer stock has become an extension of the road, or, rather, a supplement. The frantic bidding by cowbara exploiters to obtain the earliest rights to reproduce current and recent Broadway comedy successes is a fair indication of the true funchal role of the rural stage. These mal theatres and their managers now well aware that their audi-

(Continued on page 58)

'Flame-Out,' Comedy-Melo Of U. S. Air Force in Korea, Sock in Bolling Base Bow

Washington, July 22.

Washington, July 22.

"Flame-Out," a comedy-drama written and directed by Alan Mowbray, had its preem here Sunday night (20) before military brass at Bolling Air Force Base Theatre after 17 warmup performances at various southern bases.

Performed entirely by airmen on active duty, most of whom have professional acting experience, play deals with "skeletons in the Closet" of a group of pilots as revealed during a sweating-out of a rainy period in MIG Valley in Korea. Questionable circumstances involving shooting down of one of the pilots, a cancer victim, throwing suspicion on the wing-man assigned to protect him, make for a strong ending.

Although held down by regulations in ruggedness of dialog, Mowbray has put together a compact, well-paced, exciting bit of theatre which should appeal to civilians as well as Air Force Gi's who get a great kick out of familiar situations portrayed. With a less restricted script which a Broadway commercial production would allow, and which Mowbray plans the retains commercial rights), play offers possibilities of another "Command Decision."

"Flame-Out" will have a two-day run, beginning Friday (25), at Mitchell Air Base, Hempstead, LI. In charge of production is Maj. Jack Starnes Clay, a former adagio dancer who performed under name of Jack Starnes.

Evy.

St. L. Community Group

St. L. Community Group Ousted After 23 Years

St. Louis, July 22.

St. Louis, July 22.

A long-standing hassle between owners of the Artists Guild, home of the Community Playhouse in the west end, and the actors group, last week resulted in the group being ousted from its quarters after 23 years of occupancy. Group termed the eviction "harsh" and "unwarranted," especially after their long association with the Guild.

47 Theatre Parties Set So Far for Bernardine

Irving L. Jacobs' production of "Bernardine," by Mary Chase, is "Bernardine," by Mary Chase, is set for the Playhouse, N. Y., although no contracts have been signed yet. Comedy has skedded the unusual amount of 47 theatre parties thus far.

With Guthrie McClintic directing, show goes into rehearsal Aug. 25, for tryout opening at the Wilbur, Boston, Sept. 22. It goes next to Washington, before its N. Y. bow. No leads set yet.

Pop-Priced Play Sked Mapped on Coast For Fall by Henry Duffy Los Angeles, July 22.

Pop-priced series of plays and musicals will be launched this fall by Henry Duffy, vet local legit producer, who is returning to production on a year-round basis. Duffy has taken a 10-year lease on the Carthay Circle, long-dark 1.518-

tion on a year-round basis. Duffy has taken a 10-year lease on the Carthay Circle, long-dark 1,518-seat film house located off Wilshire Bivd., near Beverly Hills.

House will undergo extensive alterations before opening. Duffy plans to scale the Carthay Circle at a \$2 top for straight plays and \$3 for musicals.

Broadway vehicles and names will be basis for the Duffy season, he reported, with inital productions to be announced shortly. In his heyday here, between 1924 and 1942, Duffy operated three houses locally, two in San Francisco, two in Oakland and one in Portland, presenting such names as Will Rogers, Billie Burke, Jane Cowl., Carlotte Greenwood, Frank Craven, Randolph Scott, Eve Arden, Joan Fontaine and others.

COMEDIE FRANCAISE CO. IN BUENOS AIRES BOW

Buenos Aires, July 15.

The Comedie Francaise Co., arrived in Buenos Aires this week and had barely 48 hours for final rehearsals before opening Friday (18) in Moliere's "Le Bourgeois Gentilhomme" at the Odeon The-

Classic has been produced only ciassic has been produced only once before in Buenos Aires, at the Colon Opera Theatre in 1936. Leading parts at the Odeon will be played by Louis Seigner and Beatrice Bretty.

played by Louis Seigner and Beatrice Bretty.

Comedie must limit its performances in Buenos Aires to six, as most of its members are due back in France for film or legit commitments. Second production will be "Ines de Castro," by Henri Montherlant, followed by "Les Tempts Difficiles," by Edouard Bourdet, in which young actress Helene Perdriere will make her first bow to an Argentine audience. "Le Mariage de Figaro" will be the fourth production, and Salacrou's "Les Flances du Havre" the only concession to modernity, According to time-honored custom, closing performance will be a poetic reading, including Aifred de Musset's "On ne Saurait Penser a Tout."

After the Comedie folds Aug. 5.

After the Comedie folds Aug. 5, it may proceed to Santiago de Chile for a couple of stands. It has already visited Rio de Janeiro, Sao Paolo and Montevideo.

Guild Upping Buffalo

Michael Rosenberg has been signed for the lead role in "Uncle Sam In Israel," which Herman Yablokoff will present Oct. 13 at the Public Theatre, N. Y. Producer is now in Israel seeking additional talent for the show.
"Uncle Sam In Israel," a Yiddish musical, has book by Benjamin Ressler and music by Sholom Secunda.

'Porgy' European **Tour Dates Set**

Kansas City, July 22.
"Porgy and Bess," with its allNegro cast, is set to tour Europe
this fall, opening Sept. 1 for two
weeks at the Vienna Opera House.
The 65-member company then
goes to the Titania Palace Theatre,
Berlin, Sept. 15, in connection with
the Berlin Fine Arts Festival, and
follows with date at the Stoll Theatre, London, Oct., 6.
Plans for the tour were revealed

atre, London, Oct., 6.
Plans for the tour were revealed last week here by Blevins Davis, show's producer and angel. Whole idea of the tour, Davis said, is to counter Communist propaganda that American Negroes receive no recognition in the arts, Last year he sent the Howard U. Players, a Negro group, to the Ibsen Festival in Norway.

After the London data the

Negro group, to the Ibsen Festival in Norway.

After the London date, the Gershwin opera has bids to appear at European festival centers in Milan, Zurich, Brussels, The Hague and Paris before returning to Broadway. The company opened in Dallas last month, and just concluded a three-week Chicago stand. Davis is guaranteeing the tour to extent of \$200,000. Undertaking is: on a non-profit basis, however, and is under auspices of the State Dept. This is much the same arrangement under which Davis sent Ballet Theatre over for a tour of 23 European cities two years ago.

Following its Chicago closing, "Porgy" is scheduled for two weeks in Pittsburgh and four weeks in Washington. Principals are William Warfield, Leontine Price and Cab Calloway, with Alexander Smallens conducting.

Davis currently is spending some time here at his Glendale Farms home, east of the town.

M'w'kee Road Hypo Meet Starts; St. Paul to Follow

Matts, M. Faul to rollow Milwaukee, July 22.

The 1952-53 campaign to improve theatregoing conditions on the road was launched yesterday (Mon.) in Milwaukee. Subscription audience of 6,000 is being sought for the six-play subscription series sponsored here by the Theatre Guild-American Theatre Society, under auspices of the Council of the Living Theatre. Sam McDowell is in Milwaukee to direct the campaign.

ell is in Milwaukee to direct the campaign.

Tomorrow (Wed.), reps of the Council and Theatre Society will meet with civic leaders in St. Paul, with view to a similar campaign there for a five-play program. The Minneapolis campaign will begin next Monday (28). Goal there is also 6,000 enrollees for a seven-play subscription series.

1st Pitt. Barn Casualty, But Owner to Carry On

Pittsburgh, July 22. First strawhat casualty here was Francis Mayville's Wheel Playhouse at The about, Wagon Pines, highway dine-and-dance place on Route 19. Mayville, who started the under-the-tent operation late last summer, tried it with

being ousted from its quarters after 23 years of occupancy. Group termed the eviction "harsh" and "unwarranted," especially after their long association with the Guild,

James W. Harmon, prez of the Guild, said the move was made after the board of governors decided that more space was needed by the Guild for its own use, and that the tenancy of the actors was too expensive for the Guild. Alvin Mendel, prez of the actors was too expensive for the Guild. Alvin Mendel, prez of the actors was too expensive for the Guild. Alvin Mendel, prez of the actors was too expensive for the Guild. Alvin Mendel, prez of the actors was too expensive for the Guild. Alvin Mendel, prez of the actors was too expensive for the Guild. Alvin Mendel, prez of the actors was too expensive for the Guild. Alvin Mendel, prez of the actors was too expensive for the Guild. Alvin Mendel, prez of the actors was too expensive for the Guild. Alvin Mendel, prez of the actors was too expensive for the Guild. Alvin Mendel, prez of the actors was too expensive for the Guild. Alvin Mendel, prez of the actors group, said the group will continue repleased from five too in Brooklyn," "Jane" and the Roland-Young production of the Roland-Young production of "The Country Girl." Two more plays will be selected from "Call Mendels, prez of the actor group, said the group will continue replease will be selected from "Call Mendels, prez of the actor group, said the group will continue replease will be selected from "Call Mendels, prez of the actor group, said the group will continue replease will be selected from "Call Mendels, prez of the actor group, said the group will continue replease will be selected from "Call Mendels, prez of the actor group will continue replease will be selected from "Call Mendels, prez of the actor group will be selected from "Call Mendels, prez of the actor group will continue replease will be selected from "Call Mendels, prez of the actor group will be selected from the group will be selected from the group will be selected from the

Ink Rosenberg As Lead For Yiddish 'Uncle Sam' Agents Burn at Lawyers Muscling Into Field; Threaten Reprisals

Woolley Sets Final Plans For Fall Reading Tour

Monty Woolley is in N. Y. this week from his Saratoga home to discuss final details with National discuss final details with National Concert & Artists Corp. for his fall concert-reading tour. Tour, which was booked last spring by Selma Warlick, head of NCAC's lecture department, will run for six weeks, opening in October, with Wooley giving performances four nights a week, traveling as far as Kansas. Wooley will give readings and do excerpts from plays, including "The Man Who Came to Dinner." Although actor has done these readings informally in Saratoga this will be his first tour, and his first tieup with NCAC.

Miami Musicals Plan **Balked By Tooter Local** Call for More Players

Miami Beach, July 22.

American Federation of Musicians localed here cut off any plans for continuance of legit musicals at the Cameo Playhouse, when producers Sandy Scott and Nick Condos, who had planned to bring in "Gentlemen Prefer Blondes" and "Kiss Me Kate" after click of Martha Raye in "Annie Get Your Gun," nixed local's decision to increase number of orchestral memcrease number of orchestral mem-

Decision by the producers may mean shuttering of the only professional summer project in the area. For "Annie" they had been okayed for use of a minimum of six musicians. To this number they didded for mean to have mod okayed for use of a minimum of six musicians. To this number they added five men, to insure good background of the Irving Berlin score. When the company shifted Sunday (20) to Dade County Auditorium, in the heart of Miami, for one performance, they were told 20 men would be required. Offer of 15 to be utilized was nixed, with decision not to run any more musical plays resulting on part of the producers.

Incident recalls last year when Carol. Bruce came in with "Pal Joey" at the Roosevelt, Miami Beach, and was told that she would have to use six men in addition to the two pianists who had been playing the accompaniment in summer stock elsewhere. This resulted in lobby concerts by the added local music makers, there being no score arrangements for them to play.

Kelly, Young Set for Tour In 'Country Girl' on Coast

In 'Country Girl' on Coast

La Jolla, Cal., July. 22.

"Season in the Sun," fourth offering this Season, opens tonight
(22) at La Jolla Playhouse, with
Nancy Kelly, of the Broadway cast,
and Howard Duff starring, and
staging and lighting by James Neilson. Coast premiere of "Affairs of
State" is set for next Tuesday (29),
with Marsha Hunt and Tom Powers starred.

Deal is reportedly set for Miss
Kelly and Robert Young to star in
the Paula Stone production of
"Country Girl," opening Aug. 22
in the Russ Auditorium, San Diego,
before going on the road.

Frear Park Bows

Frear Park Bows

Troy, N. Y., July 22.

Frank Myers will open his second season at the Frear Park Summer Theatre with "Harvey" tomorrow (Wed.), presenting it for eight performances in two weeks. Myers, who has appeared at the Spa Summer Theatre in Saratoga, will hold all shows for a fortnight this year.

Other pieces tentatively scheduled are "The Man Who Came" To Dinner," "Born Yesterday," "Angel Street" and "An Inspector Calls." Betty Shannon (Mrs. Myers, who also has played at Saratoga), directed "Harvey."

Company includes Fred Downey, holdover from last year, Pat Keasby, Carl Sarine, Alex Glass, Jane Gabriel, Charles Foelix and Gerald Perschetz. Don Birkmayer is house manager. Myers holds a lease on the theatre, located on a knoll in municipal park, overlooking the Hudson River.

Prominent play and literary agents in N. Y. are beefing about a condition that has cropped up in the last 10 years and has become most acute the past year—invasion of their field and prerogatives by lawyers.

It's claimed that certain lawyers are not content merely to handle legal matters for their talent cli-ents, but are also performing du-tles of agents, and even poisoning the mind of talent against their agents.

It's known that a few top agents, plenty burned over the situation, have been discussing it informally and mulling such action as taking their beefs to (a) the N. Y. License Commissioner and (b) the Bar Assn. There's been talk of formal meets to be held on the matter in early fall, with threats of boycott against certain lawyers, economic pressure, etc.

Claiming that certain lawyers are taking business away from them, agents cite these grievances:

- 1. An agent, unlike a lawyer, requires a license from, and is supervised by, the License Commissioner.
- 2. An agent, unlike a lawyer, pays an annual franchise fee to Actors Equity Assn.
- An agent, unlike a lawyer, has the background, knowhow and low-down on scripts, producers, direc-tors and authors.
- 4. An agent, unlike a lawyer, doesn't represent conflicting interests, while there are lawyers who, in the same production, represent the producer, author, director, actors and/or the investors in (Continued on page 59)

De Mille, Dollar, Caton Preems Set for Fall By Ballet Theatre in N. Y.

Ballet Theatre in N. Y.

New works by Agnes de Mille, William Dollar and Edward Caton will be presented by Ballet Theatre during its three-week stay at the Met Opera House, N. Y., starting Sept. 25. The De Mille work, tentatively fitled "Civil War Suite," has sets and costumes by Lemuel Ayres, and music by Virgil Thomson arranged by Jerome Moross. This isn't a new score originally written for this ballet, but music by Thomson which hasn't been published, and which Moross is specially arranging for the suite. Work is in three scenes, and will be Ballet Theatre's most important new offering. Miss De Mille's "Tally-Ho" may also be revived.

Troupe will also present a new production of "Graduation Bally-which is being built on the Coast, and will be rehearsed there by its original choreographer, David Lichine, when Ballet Theatre plays the Hollywood Bowl Aug. 7-9 and 14.6. Other summer date of the troupe is at Red Rocks, Col., July 25-26, under auspices of the Denver Symphony Society.

After its N. Y. date, which ends Oct. 12, Ballet Theatre will start a tour Oct. 14 in White Plains, N. Y., that will take it to 93 U. S. and Canadian cities, winding in Providence, R. I., April 18.

HARRITY 'SONATA' SET FOR WHITE BARN BOW

"The Dogface Sonata," new play by Richard Harrity, concerning Panama and the waiting war, will be tried out Saturday and Sunday nights (26-27) by Lucille Lortel at her White Barn Theatre, Westport, Conn. Robert Lanning will stage. Harrity, at present an indie TV producer, had his short play. "Hope is A Thing With Feathers," done on Broadway in 1948.

Texas State Fair Pacts Terrell to Stage 'Boat'

Dallas, July 22.

State Fair of Texas has signed St. John Terrell, Lambertville, N. J., musicals-in-the-round impresario, to produce a one-hour tent showing of Jerome Kern's "Show Boat" on the midway through the fair's run, Oct. 4-19.

Terrell will import his cast, and stage three dally shows, with added shows on weekends.

Strawhat Reviews

Here's Mama

Ogunquit, Me., July 17. Lane presentation of Carol Irwin tion of comedy in two acts (It by Frank Gabrielson, Stars Pegg) Directed by Ralph Nelson; settings Coursey, At Ogunquit (Ite.) Play

rsey. At Ogunquic Case. Flay14. '52; 33 fop.
Rosemary Rice
Robin Morgan
Dick Van Patien
Judson
Patien
General Gates
Carl Frank
Alesman G. Albert Smith
Holl Marstong
Francis Compton
Janet Parker
Lills Skalas
Paul Jackson, Young
Paul Jackson, Young
Empany Delmar rist uffeur Cullen . Kenny Deimandary Atherton Ella Treble

This is a slick transferral of an already kudos-loaded TV strip from an electronic to a direct-impact medium. It was good before, and can't help but be better nowin-warmth, color and sans plugs for coffee. Whether it could be considered a realistic possibility for N. Y. would be based on whether enough customers would pay to sit in on the humorous and lovable antics of characters who were concurrently on tap for free. It's better this way, but is it that much better?

Kathryn Forbes' novel, "Mama's Bank Account," has been parlayed into plenty of coin via John Van Druten's legit production, "I Remember Mama," which was subsequently filmed, and then the CBS-TV series, "Mama," which is the direct progenitor of this permutation. The law of diminishing returns is bound to begin operating at some point, and this might be where.

Frank Gabrielson who has all-Kathryn Forbes' novel, "Mama"

at some point, and this might be where.

Frank Gabrielson, who has authored most of the "Mama" episodes for CBS, is still writing episodes here, which in subsequent very kindly notices are sure to be termed "vignettes." An attempt is made in the second (and final) act to tie it all up in a semblance of unity, but the effort isn't wholehearted. A serial writer always leaves something for next time, even though with the latest episode the show is going off the air apparently forever. Here there's a senseless cliffhanger, too, with a kid introduced in the last few minutes of action who is about to go schizoid as result of the neglect of an opera-singer parent, with the only resolution of the disturbing situation the onlooking family's heightened regard for their "Mama."

The episodes, for all practical interest was a supersection of all practical interest was a supersection.

family's heightened regard for their own more-considerate "Mama."

The episodes, for all practical purposes, may be counted by the number of scenes, of which there are 16. "Mama" is presented with a telephone, with plenty of play around this gadget, only here the dialect is Norwegian. A superannuated grocer of 35 pleads for the hand in marriage of the 1912 teenster daughter. Papa loses his job. Papa finds a job, miraculously by means of the telephone of a few episodes back. Nels is discovering the world of women, and after the nightly flashing of his father's watch fails to hold the interest of a particular gal, he goes out and gets himself tattooed. Papa's old flame from the old country sweeps into town as the prima donna of a touring opera company, with a lot of comfortably humorous business stemming from this.

The cast, with but a few minor exceptions, is the CBS-TV troupe, and if the playing is flawless throughout, it's perhaps no wonder, considering the time they've been at it. Peggy Wood and Judson Laire are so near-perfect in the main roles that one can't imagine other actors ever having essayed the parts, or ever daring to try them in the future. Rosemary Rice, Robin Morgan, and Dick Van Patten were certainly the three most agreeabley owngsters ever to he assembled in

k Van Patten were certainly three most agreeable young-s ever to be assembled in

Dick Van Patten were certainly the three most agreeable youngsters ever to be assembled in front of an iconoscope, and here their attractiveness is enhanced by addition of color and a few dimensions. Lilia Skala is believable as a Norse soprano, and Ruth Gates does her usual nice stint as Auntiferny. Kenny Delmar planed in from the Coast to project a comedy sailorman for 10 minutes.

The staging is adequate, with the present longish waits between episodes sure to be cut down as time goes on. The principal set, a cut away of the family's living room and kitchen, is straight from TV. 260; United Nations, S.F. (28-2).

"Moon is Blue" (David Niven. as yellow) and extremely effective. A scrim of the front of the house is lowered frequently for good results, and is used at the beginning along with a tape of the TV intro theme, with heach main character being brought into focus with baby spots. At this gan its invasion of the theatre.

Don.

Jeroa Madam"—Philharmon to Cooper Stott. (21-2).

"Gold Night Ladies"—National. of Style.

"Good Night Ladies"—National. of Style.

"Curs and Dolls"—Shubert. Chi-run las Supplied Style.

"Song of Norway"—Aud., Porture of Norway"—Aud., Porture of Norway"—Aud., Porture of Norway as yellow. A style.

"Song of Norway"—Aud., Porture of Norway"—Aud., Porture of Norway as yellow. A style.

"Song of Norway"—Aud., Porture of Norway as yellow. A style.

"Song of Norway"—Aud., Porture of Norway as yellow. Sp. Sp. (21-2).

"South Pacific" Janet Blair.

Webb Tilton—Opera House. S.F. She istoric moment, TV technique beliated to the style.

"Stalag 17"—Geary, S.F. (21-2).

Peter Frest

Spring Lake, N. J., July 22.

John Powers presentation of com three acts by Nicholas Cosentino d by Cosentino. At Ivy Tower ise, Spring Lake, N. J., July 21, 52 Ann Der Playhouse, spring takes.

Ann Dere Bertha Grace Powers Julia Fontayne Grace Powers Julia Fontayne Edith Bell Peter Frost Earl Dawson Jennifer Ledbetter Mary Graham Horace Granville Rea John Powers Romnie Marshall Mark Ediot Horace Granville Blark Elic Ronnie Marshall Blark Elic Fedrico Benvenuto ... Charles Massinge

Nicholas Cosentino's move from Mulberry St., N. Y., where he settled in September, 1935, with "Moon Over Mulberry. Street," into the world of women's magazines and classical music in his new comedy, "Peter Frost," has not been made with comfortable

Cosentino seems awed by his new surroundings, in which the women are all beautiful and glamorous, work hard and live dangerously, and in which they want their affahrs of the heart to be "gay and free and with no obligations." He becomes so impressed with them, that they never develop into living people, but behave like the playwright thought those, who were discovering the word "sophistication" in the 1920s, must have acted.

As seen in its "prior to Broadway" presentation at the Ivy Tower Playhouse, "Peter Frost" starts out with an original idea in having the lady editor of Women of. Today magazine visit in the home of the son of her deceased rival, the former editor and publisher of Lady Fair. Their rivalry dates back to the days of their student days in Rome and they were busy "living in sin" with the same man.

She brings along her daughter.

She busy along in sin" with the same man.

She brings along her daughter and is out to get rid of Lady Fair at all costs, even if she has to buy it. Peter Frost, the titlercharacter, is more interested in composing music than in publishing and editing his inheritance, but he won't give up the magazine.

Peter thinks he wants to marry the lady editor until he learns about 22-year-old girls over a bottle of scotch with the daughter. Mother's old lover is flown in from Rome, now a productive parent of 14 children, for the surprise finish. It is so much of a surprise that it loses its effective-

irom kome, now a productive parent of 14 children, for the surprise finish. It is so much of a surprise that it loses its effectiveness.

The playwright has failed to create inherently humorous scenes in which the characters can be genuinely witty or amusing. His dialog has too many jokes, which seem funny to Cosentino, but, do not stem from the situations. They become the playwright's private jokes about his characters.

Yielding the direction to the autor, Earl Dawson, Ivy Tover's resident director, plays the title role, giving Peter Frost more humor and sympathy than does Cosentino. Dawson fills in the gaps and never does Peter become the silly ass that he could have been.

been.
Edith Bell, with the daughter role, doesn't have much more to do than look desirable; Grace Powers, as the lady editor, puts fire into an anger scene, and Mary Graham has the one well-written part in the whole comedy, that of Peter's frustrated and museum-going girl friend.
Cosentino, in his staging, handles his play with too much respect. He plays it straight, thereby making the high-comedy qualities

making the high-comedy qualities seem as pseudo as they actually

are.
"Peter Frost" comes off as a good try for warm-weather fare, but, in its present state, should never venture out of the rural Vera.

Current Road Shows

(July 21-Aug. 2; "Bell, Book and Candle" (Joan ennett, Zachary Scott—Harris, bi (2) 2;

Legit Followup

Wish You Were Here COMPERIAL, N. Y.)

Wish You Were Here

(IMPERIAL, N. Y.)

Musical version of Arthur Kober's Catskill camp comedy.

"Having Wonderful Time," which preemed at the Imperial June 25, has excited almost as much trade and outside comment since its bow as before its premiere.

Before, it was such problems as the 20-foot long, \$23,000 swimming pool which prevented out-of-town tryouts and made paid previews to heterogenous audiences necessary. Now it is such matters as the unusual methods employed by management to get attention, as well as the show changes, in effort to offset original notices.

Heavy radio and TV spot campaign is plugging "Wish" in unexpected places. Life magazine last weekend, in a two-page picture-text "prescription for an alling show," referred to the "major job of play doctoring" and cited changes made since the preem, so that "the patient has a brighter chance of survival."

Return visit to the musical confirms this. There is a change in tone of the show. It's more sentimental and romantic. The love story is more simple and idyllic, rather than complex, to be now a sweet love story of kids at camp. The love story has been changed completely around. Biggest change now has the young watter (Chiek) offering the girl (Teddy) marriage, instead of an affair arrangement. Teddy, who'd been on the make before, looking for a guy, is now only running away from an unhappy alllance-to-be. Her ill-matched fiance now bravely gives her up. Book has a different ending and more force.

The pool, though used briefly, has sock impact to audiences who are apparently completely sur-

ing and more force.

The pool, though used briefly, has sock impact to audiences who are apparently completely surprised and excited by it. Where it stood empty part time previously, it's now used constantly during the scene, for maximum effect. A third change finds some of Fay's malapropisms taken out.

Poignancy of working girls sav-

Poignancy of working girls sav-ing up all year for the two-week camp splurge to find mates or at least winter "contacts" or dates, and then being disappointed — which poignancy critics seemed to find lacking—is more pointed up now.

Altogether, "Wish" is a verypleasant show, tuneful, funny and
smooth-running, with no dull or
dead spots. Such tunes as "Could
Be," "Where Did the Night Go"
and the title song are standout; vocal arrangements are unusual, and the cast young, peppy,
talented and hard-working. It's a
good show without arty pretenbingh; a 86 or even \$4.80 top would
appeal more to conventioneers,
tourists, buyers and the family
trade this show is meant for and
should be aimed at.

Bron.

Barn Notes

Jo Hurt, last on Broadway in "Cradle Will Rock," more recently singing on TV and in niteries, will play Annie in "Annie, Get Your Gum" at Finger Lakes Lyrics Circus, Skaneateles, N. Y., July 29-Aug. 2... Barry Martin, Dorothy Rice and James Holland to do leads in "Anna Lucasta" at Oldtown Theatre, Smithtown Branch, L. I., week of Aug. 4... John Forsythe and John Dall to have leads in "The Hasty Heart" at Westport (Conn.) Country Playhouse next week (28), with Mary Fickett, daughter of Homer, Fickett, director of "Theatre Guild on the Air" in the sole femme role.

Ruth Manning, legit TV actress.

Ruth Manning, legit-TV actress to appear next week in "Affairs of State" at Lakes Region Playhouse. Gilford-Laconia, N.H.

Gilford-Laconia, N.H.

Jeroam Staff, of the William
Morris agency's tele sector, has
optioned "Masquerade," a play
he wrote last season in conjunction with Lawrence Hazard, to
Cooperman & Watkins, for planned
production in the fall.

Frank McMullan, associate professor of play production at Yale,
is guest director for Ohio State
U.'s Stadium Theatre production
of "Charley's Aunt," in arena
style, which opened a five-night
run last night (Tues.) at Columbus.

Plays Out of Town

Time for Elizabeth La Jolia, Cal., July 20.

edy
Marx an.
Marx. Dire.
Marx. Dire.
Nellson. At La
'52; \$4.20 top.
Mr. Robinson
Walter Schaeffer
Miss Greene
Ed Davis
Harrison Oglethorpe.
St. Hilly Schaeffer
Mr. McCherson
The Court of Mr. McCherson
The Court of Mr. McCherson
The Mr. McCherson 20 top.

20 top.

20 top.

20 top.

21 top.

22 top.

23 top.

24 top.

25 top.

26 top.

26 top.

27 top.

28 top.

29 top.

29 top.

20
Groucho Marx' return to the stage after 22 years is a significant, curious theatre event. Shedding his Marxian trappings, Groucho plays an essentially straight role in "Time for Elizabeth," season's third offering at La Jolla Playhouse.

offering at La Jolla Playhouse.

A pleasant if uneven comedy,
"Time for Elizabeth" is the
Groucho-Norman Krasna collaboration which ran a week on Broadway, with Otto Kruger starring, in
September, 1948. Since revised
extensively, the play remains a
filmsy souffile with too many laughless lines to be a first-rate comedy
and insufficient penetration for a
study in irony. Nonetheless, it has
moments of sharp wit in which
fruths are well stated and the perverseness of human desire is effectively put into focus.

Portraying a businessman with

tively put into focus.

Portraying a businessman with full inventory of troubles, Groucho proves a good actor while projecting the warmth of a great humorist. Occasionally he yields to temptation—and audience hopes—with a Marxian leer, uplifted eyebrow and stooped walk. It's to Groucho's credit that he uses his famed mannerisms so sparingly. The play would disappear, going from unpretentious comedy to farce. Gone, too, would be Groucho's characterization.

By no means is Groucho's shed-

too, would be teroucho's characterization.

By no means is Groucho's shedding of Grouchoisms the play's major value, for then it would be only a negative curiosity piece. Not only does Groucho play a different role, he plays it well. Guided by James Neilson's skillful, understanding direction, Groucho sustains character and is truly funny without props. (Groucho consented to a La Jolla appearance only on condition that Neilson, Playhouse resident director on leave from Columbia Pictures, handle staging.)

only on condition that Neilson, Playhouse resident director on leave from Columbia Pictures, handle staging.)

Of necessity, Groucho's interpretation disappoints many in the sellout audience. Particularly at the start, laughter is hesitant in anticipation of familiar Groucho gestures that never materialize. Faced with an unreasonable handicap, Groucho's performance is all the more remarkable for its dogged devotion to his acting intent.

As the wife, Mary Philips is superb. Expressing genuine devotion and unsaccharine niceness, she seems a firm anchor for any dramatic uncertainties that may have distressed Groucho. Young romance is provided ably by Peggie Castle and Johnny Sands, and such character pros as Russell Hicks, Dick Elliott, Leonard Mudie and Will Wright are convincing. Sig Ruman and Madge Blake are effective as the stollid, hopelessly square couple, while both Marie Lund and Claire Carleton turn in capable jobs.

effective as the stolid, nopelessy square couple, while both Marie Lund and Claire Carleton turn in capable jobs.
Two sets, the office of a high-powered business executive and the living room of a Florida apartment, are excellent Ariel Ballif creations.

Danger, Mem Working
Hollywood, July 18.
George Boroff production of drama in
three acts (four scenes) by John D. Stewart. Directed by Mordecai Gorelik, Setting
by Joseph Gantman. At Circle Theatre
Workshop, Hollywood, July 17, 1952; \$2.40
top.

top.
Desmond Doherty. Watson Downs
Patrick Hoy Harry Cooper
Erskine Craig Nelson Welch
Gerry McMahon John Alderson
John Peoples Bobert Arnold
Charles Quinn Donald Elson
Fred Scanling Edwin J Breen
Mary Reilly Garol Hill
Sam Toler Tom Batten
Major Trumbell Jeff Torey

Production in the fall.

Frank McMullan, associate professor of play production at Yale, is guest director for Ohio State of "Charley's Aunt," in arena style, which opened a five-night run last night (Tues. at Columbus.

Mary Morris' Return

Arden, Del., July 22.

Mary Morris returns to the stage as Mrs. Muskat in "Liliom" this week, at Robin Hood Theatre, Arden, with John Drew Devereaux in the title role and Barbara Bel Geddes as Julie.

She's also scheduled to play the Geddes as Julie.

She's also scheduled to play the Geddes as Julie.

She's also scheduled to Rome" and he departs, with the more humane engineer beginning to

pick up the threads and resume his teamwork methods.

Generally interesting, the script currently is suffering from slowness and verbosity. What it needs most is a faster first act and at least one action scene added:

Despite the drawbacks, Mordecai Gorelik has managed to stage it with some tension, and fine performances help the script over the rough spots. Best are Jeff Torey (Jeff Corey) as the troubleshooter and Nelson Welch as his adversary, with competent support from Harry Cooper as an Irish character, Watson Downs as a foreman and John Alderson as a worker.

Single office set by Joseph Gantman helps set the rough and ready mood.

Kap.

'Slap-Happy'

ences will be composed largely of winter city-dwellers who probably didn't get a chance to see the hit on Broadway or on tour.

on Broadway or on tour.

More and more, in recent years, the role of the summer theatre has become that of giving a bargain-counter view of at least one celebrity in something resembling a professional production of a recent Broadway hit.

Since there are hundreds of

Broadway hit.

Since there are hundreds of these june-bug theatres around the country, since many of them play to 3,000 or 4,000 persons a week for eight and ten weeks, and gross as high as \$150,000 in one season, and yet, while doing all this, enjoy important professional exemptions, the logical query is: how commercial can an amateur get?

This question has obviously been there are hundreds of

This question has obviously been bothering Actors Equity in recent years, and perhaps the time has come when other facets of the pro-fessional stage should be concerned.

Script Supervision

Script Supervision
Why isn't the Dramatists Guild
interested in the way in which an
author's script is handled in summer stock? Because of the multiple
productions, royalities from stock
rights have become handsome, but
little supervision is maintained
over casting, script revisions or
physical production. However, the
possibility is enormous that in our
summer as many theatregoers may possibility is enformous that in our summer as many theatregoers may see a recent comedy success in 100 summer stock productions as saw the original on Broadway during a 12-month run. And at least, a dozen different versions of the play would be unconstituted.

would be presented.

Constant employment of profesional actors and high-grade commercial literary products on a semi-pro or outright amateur level is a curious phenomenon of summer stock, and possibly the clue to the mystery of what summer stock is becomming.

Time to Grow Up

Time to Grow Up
There is no longer any pretense
of workshop, training school, or experimental theatre about the majority of the pasture palaces. These
beach Barnums are in show business for the buck as much as anyone, and they are exploiting some
of the best theatrical properties in
a curiously impractical way. The
moment the indelicate issue of
finances is raised in connection
with summer stock, a hue and cry
instantly arises from the cowbarn with summer stock, a nue and prinstantly arises from the cowbarn impresarios who scream that their limited operation, small theatres and high costs make a full-scale professional operation impossible for them.

It's time now for summer which has been adolescent for 20 years, to become adult and assume a responsible position in the thea-

There seems little question that summer stock, still functioning on the creaky frame of amateur standing, needs a whole new evaluation as a permanent feature of what is left of the legitimate theatre.

As long as summer stock continues to demand pauperizing exemptions and privileges, this phase of the legit theatre will remain a sort of slap-happy, star dusted adolescent and never be able to grow up.

Plays Abroad

Globe Revue

London, July 15.

nent Froductions presentation of in two acts 128 scenes) with Dora, Joan Heal, Diana Decker, Graham Jeremy Hawk, George Benson, Ian chael, Myler Easen, Hillary Alam Marmont, Irin Hald, Tisselfty Spentionor Blair, Directed by William ell, Mysler, Richard Kayne, Nocl. d, Richard Addinaell, Charlet Cast. Two Mysler Country of the Control
in his sketches, and Arthur Macrae has not only written some of the best sketch items but has contributed a substantial share of the music and lyrics. Myro.

onvinced that however untashlonamed scoring heavily with her solo number, "The Jewel Song."

Male cast members aren't so generously served by the writers, but George Benson shines in some comedy pieces and Graham Payn has some pleasing vocal spots. Jeremy Hawk, Myles Eason, Ian Carmichael and Timothy Spencer round off the cast.

Best individual number by far figure of the wordly-wise widow; is Noel Coward's "Bad Times Are Just Around the Corner," which the writer recently introduced in a West End cabaret. Paul Dehn again displays a nice light touch low stairs.

Continued from page 57

which event, one or more parties may benefit to the detriment of others.

Alice Ghostley others, but of the cast.

Alice Ghostley of the soir, (botte, beginning to untainly competitive as well as continued from page 57

Alice Ghostley of the soir, the Bon Soir, (botte, beginning to untainly competitive as well as untainly competitiv

London Theatre Guild presentation of drama in three acts by Lawrence Williams and Nell O'Day, Directed by Desmond Deviz, Set by Kagar Ritchard, Attack and the Company of the Control of t

Ernest Jay
Dorothy Green
Henry Longhurst
Andrew Osborn
Barbara Murray
Ellen Pollock
Clement McCallin
Moray Watson

there have been grumblings and that various members have been after him to do something. He believes some action will be taken in the fall. Bride of Denmark Hill agents in the field, admits that

Rumsey is a little guarded in agreeing that lawyers are taking

International production of the secondary production p

Alice Ghostley of "New Faces of 1952" (Royale, N. Y.) to double into the Bon Soir, Greenwich Village boite, beginning Aug. 5... Hiram Sherman signed for a lead role in "Two's Company," which will star Bette Davis. Jerome Robbins to do the choreography... Harald Bromley bought the Jane Hinton melodrama, "The Fourth Degree," for fall production.

Theatre.

Yetta Zwerling Set
Yetta Zwerling, Yiddish stage comedienne, is set for one of the leads in "My Lucky Day," Yiddish at Zwerling at Zwerling, Yiddish stage comedienne, is set for one of the leads in "My Lucky Day," Yiddish at Zwerling Set
Yetta Zwerling Set

FRANCHOT BARN TOPS **NIAGARA FALLS SILOS**

Buffalo, July 22.

Maude Franchot's Niagara Falls

There's No Business Like 'SOCK' Business" TRIBUTE TO A TOPPER It's the SANDY SCOTT and NICK CONDOS CAMEO PLAYHOUSE MIAMI BEACH, FLORIDA in "ANNIE GET YOUR GUN"

AND FROM

FROM c o Mariha Raye's Five O'Clock Club

Miss Martha Raye

May I take this means of expressing my thanks to Miami Beach, Florida you for breaking all records for any legit house in the history of this area during your engagement in "Amie Dear Martha: Get Your Gun" at our Playhouse and at the Dade County Auditorium. It turned our summer season from

a questionable one, financially speaking, into a re-I would like, also, to thank the wonderful company who played with you, for their fine work. My thanks sounding success. also to Franchot Tone and his company for their work in our initial production of "Petrified Forest" and to The Hagen Tubes & Alexandria and the state of the sta Uta Hagen, Luther Adler and the others who presented

To my co-producer, Nick Condos, my appreciation for the chance to be associated with him; he helped make this legit summer season here possible on a large scale,

And to you, Martha, additional thanks and huzzahs utilizing only the best available. for introducing to our audiences your's and Nick's sotalented daughter Melody Condos, who at seven, altered versues the mained of a bright near regard to the seven of the seve ready reveals the arrival of a bright, new young star.

May we all be associated so happily again come a very soon renewal of legit theatre in this biggest re-

sort city.

Sandy Scott Co-producer → GEORGE BOURKE—Miami Herald:

"More dopth than Ethol Morman's... Martha Raya's 'Annie' is ... hest yet ... a verity and depth which ... is, theatrically better ... always she (Miss Raya) is great ... most heartworming, solidly antertaining, high time musical our town has ever had ...,"

HERB RAU-Miami Daily News:

"It is sold that Irving Berlin wrote the words and music for 'Annie Get Your Gun' with Ethol Mermon in mind...we doubt that Miss Mermon ever get more length than Martha Raye with these words and music... the presentation ... is like no other ... yen've ever seen ... you'll probably never see another one like It ..."



B'way Boxoffice in Further Dip; 'Wish' Over \$26,700, 'Joey' 35G, Pacific' \$33,500, 'Banana' 18G

Broadway legit continued to slide last week, the terrific heat wave adding further pressure to the usual mid-July boxoffice doldrums. Grosses, in many instances, slipped several thousand dollars below the previous week's marks. Friday everal thousand dollars below the previous week's marks. Friday everal managements reported strong fills was a particularly bad night in many situations, while Saturday matinee had varying results, some good, some bad. Several managements reported strong biz at both Wednesday and Saturday matinees, with price the factor. Patronage seemed all out of town; there was little N.Y. trade. Prospects for the current week don't look much better, between the continuing abnormally high temperatures and the Democratic convention.

Estimator for Yest West

Estimates and the Democratic Convention.

Estimates for Last Week

Keys: C (Comedy), D (Drama),
CD (Comedy-Drama), R (Revue),
MC (Musical Comedy), MD (Musical Comedy).
Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Fourposter." Barrymore (39th wk) (C-\$4.80; 1,012; \$24,996) (Betty Field, Burgess Meredith). Down to \$8,500 (previous week, nearly \$10,500).

)0).

"Guys and Dolls," 46th St. (87th k) (MC-\$6.60; 1,319; \$43,904).
enched \$40,900 (previous stanza,

WK) (MC-\$6.00. 1,1371; \$73.40.

**Reached \$40,900 (previous stanza, \$42,600).

"King and I," St. James (69th wk) (MC-\$7.20; 1,871; \$51,717)

Celeste Holm). Just under capacity with \$51,450 (previous frame. \$51,700).

"Male Animal," Music Box (12th wk) (C-\$4.80; 1,012; \$25,903) (Elliott Nugent, Martha Scott, Robert Preston). Grossed \$10,320 (previous week, nerrly \$11,500).

"Moon is Blue," Miller (72d wk) (C-\$4.80; 920; \$21,586) (Donald Cook, Barry Nelson, Maggie McNamara). Around \$6,000 (previous frame, \$5,900).

"Mrs. McThing," Morosco (22d wk) (CD-\$4.80; 912; \$26,800) (Helen Hayes). Ended run (temporarily with \$13,600 take (previous stanza. nearly \$13,100). Will reopen Sept. 8.

"New Faces," Royale (10th wk) (R-\$6; 1,035; \$30,600). Around \$22,000 (previous week, almost \$23,400).

"Paint Your Wagon," Shubert (36th wk) (MC-\$6; 1,351; \$41,700) Eddie Dowling). Ended run after 289 performances Saturday night (19) with estimated gross around \$10,000 (previous week, about \$12,500).

"Paint Joey," Broadhurst (29th wk)

'Pal Joey," Broadhurst (29th wk)

\$38,000). "South Pacific," Majestic (170th

Virginia Vincent



DONALDSON AWARDS
Bast Debut Performance-Actress'
1st—Audrey Hopburn
2nd—Gusti Huber
3rd—Janier Paise
4th—VIRGINIA VINGENT
PLAZE 7-1145

Singers having problems, desiring to extend range, develop volume, bring out pure tone and pitch may, he assured that this is pessible with the correct breath control, bearn about the anatomical balance and he amazed liew much better you can ains. Write for applications, siving full self-description, Box V-8978, Variety, 154 West 48th St., N. Y. 36.

'Dolls' \$34,650, Chi

Chicago, July 22.
Chicago is trying to ride out effect of complicating factors on the boxoffice. If it isn't the political conventions, it's the heat or strikes. Managements are hoping that Aug. 1 will find the usual upswing in progress. "Porgy and Bess," however, wound up a four-week stay with a great last week. "Guys and Dolis" is advertising in dailles in surrounding areas and is getting some response. "Bell, Book and Candle" is trying for break-even grosses till the doldrums are over. Comedy leaves for Minneapolis and western tour Aug. 16.

for Minneapolis and western tour Aug. 16.
Estimates for Last Week
"Bell, Book and Candle," Harris
(21st wk) (\$4.50; 1,000). Just puffing along with sparse \$10,400.
"Guys and Dolls," Shubert (21st
wk) (\$6; 2,100). Not too much here,
either with \$34,650.
"Porky and Bess," Opera House
(4th wk) (\$5; 3,600). Lush ending
with \$61,500 for final week, before
closing Saturday (19).

RAYE-'ANNIE' \$17,500 IN NINE MIAMI SHOWS

IN NINE MIAMI SHOWS

Miami Beach, July 22.

Production of "Annie Get Your
Gun," starring Martha Raye, at the
Cameo Playhouse, ended the week
with an estimated gross of \$13,500,
plus additional \$4,000 at Dade
County Auditorium for one performance Sunday (20) at the 2,500seater in the heart of Miami.

Musical has been held over for
an additional week, with the Auditorium again skedded for a Sunday-nighter. Featured with Miss
Raye are Earl Couvert, Harry Bellaver, Sammy Walsh, Lea Penman,
Denny Desmond and Sandra Sands,
Cameo presents six nightly and
two matinee performances.

'Prince' \$34,000, Dallas; \$66,600 for Fortnight

pop, but for Fortnight

Dallas, July 22.

"Student Prince," third indoor staging of the '52 State Fair Musicals season, closed Sunday (20) after tallying a \$86.600 gross from 41,200 payees for 14 performances. Stars were June Roselle and Wesley Dalton, supported by George Irving, Billy House, Betty-Ann Busch, Jordan Bentley and ballerina Anna Cheselka. Big second week grossed \$34,000.

"Carousel" opened last night (Mon.) for two weeks. Revival stars Iva Withers, Brenda Lewis and Stephen Douglass. In featured roles are Jet MacDonald, Eric Mattson, George Irving, Annabelle Lyon and Kazimir Kokic.

'Ladies' Good \$15,800

For 2d Detroit Week

Detroit Week
Detroit, July 22.
Second week of "Good Night
Ladies" grossed a good \$15,800 at
the Cass, with evening performances sold out. First week gross
was \$14,000.
Theatre is air-conditioned, but
unless suitable summer fare can
be obtained, theatre will go dark
until the regular season.

SIBYL BOWAN

CAPE COD MUSIC CIRCUS Hyanis, Mass.

'Bride' \$40,000, St. Loo

"The Barterèd Bride" wound up its third one-week frame since 1939 Sunday (20) in the Municipal Theatre Assn's Al Fresco Playhouse in Forest Park with an estimated gross of \$40,000. Jarmila Novotna, William Hess and Ralph Herbert took lead roles with Mary Ellen Moylan and Pittman Corry as featured dancers.

"Countess Maritza" is being revived for a one-week frame this stanza.

Pacific, \$66,950, 'Norway' 39G, S.F.

San Francisco, July 22.
Legit continues to boom here, with three shows doing good biz last week. Strong plays are due to follow the incumbents, with "Fourposter," starring the Hume Cronyns, due Aug. 11 at the Geary, and "Jollyanna," with Bobby Clark and Mitzi Gaynor, opening opposite at the Curran.

"Country Girl," starring Nancy Kelly and Robert Young, is also due here in about five weeks.

Estimates for This Week
"Soin of Norway," Curran (4th week) (1,771). Sock \$39,000 and fourth and final stanza.

"South Pacific," Opera House (3d week) (3,252). Smash \$66,950, with current (fourth) week likely to hit over \$70,000.

"Stalag 17," Geary (1st week) (1,551). Okay \$13,000. Three more weeks to go.

RECORD ADVANCE CUES 'McTHING' COL. SELLOUT

MCIHING CUL. SELLOUT

Denver, July 22.

"Mrs. McThing" has broken the all-time house record advance sale for its Central City, Col., engagement beginning Aug. 2. As of yesterday (Mon.), after one week of public sales, total was \$40,87, thus out-selling for a similar period the 12 legitimate productions appearing at Central City since 1932. Central City Opera House Assn. officials expect, by present indications, that the Helen Hayes starrer will be sold out before opening night for the entire 33 performances, which will have four matines and four evening performances per week.

Utah Opera-Legit Fest Breaks Even With 50G

Breaks Even With 50G

Salt Lake City, July 22.
U. of Utah Summer Festival missed going into black ink this year when the Republican convention kept an estimated \$10,000 to \$15,000 away from the boxoffice. Advance sale for the two productions, "Kiss Me, Kate" and "Samson & Delilah," made it look like a 60G to 65G gross.

Sale of tix for "Kate" dropped off when the convention TV got hot, and with cloudy skies scaring some away from the al fresco musical, final gross came to about \$50,000, an even break.

"Kate," starring Patricia Morison, ran July 7-12, and "Samson," with Clara Mae Turner, Lloyd Leech and Jon Geyans, ran July 17-19. University stadium was priced at a top of \$3, with special discounts for combination tix. Maurice Abravanel conducted the orch and C. Lowell Lees directed.

off when the convention TV got hot, and with cloudy skies scaring some away from the al fresco musical, final gross came to about \$50,000, an even break.

"Kate", starring Patricia Morrison, ran July 7-12, and "Samson, with Clara Mae Turner, Lloyd Leech and Jon Geyans, ran July 17-19. University stadium spriced at a top of \$3, with special discounts for combinations or the state of \$1.00 to \$1.00 Pitt Stadium Repeat
Pittsburgh, July 22.
Summer opera here came a cropper at the midway mark, with "Rio Rita." fifth show of the series of the year so far at Pitt Stadium. Musical was a repeat, having been first done here outdoors in 1947, but it came nowhere near the original figures, doing barely \$25,000 on six performances. There were no rain-outs, but threatening weather several nights held down the crowds, and sweltering heat other evenings hurt some, too.

Current Stadium attraction is "One Touch of Venus." which has the most expensive cast of the season, headed by Russell Nype, Kyle MacDonnell, Dick Smart and the dance team of Fisher & Ross. Remaining attractions are "Annie Get-Your Gun," another repeat, "The Student Prince." first time, and "Babes in Toyland,' 'a repeat, too.

Night Club Reviews

La Nouvelle Eve, Paris

Darmance, for her fine acro-ballet work, and Ami Aaroe, a solid looking Swedish dancer, who puts fire into her interpretation of a gal in the throes of temptation.

The handpleked taxi girls dance with stag clients for 200 francs (60c) a dance. They can be had as companions for the evening, with the tah mounting on drinks and dances up to 4,000 for the evening. There are also two taxi boys for unescorted femmes, but the gal does not have to pay for their services.

Room is well decorated and lit, and fine vantage points for the show are in any part of the house. The bar has a 630-franc (\$1.80) cover, with drinks starting at 700 francs (\$2). Show has a big production nut and needs its SRO to make coin. Show changes every year in November, and heavily populated cast and richness of costumes take the most of the jack.

Thunderbird, Las Vegas

Las Vegas, July 17.

Doretta Morrow, Jay Marshall,
Trini & Manolo, Johnny O'Brien,
Christina Carson, Kathryn Duffy
Dansations (7), Jack Hayes, Al
Jahns Orch (11); no cover or minimum.

Adding still another first to his mounting collection at this nitery, producer Hal Braudis headlines thrush Doretta Morrow (New Acts). Supported by droll Jay Marshall, and the fiery flamenco duo of Trini & Manolo, Miss Morrow contributes to an above-average chapter. Playing against some pretty stiff competition, however, biz is likely to dip midweeks.

Jay Marshall's turn hasn't changed since his last go-round here at another spot. Still brings up chuckles with his self-defamation of character and kidding of his magico. Flowers from his sleeve, ring tricks, trick handker-chief are presented in his offhand way, holding interest. Dialog is clever.

Not too many table-sitters in this gambling resort, it is presumed, will know the authenticity of Trini & Manolo's flamenco and Iberian terpings. It is to the duo's credit that they sell their almost concert-hall setup. Opener has plenty of sparkle, with clicking footwork and castenets. Trini explains sequel, a Gypsy legend called "Eternal Promise," then returns after Manolo has sketched her likeness on canvas with quick brush strokes—all the while narrating the legend. Trini's solo here is outstanding. Pair then give plenty of fire to "Granada" as Johnny O'Brien backgrounds with his warbling.

Kathryn Duffy Dansations prime Trini & Manolo's entrance by some flashing Spanish rounds, featuring Christina Carson. Ballerina again becomes center of attention in finale while fifting on toes to "Serenade" from "Student Prince." Ensemble forms graceful patterning, and costume adornment is especially in keeping with those of Trini & Manolo. Scores are tough, with plenty of changes, Jack Hayes moves in during Miss Morrow's inning to keyboard accomps at the Steinway onstage. Will.

Heatrice Kay with Sylvan Green
Joey Bishop, Szonys (2), Bill
Skipper, Joy Walker, Drusilla
Davis, El Rancho Girls (8), Ted
Fio Rito Orch (10); no cover or
minimum.

Annual hegira of Beatrice Kay and accomper-spouse Sylvan Green is always marked by ropes-up bit. Addition of comic Joey Bishop and the highly effective terping Szonys makes for an exceptional although extra-long show.

From "Mention My Name in Las Vegas" to "Mention My Name in Sheboygan," la Kay fills the interim with all the ditties associated with her name over the years. Inserts of the hoydenish comedy, the sly winks, extra mugging, and badinage with Green are all accepted with high glee by table-sitters.

badmage with Green are all accepted with high glee by table-sitters.

Bishop is forced to cut much of his material because of overall running time, but he manages to excite plenty yocks. Sober mien is advanced as his stock-in-trade, with explanation that material is "sincere, if not funny" putting viewers into receptive mood for just about everything he has to offer. Vignettes of Ted Lewis, Bette Davis and Laughton nonsense clinch for solid exit.

The incredibly smooth terping of Francois and Giselle Szony has entire house glued with rapt interest. Brother-sister team practically broke in their act in Vega three years ago at another spa. Difference between that tyro period and present exhibitions it quite marked, although they were excellent even then.

Classic feeling is always present as Giselle does her arabesques and controlled body movements, with Francois the perfect partner in all exhibitions. Francois at the keyboard sets mood of "All the Things You Are" for Giselle's solo, then joins her for completion of the rounds. "Tea For Two" is in direct contrast, giving off a lighter attitude, but so adeptly worked out that show is stopped cold by waves of appliause.

Bill Skipper looks like a natura for musicomedy with his all-around talent for terps and warbling.

Bill Skipper looks like a natural for musicomedy with his all-around talent for terps and warbling. Three-way contemporary dance designs are echoed by Skipper with Joy Walker and Drusilla Davis, fronting line of femmes who do little but look sexy. Both routines are on the bright side, allowing some frantic leaps and patterns by the trio.

Ted Fio Rito. is back at the 88, churning out his arpeggios while signaling cues to the orch in all but the Beatrice Kay closing spot when Green usurps the podium.

Will.

Mayfair-Sugar Hill Boston, July 18. Paul White, Vernita, Kir Kats (2), Janice Mickens, "Rubber neck" Holmes, Sabby Lewis Orch (6); no cover, no minimum.

Literati

ety' and Other Anthologies
tof what may be a series of
ologies, "The Spice of
r," is due via Henry Hoit
in November, reprising bein November, reprising beculled from the various
ersary Numbers of Variery,
has been a long suggested
hiefly from the name bythemselves who contribute
s, humorous, satirical, nosand kindred special stories
year to the special annual
ns. The wealth of material
he desire to achieve proper
all "balance" will necessisertain other choice stories
into future anthologies. The
ies will be apportioned
y among the byliners.

vepost, Collier's, Reader's

ies will be apportioned:
y among the byliners.
yepost, Collier's, Reader's
and kindred national mags
ically reprint their "bests"
ual anthologies. They are beined by Coronet: mag which
ied in with Doubleday for
Bedside Coronet," anthology
slude stories by Dale CarAlfred Hitchcock, Harpo.
Eddie Rickenbacker, Frank
et. al. Another Doubleday
logy is the "Giamour MagaAfter Five" Cookbook," by
y Pepper, and still another.
e "The Catholic Digest,
" which will include
by Fuiton Oursier, Grareene, Clare Booth Luce and
in Reynolds. Dickson Hartund Andrew A. Rooney have d Andrew A. R Rooney have e members of the Overseas Club (Bob Considine did the reprising inside stuff stories ar correspondents such as d Tregaskis, John Daly, Ed w, Bob Trout, H. V. Kalten-and Lowell Thomas.

and Lowell Thomas.

Lait-Mortimer Adamant
k Lait and Lee Mortimer, auof "U.S.A. Confidential,"
refused to join with Crowns
hers and the American Bookord Press, which is condup Sydney Satenstein, their
me literary agent, in the
age newspaper ads of apol0 Neiman-Marcus, Dallas deent store. Mortimer stated
ay (21) that he and Lait
I defend the libel suit and
r would permit Crown to
up yortlons of the tome. "The
hers can't cut without our
sisten in the state of them."
he said, "and we
give it to them."

the publishers' agreement blish the ad, Neiman-Marcus ad its \$7,400,000 suit against n and American Book. Suit st Lait and Mortimer, how-remains before the Federal Ad, which broke in the Times Monday, will also aphapaers in Dallas, Houston, worth and San Antonio, Tex., ill as Los Angeles and Chi-

addition to the Neiman-Maruit, Lait and Mortimer will
d suits brought by Dave
Seattle labor union leader;
the Blaine, Tulsa, Okla,
y sheriif; Margaret Chase
U.S. Senator from Maine,
Antoine Gazda, Providence,
businessman.
es on "U.S.A. Confidential"
d the 200,000 mark.

Companion Switch
liam A. H. Birnie, editor of
an's Home Companion, will
ake on added duties of pubof the mag, as of Aug. 1.
ward Anthony, heretofore
sher of both Companion and
ar's, will restrict his publishuties to the latter.

stands unless they are either distributed by American or American gives its consent. It thus causes publishers to sign with American. Result, the complaint states, is that the distrib does half the dollar volume of all mags sold at wholesale in the U. S., except for those whose publisher have their own distributing companies, such as Curtis Publishing.

Complaint was drawn for the D. of J. by Malcolm A. Hoffmann, special assistant to the Attorney-General, under the general supervision of C: Worth Rowley, acting chief of the anti-trust division in New York.

Chatterly's Jap Retrial

Retrial of the translator and publisher of D. H. Lawrence's "Lady Chatterly's Lover" has opened in Tokyo's Higher Court. In January's District Court decision, publisher Kyuliro Koyama was fined Y250,000 (\$694), while translator Sei Ito was acquitted. Both prosecution and defense had appealed against the January verdict, the former claiming the lower court's decision was "unreasonable" the latter criticizing presentation of evidence against published Koyama.

Decision is expected in October.

Decision is expected in October.

Decision is expected in October.

FS&Y Gets Colette
Colette, French novelist, will
henceforth be published exclusively in the U. S. by Farrar,
Straus & Young, First of the Colette series, which will use new
translations, will hit the stalls in
October.
Initial volume will include
"Gigi," translated by Roger Senhouse; "Chance Acquaintances"
and "Julie De Carnellhan," both
translated by Patrick Leigh Fermor. Other of Colette's novels
which are skedded for forthcoming
FS&Y volumes are "Cheri," "The
Last of Cheri," "Sido," "La Maison
de Claudine," "Le Kepi" and
"Belle Vista,"

"Belle Vista."

Lt. Col. Frank Mallen, USMC, editor of the old City News in N. Y. and publisher of a chain of six papers in Westchester County between wars, has just come out with his first book. It's called "You've Got It Coming To You," (McKay, N.Y., \$3). It's the only book which tells a vet his rights, privileges and benefits.

Mallen, who enlisted as a private in the Marines in the First World War and has been in and out of the corps so often he's lost count, figures that by 1955 veterans and their families will run to 62,000,000, two-fifths of the population. His is a compact handbook and seemingly covers every angle of post-combat protection.

Good thing for show biz vets to browse through during layoffs. Might find they've got more coming to them than they realized.

Doubleday's Religiosos April Oursler Armstrong, daugher of the late Futton Oursler, is putting finishing touches on "The Greatest Faith Ever. Known," tome her father was working on at time of his death. Doubleday will publish.

lish.

Firm will also publish a junior version of the Bible to be based on Oursler's "The Greatest Story Ever Told," called "The Greatest Book Ever Written." Mrs. Armstrong and Oursler had been collabing on this project. Mrs. Armstrong is also readying a book on lives of the saints.

ing News and Union News with a great last week of an active proceeding to the Embassy for Colombia, Union News, a whole, remains an active proceeding to the great based of American, operated by American, whose is a distribution of its stock and they published of American, operated they with the process of the Embassy for Colombia, and they are the state of the Embassy for Colombia, and they are the state of the Embassy for Colombia, and they are the state of the Embassy for Colombia, and they are the state of the Embassy for Colombia, and they are the state of the state

tice-Hall book to be published in September. A segment of the profits, because of Goldenson's ef-forts, will go to further the cere-bral palsy work.

bral palsy work.

Earl J. Hudson, Michigan theatre operator, is making a special trailer on behalf of the Variety Club of Detroit whose pet charity is cerebral palsy. Ladies Home Journal for August is running an excerpt from the book under the title of "She Lived a Miracle," and it was from this tract that the book idea developed.

Bretz-Stasheff's 2d Book

Bretz-Stasheff's 2d Book
Rudy Bretz and Edward Stasheff,
who authored "The Television
Program: Its Writing, Direction
and Production;" for Wyn last
year, have turned out another,
"Television Scripts for Staging and
Study," which the same publisher
will publish next January. New
book includes eight royalty-free
scripts. Previous volume has been
adopted as a standard text in nearly 40 leading universities and colleges,

leges.

Stasheff is associate prof of speech at the Univ. of Michigan where he teaches radio and TV besides officiating as a freelance TV writer-director ("I Cover Times Square, ABC-TV, and moderator of "It's Worth Knowing, NBC-TV). Bretz started as a "WPIX (N. Y.) television cameraman and advanced to production manager. He is a TV consultant and teaches at is a TV consultant and teaches at the School of Radio Fechnique.

Jes' Call Him Mark Twain Laurie

Jes' Call Him Mark Twain Laurie
Joe Laurie, Jr. has a 25-year-old
literati confession. For years the
pint-sized author-comedian, in the
heyday of vaudeville, would alibi
his bad spelling by giving top billing, on his personal letterhead, to
the phrase, "I don't give a durn
for a man that can spell a word
only one way." He ascribed it to
Mark Twain. It endowed him
with a slightly literary aura among
the bookers and agents on the
booking floors of the various vaude
circuits.

circuits.

It got so that columnists would quote "Mark Twain," using the Laurle alibi for his own notorious bad spelling, and finally the invitable happened. The author-comedian got tired of Samuel Clemens getting the stand-in billing and decided to drop it, figuring it would then rest for the pure Laurleign that it was. But the ing it would then rest for the pure Laurieism that it was. But the fates—plus a longtime letterhead billing campaign—ordained other-wise: it's still ascribed to Mark Twain, and so for the first time, order to claim his own dubious brainchild, Laurie is making this confession.

Clemens, Marquand, Douglas

Clemens, Marquand, Douglas
Dixon Wecter, editor of the
Mark Twain estate, has completed
the first definitive biography of
"Sam Clemens of Hannibal," which
Houghton Miffin will publish.
Philip (New Yorker) Hamburger
has profiled a more contemporane
ous literary figure, which he calls
"J. P. Marquand, Esquire"—calling
it "a portrait in the form
onvel"—which HM also will publish this fall. Still another biog,
"The Shape of Sunday," by Betty
Douglas Wilson and Virginia
Douglas Dawson, treats with their
late novelist-father, Lloyd C.
Douglas, who died on Feb. 13, 1951.
In the fall of that year the first
volume of his autoblography,
"Time to Remember." was published postumously and became a
bestseller. His daughters give another perspective on their mate
parent in the book slated for
Houghton Miffin publication late
this year. Same pub is also bringing out an illustrated edition of
Douglas' "The Big Fisherman,"
done by Dean Cornwell, who also
did the paintings for the illustrated
edition of "The Robe." "Fisherman" was Douglas' last novel.

SCULLY'S SCRAPBOOK

(In line with the annual custom, while Frank Scully is on his vacash these columns are being guested by Frank Scully—Ed.) Languardia

About the best and worst which can be said of Lillian Ross's case-history of Metro's production of "The Red Badge of Courage" is that, at its best, it is a faithful transcription of how dull picture-making can be and, at its worst, it's a lousy trick to play on press agents who had built up Hollywood as royalty's 20th century summer replacement. As for Miss Ross, though hers was a case-history of a boxoffice flop, it could hardly have been a bigger hit as a byproduct if the picture itself had been a hit. Everybody has either read the installments in The New Yorker or is planning to read them. Libraries report long waiting lists. The clinical report will no doubt go into more permanent binding, and when it does may very well become a non-fiction best seller.

nent binding, and when it does may very well become a non-fiction best seller.

From her Boswellian journal it appears Miss Ross began her study as a press acquaintance of John Huston in New York, was invited by him to see how a picture was made in Hollywood, and once on the labyrinthine conveyor-belt moyed into Gottfried Reinhardt's office suite labyrinthine conveyor-belt moved into Gottfried Reinhardt's office suite in the Thalberg building, Louis B. Mayer's creamery (he seems to have had a passion for cream-colored decors), Arthur Freed's tune-shop, Dore Schary's inner sanctum, Dave Chasen's private dining-room, Nick Schenck's modest fortress at 1540. Broadway, the offices of Howard Dietz and Si Seadler in the same building, as well as the closely-guarded counting-machines of Charlie Moskowitz, Judge Leake and J. Robert Rubin. She sat in on the most intimate conferences with all the ease of a wired housefly. All the principals must have thought her quite harmless. She turned out instead to be a well-informed tsetse fly.

She Told All

She Told All

Except for telling at what times the various characters went to the bathroom, she told all. Their lapses into blasphemy, however, are, it anything, underplayed. Even femme stars swear more than Miss Ross credits vicepresidents, directors, producers and songwriters with doing.

anything, underplayed. Even femme stars swear more than Miss Rosa credits vicepresidents, directors, producers and songwriters with doing.

About 30 years ago I heard a Hollywood technician ring about 90% changes on one four-letter word. He used it as a noun, adjective, verh, adverb—everything, in fact, but a preposition. At that point he made it a proposition. In fact, in technical matters he was most articulate. But in language he was strictly a one-note wonder boy. He taught me to watch my own tongue, lested reduce the language of Shakespeare on all levels to those of the Bard's lowest characters.

Now, this was long before college boys began listening to truck drivers and faithfully recording the language they used when trying teget mired vehicles out of the mud. I had been much in the company of construction crews, muleskinners, and drivers of Watson dumpers before I was in my teens and much of their language limitations had rubbed off on me. My gang at college will remember that long before any of them had got snagged into the army they had heard top-sarge talk from none other than their old Scullywag.

But in my middle years I worked hard at cleaning up my dialog. It seemed silly to me to talk one language and have to write just the opposite. Cleaning up direct quotes becomes the job of all newspapermen, and if you can't use exactly what you or others say, why bother te say it in the first place? That was my philosophy.

I didn't hear again the language of my childhood association with construction crews until I began going around picture studios. In all countries it was the same. It then made me wonder how out of such vulgarly expressed directions and commands could come such clean, wholesome and lofty soreen dialog. Then I remembered. It was the newspaper business all over again.

The Starlet Swears

The Starlet Swears

The Starlet Swears

I recall one top director who became conscious of how much swearing was going on around him and how much he was contributing to it. He had a new starlet starting the next day. She was 17, just out of a convent school, blonde, blue-eyed, babyishly beautiful. He needed what innocence she had to bring out contrast in his picture. He explained to the crew that he didn't want her ears fouled up by the general tone of conversation that normally went on around the stage. "The first guy who swears tomorrow gets fired," he warned.

The next morning everybody tiptoed around the set. They didn't get much work done, but it was clean.

After knocking off for lunch the director and the cameraman were discussing how to speed things up from then till quitting time, when the loudest, foulest swearing any had ever heard thundered all over the stage. It came from the direction of the stage door. The director hurried over to the trouble spot.

There stood his convent-bred insenue, sucking her finger and sputtering still. "This parrot, the so-and-so," she explained. "I tried to pet him and he bit me."

Miss Ross's cast of characters talks almost as cleanly as the morning class of that director's. It doesn't appear that any of the people in the cast were ever on guard or that they admonished her that what they were saying about themselves and about each other was off the record. That any of them would have imagined he was sitting for the sort of hard-boiled profile The New Yorker dropped long ago, I doubt. Still, if they had read and remembered her savage piece on Hemingway, they might have kept their guards up.

if they had read and remembered her savage piece on memingway, they might have kept their guards up.

Surprise Ending

Hollywood has been built with high walls and policemen at the gates to prevent just such sort of exposes. Press credentials are granted and withdrawn much as passports, depending on how useful the press contact may be thought to be and how huriful it may prove in print.

Broadway

June Allyson back to the Coast after a three-week vacation on Long Island. The Ben (Bernice) Krasnes' daughter, Sandra, to be married

Long Island.

The Ben (Bernice) Krasnes' daughter, Sandra, to be married in the early fall.

M. A. Schlesinger (South African theatre tycoon) out of the hospital but 15 pounds lighter.

Robert Pirosh, Metro writer-director, here for research on his next pic, "Valley of the Kings."

Joop Geesink, Dutch producer of puppet films, in from Holland Saturday (19) on the Nieuw Amsterdam.

urday (19) on the Nieuw Amsterdam.
Murray Gruhns ("Four Poster""Shrike" angel) making annual
pilgrimage to the Jimmy Stroocks
at Fire Island.
Scripter Leonard L. Levinson's
19-year-old daughter, Robin, on a
year's sabbatical from Barnard,
working at Life.
Edward R. Sammis flew to London yesterday (Tues.) to attend
preem of his play, "Albert," due
at the Saville July 31.

Film and literati flack Evelyn
Gersteln giving two classes on

at the Saville July 31.
Film and literati flack Evelyn
Gerstein giving two classes on
"History of Motion Pictures" at
Hunter College this summer.
Writer-producer-director Chester Erskine, back from a European jaunt, will remain in Gotham
for a week before returning to the
Coast.
Will Yolen formerly a publicist

Coast.
Will Yolen, formerly a publicist
with Warners and Laurel Films,
loined flack firm of Opinion
Builders, Inc., as head of its news

Builders, Inc., as nead to the horau.

Nick (Lorang), longtime headwaiter at the Hotel Astor's Hunting Room, until his retirement,
died in Binghamton, N. Y. Details
in Obits.

Harry G. Ballance, southern division manager for 20th CenturyFox, and Mrs. Ballance vacationing
in South America. They will sist
Peru, Chile, Argentine, Uruguay
and Brazil. in Peru, C... Peru, C... Pu Brazil. Du

and Brazil.

Pat Duggan, Paramount producer, and his wife are in Gotham for a week. Film-maker will participate in advance promotion for his latest, "Just for You," Bing

ticipate in advance promotion for his latest, "Just for You," Bing Crosby starrer.

Hot Air Club will hold its 53d annual clambake in New Jersey at Loui's Cocktail Lounge, Route 35, near Keansburg, Sunday afternoon (27). Group will leave by boat from the Battery at 10 a.m.

Anticipating a Stevenson draft in Chicago this week, Universal's Morris Alin, who writes lyrics under the Tin Pan Alley monnicker Morrie Allen, has a uthored a campaign song titled "Stevenson Is the One."

Herbert J. Yates, Republic Pictures prexy, and Loew's Theatres cocktail-partying director, John Ford at the Essex House next Tuesday (29). Ford's Republic re-lease, "The Quiet Man," opens at Loew's Capitol in August. "Electing to play more GI dates rather than pro dates on the Riviera, Hildegarde and her personal rep, Anna Sosenko, are extending their Austro-German stay to be followed by a vacation in Salzburg and Venice, and boating home Aug. 14 on the SS U.S.

Refering to Capt. Harry Manning of the record-breaking SS U.S., the Meyer Davis orch's theme song was "I'm Just Wild About Knots."

Leopold Friedman, Loew's veep and general counsel, flying to London today (Wed.) on a quickle on company business. He only recently returned from a European holiday but this trip embraces contract problems with the British Metro studios and other matters.

Arthur Fatt, head of the Grey and agency, relinquishing his last year's penthouse, a small trap on the Ave. with only \$35,000 worth of special built-in shrubbery, for a larger rooftop manse on Park and Bist. Esquire-Coronet publisher David A. Smart may take over the old place.

MCA veep Charlie Miller's daughter, Patricia Jane, marries Howard Matthew Stein, Juilliard School of Music grad, in the fall. Bride-to-be's mother, Adelaide, is the sister of MCA founder and board chairman Jules C. Stein.

Cleveland

By Glenn C. Pullen'

By Glenn C. Pullen company that the provin the proving stand at S. Logiammers.

Mugssy Spanier with singing foster-son, Buddy Charles, playing second date at Moe's Main Street Van Sleet-Marlin stock players offering "Goodbye Again" this week at Chagrin Falls strawhatter.

Disbanding his Cavaliers Trio, guitarist Romeo Fascione teamed to megotia by with Freddy Helkel, violinist, at Steve Drummer's club.

broker here, gave up job to join brother, John Kenley, in organiz-ing new strawhat company at York, Pa.

brother, John Kenley, in organizing new strawhat company at York, Pa.

Jackie Jocko in town to plug his new Mercury recording of "You Can't Get Too Far With a Broken Heart," co-composed by Carl Lampl, localite,

Lindsay Sapphire line of dancers moved into Sky-Way Lounge, after two weeks at Alpine Village. Jerri Sothern and Ish Kabibble topping new Sky-Way bill.

Sid Freidman, talent agent, launched at Garden Theatre series of Tuesday "showsased audition" shows featuring new acts wanting to display wares for bookers, theatre and cafe owners.

Milton Harris, publicity-ad director for Loew's local house a dozen years ago, back as manager of Warners' Vogue Theatre, nabe. Comes from Buffalo's Cinema Theatre, which he managed a year.

Bob Peck, Cleveland arranger who once worked for Glenn Miller, Paul Whiteman and Bob Crosby, came out of retirement to

ler, Paul Whiteman and Bob Crosby, came out of retirement to arrange music library for Jimmy Mitchell's new orchestra playing this territory.

Paris

Lansing Balley setting up production facilities for a TV series, "Spotlight," here.
Julien Duvivier set Dany Robin as star of film, "Henriette's Ball," to start beginning of August.
Michael Auclair having to bow out of role in Geza von Cziffra film, "The Danube Waltz," for military service.
Top ho. still going to Fernandel Starrer, "The Little World of Don Camille," now in its sixth week here at three big houses.
"Face To The Wind," moppet plc, finally 'getting the okay here for children under 16 after having been banned to them for the last two years.

been banned to them for the last two years.

Jean Boyer and Jean Vital, of Radio Diffusion Francaise, setting up a new film producing outfit, Simoja. First film will be "100 Francs a Second," based on a radio show, and to be directed by Boyer. Felix Oudart, who was suing Marcel Pagnol for 920,000 francs (\$2,700) for being removed from a part in the latter's play after rehearsal had started, lost his case. This harks back to 1946, when Pagnol of the product of the pagnol was casting "Cesar." Oudart was replaced by the This narks back to Casar." Oudart nol was casting "Cesar." Oudart had the role but was replaced by Henri Vilbert when Pagnol felt former lacked the proper Marseilles accent.

Miami Beach

By Lary Solloway

Joe Mooney held over at Harbor

Lounge.
Del Casino into Dream Bar in Johnina Hotel.

Johnina Hotel.

Newest entry in local TV films hereabouts is World Wide Films.

Harry Richman costarring with Martha Raye at Five O'Clock Club.

Joey Adams into Clover Club, with Jackie Miles to follow around Aug 8

with Jackie Miles to follow around Aug. 6.

Bobby Lucas set for mid-beach all-nitery, Snooky's Rendezvous, beginning July 30.

Chris Columbo added to Sans Souci Blue Sails Room Show, which features Lenny Kent.

Gracie Barrie replaced Monica Boyar at Casablanca's Club Morocco when latter had to leave for other engagements.

Nautilus Hotel set Buddy Lester and Carol Bruce in line with one-name-weekly policy adopted several weeks ago. Helen Forrest current.

Bogota, Colombia

Bogota, Colombia

Royal Dumbar circus opened four-week stay.
Carmencita Pernett, warbler, off to Puerto Rico and Miami.
Government issued decree authorizing construction of casino at Cartagena, tourist port.
American film distribs luncheoned Maurice M. Bernbaum of Dept. of State at Temel's.
Cine Club, private subscription group, ran "La Ronde" pic. Censors banned public exhibition.
James Alberse, of Time-Life promotion department, in on o.o. Life.

Life.
Pedro Lopez Lagar and stock company closed dull three-week stand at San Jorge and headed for the provinces before taking off for

Venezuela.

Alvaro Monroy Guzman new artistic director of Radio Nuevo Mundo. Teresa Gutierrez, top femme announcer, now NM's program chief.

gram chief.

Juan Penaloza, director of Teatro Colon, off to Spain and Italy
to negotiate for a director for
Colon's achool of dramatic art and
another director for its symphony

London

Mote Rotman, foreign manager for Edward Small, in hospital for major operation.

Hyman Zahl, director of Fosters agency, to New York Friday (25) on his regular talent looksee.

Sol Lesser returned to New York yesterday (Tues.) after a prolonged stay in London and on the Continent nent.

nent.

Donald Peers returned from
Korea with Joyce Neale and Donald Phillips after a tour of British

Korea with Joyce Areas and Millips after a tour of British camps.

A. Davison Dunton, chairman of the Canadian Broadcasting Corp, salled for New York on the Mauretania last Wednesday.

Wait Disney did a personal in last week's "Current Release" TV program, fortnightly feature devoted to general releases.

Sam Eckman, Jr., hosting reception tomorrow (Thurs.) to Charles Goldsmith, who's been appointed MGM's assistant managing director.

Douglas Fairbanks, Jr., recording narrations for reissue of his father's silent film, "The Iron Mask," which was written by Richard Llewellyn.

er's stient him, The fron Mass, which was written by Richard Llewellyn.

Show biz contingent currently in London includes Arthur Lubin,

includes Arthur Lubin, Grayson, Ira Stewart, Dr. t Kalmus, Sam Marx and

London includes Arthur Lubin, Danny Grayson, Ira Stewart, Dr. Herbert Kalmus, Sam Marx and John Perona.

Max Thorpe, Columbia topper, tossed reception for Stanley Kramer, and guests included Joseph A. McConville, who returns to the U. S. this week.

Jeremy Spenser, currently starring in "The Innocents," will be first guest artist in a new BBC radio feature which will spotlight the work of professional performers under 21.

Hayana

By Jay Mallin
Rocio & Antonio doing Spanish
dances at Tropicana.
Brenda, dancer, has top billing
in the vaude show at the Marti

Theatre.

Blanquita Amaro, dancer, star-ring in the show at the Campoamor

Theatre,
Mexican tenor Pedro Vargas
signed for TV shows on Cuban

signed for TV shows on Cuban channels.

Ben Marden, who recently purchased Radio Cadena Azul, now plans to install TV.

Composer-planist Ernesto Lecuona stars on a weekly TV show over Union Radio Television.

over Union Radio Television.

Rene Riera Llanuza leaving for
the States to represent Cadena
Oriental de Radio in New York.
Songstress Kay Brown vacationing in Havana. Also (at nearby
Varadero) is Frederick Loewe.
Cadena Roja radio station, acquired by new owners, has a new
name, Radio Reporter. News programs are to dominate the schedule.

composer - conductor Agustin Lara and his 17-piece orchestra playing in shows at Montmarte Cabaret, Radiocenter Theatre and CMQ-TV.

Chicago

Ralph Bell, actor, in to see wife, Pert Kelton, ill at Columbus Hospital:
George Wilmot appointed manager of the Erlanger, taking over from the late Fred Crow.
Shep Traube in to arrange for route of "Bell, Book and Candle" when it leaves Chicago Aug. 16.
Danny Newman flew to South America for the rest of summer to be with his wife, Dina Halpern, who is starring in Kiddish legit there.

Rita" at Pitt Stadium despite cracked kneecap suffered at dress

cracked knesses authored at these rehearsal.
Singer Sylvia Karlton, Karl Kalmensons' dotter and niece of Ben Kalmensons, WB sales chief, marrying Navy Lieutenant Philip Moscowitz in New York Aug. 24.

Portland, Ore.

Portland, Ore.

By Ray Feves

Allan Wieder, RKO field man, in town for a few days.

Jat Herod's Manhattan Cocktail Revue held for a third week at Amato's Supper Club.

Guy Cherney, Loretta Miller and Sheppard Bros. held for a second stanza at the Clover Club.

Bev Kelley, advance man for "Call Me Madam," here to work out details with promoter William Duggan.

"Naughty Marietta" opened a two-week run at the outdoor Holladay Bowl. Ditto "Anything Goes" at the Civic Theatre.

"Song of Norway" opened legit season at the Auditorium. Musical inked for week with opener last night (22). Big sked of musicals and plays set for Auditorium and Mayfair Theatre.

Don Simmons circus revue, with Hoosier Hotshots, Saturns, Howard Hardin, Duanes, El Cota, Kings, Chico Dell, Patsy Jean, and Lamarettes, played two mats and two eves at the Armory here last week.

Berlin

By Hans Hochn
Stravinsky's "The Rake's Progress," presented by the Hamburg State Opera, will be a highlight of the Berlin Cultural Festival.
Berolina started shooting Lehar's "Land of Smile," with Jan Kiepura

Beroina started shouting Lethat and Martha Eggerth as stars. Exteriors will be shot in Siam. "Un Grand Patron," French pic, "Kon-Tiki" (RKO) and "Monsieur Verdoux" (UA) were the best pix of June as chosen by Berlin crix. Ernst Neubach, wellknown songwriter, author 'and director, returned to Berlin after an absence of 16 years, is making a comedy, "You Only Live Once," for CCC. Latest U. S. pix preemed at firstrun houses include "Adam's Rib," "Calamity Jane and Sam Bass," "Beyond the Blue Horison," "The Extle" and "Cyrano de Bergerac."

Ireland

By Maxwell Sweeney Thesper Barry Keegan to Lon-

don.

Brendan Smith Productionsstrawhatting at Bray, County Wick-

strawhatting at Bray, County Wicklow.

Maurice O'Brlen joins Longford
Productions for role in. "The
School for Wives."

Maurice Elliman, former viceprexy Odeon (Ireland), Ltd., who
died earlier this year, left \$210,000.

Brid Lynch pacted for Pegeen
Mike role in coming Abbey revival
of J. M. Synge's "Playboy of the
Western World."

Thesper Noel Purcell planed
back from Granada, Spain, after
feature role in Mike FrankovichJoe Auerbach pic, "Decameron
Nights."

Tom Arnold currently presenting
two shows in Dublin, "King's Rhapsody" at the Gaiety and "Ice Show
of 1952" at National Stadium. Both
clicking.

Benublic's John Warne Mannage.

of 1952 at rational Stateman. Scilcking.
Republic's John Wayne-Maureen
O'Hara starrer, "The Quiet Man,"
now in sixth week at the Adelphi,
Dublin, has broken all house records for length of run.

Minneapolis

Hollywood

Marjorie Lord divorcing John Archer,
Suzan Ball to Dallas to open p.a. tour.
Frank Whitbeck observed 170th birthday.
Paul Weston hospitalized wistomach trouble.
Harry Yon Zell laid up withroat infection.
Clare Booth Luce leased a hou in Beyerly Hills.

Harry Von Zell laid up withroat infection.
Clare Booth Luce leased a hou in Beverly Hills.
David Wayne touring the nort west on vacation.
Dan O'Herilhy planed to Mexicity for a picture.
Otto Lang returned from a to of the Belgian Congo.
Walter Annenberg in from the least for a short visit.
Earle C. Anthony hospitalize with virus infection.
Virginia Mayo in the hosipi with sinus infection.
Frankle Laine and Carl Fish plane in from Honolulu.
Bill Thomas returned to wo after a three-week vacation.
Howard Freeman in town following fold of "Off Thee I Sing."
Wendell Corey to San Diego plug the Community Chest.
Joseph Sistrom leaving for Lot don on Paramount business.
Bullets Durgom, the agent, back in town after six weeks in the ease Ruth Hussey to Minneapolis iplug "Woman in the Wilderness.
Steven Garay gets his find American citizenship papers the week.
Glenn Ford and Eleanor Powe to Mammont Lakes for 10 days.

eek. Glenn Ford and Eleanor Powd Mammoth Lakes for 10 days a

Steven citizenship papers the week.

Glenn Ford and Eleanor Powd to Mammoth Lakes for 10 days in Shing.

Jack Mahoney booked for the Pittsburgh Police Circus late the month.

Vincent Fennelly returned to he month was a factor three week in N. Y.

Pep Lee elected Commander Paramount Post No. 557, Amed can Legion.

Virginia Huston and Manus Paclinton, II, garamounted their exagement.

Jimmy Stewart will official again at the annual Soapbox Denin Akron, O.

Tora Ritter and his horse books for six weeks at the Harring Arena, London.

Randolph Scott won the annual Columbia golf tournament with low gross of 69.

Judy Canova ordered by he medico to take it easy for the reof the summer.

Hume Cronyn and Jessica Tand in from Bermuda to start a low of "The Fourposter."

Cornel Wilde booked for a seriof lectures to drama students in his universities.

Harry M. Warner gifted Woland Hills with a new Americal Legion Town Hall.

Mary Sinclair suspended Paramount for going to Eurowithout permission.

Ted Richmond making a traffor the Savings Bond drive will many Durante starred.

Edward Clark celebrated 160th year in show business on the Savings Bond drive will many Durante starred.

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To the Savings Bond drive will many Durante starred.

To the Savings Bond Greekeefe."

Tony Curtis and George Tonguests of honor at the annual of vention of the Pacific Coast Marenton of

O'Keefe.

Tony. Curtis and George Fguests of honor at the annual of vention of the Pacific Cost Maccians' Assn.

Charles P. Skouras named chiman of the L. A. Communic Chest's publicity committee for I fourth time.

Columnist Louella Parsons is Cedars of Lebanon Hospital reet and will probably be there

Cedars of Lebanon Hospital rest and will probably be then few more days. She was ordet to hosp. by Dr. Myron Prinzme who said she is suffering from haustion.

Trick Dina Halpern, who is starring in Kiddish legit there.

Franchot Tone and Betsy Von Furstenberg at Chevy Chase this week in "Second Man" and Carol Bruce in "One Touch of Venus" at Salt Creek.

Pittsburgh

By Hal Cohen

Nello Sestini, Buddy Lee's trombone player, and Marie Puglisi got married recently.

Kay Lyder back again at Mountain Playhouse in Jemerstown, Pa., for femme leads.

Bernard Buchheit, Manos circuit exec, in Westmoreland Hospital with heart attack.

With his own Carousel closed, Jackie Heller goes into the Twin Coaches this weekend.

Summer students at Carnegie Tech Drama School did Joshua Logan's "The Wisteria Trees."

Johnny Harris handed "Ice Capades" advertising account for local engagement to Dubin-Feldman agency.

F. D. (Dinty) Moore, WB district sales manager, convalescing at Lake Chautauqua after stomach operation.

Jack Goede went on in "Rie"

Minnecapolis

By Les Rees

University of Minnesota Theatre offering "The Circle."

"Guest in the House" on deck for Old Log strawhatter.

Ramon Noval orch continuing at Hotel Nicolet Minnesota Terrace and still draw-loss in cheek at Hotel Nicolet Minnesota Terrace and still draw-loss in cloudes dancer Lois Cofliks songstress Lynn Kelly.

Sc. Paul Heinie's holding over magician Carazin in floorshow that sonicules dancer Lois Cofliks songstress Lynn Kelly.

With his own Carousel closed, Jackie Heller goes into the Twin Coaches this weekend.

Summer students, at Carnegie Tech Drama School did Joshua Inches the Capades and thing the probably be ther few more days. She was order to hosp with of Minnesota University of Minnesota University of Minnesota University of Minnesota University of Minnesota Summer session with the Season and Still daw-loss of the House" of Cult Log Strawhatter.

Ray King and his "Komi-Kings," aparently Magic Bar fixtures, back on joh after fortnight vacation. They're going into third year.

Northwest Variety club annual going for manical cardens of the probable to hosp. Developed from house the few more and still draw-loss o

OBITUARIES

HOMER F. CURRAN

HOMER F. CURRAN.

Homer F. Curran, 67, veteran legit producer and theatre owner, died July 18 in Beverly Hills after a long illness. Curran, who had been credited with stimulating the Coast's legit vitality; operated theatres in Los Angeles and San Francisco for more than 25 years. He also co-managed the Belasco Theatre, L. A., with the late David Belasco, and, after the latter's death, took over the operation himself.

The L. A., with the late Daylar Belasco, and after the latter's death, took over the operation himself.

In 1944, in collaboration with Edwin Lester, Curran helped write and co-produced "Song of Norway." a musical biog of Edward Grieg. The show was launched on the Coast and then sent to Broadway where it had a successful run. Curran teamed with producers Russell Lewis and Howard Young three years later in the producers Russell Lewis and Howard Young three years later in the producers fing Cornelia Otis-Skinner. In 1948 Curran and Lester produced the lavish musical, "Magdalena." It opened at the Ziegfeld Theatre. N. Y., after a Coast preem, but only had a short Broadway stay.

Curran entered the theatrical field with the purchase of the old Cort Theatre, San Francisco. He subsequently disposed of this house, but in 1922 built the Curran Theatre, still one of Frisco's major legit houses. He also acquired an interest in the Geary Theatre there some years ago, In 1927 he foined the newly formed producing team of Fred Butler and Edward Belasco, David Belasco's. Brother. Their initial production of Noel Coward's "The Queen Was In The. Parlor," with Pauline Frederick. During the early 1930s the syndicate produced such shows in L.A. and Frisco as "Camille," with Jane Cowi." "Rebound," with Ina Claire; "Cyrano de Bergerac." with Richard Bennett; "The Vinegar Tree," with Bill lie Burke, and "Tonight Or Never," with Helen Gahagain.

When the trio disbanded in the discount of the produced and an mid-30s Curran continued as an

lie Burke, and "Tonight Or Never," with Helen Gahagan.
When the trio disbanded in the mid-30s, Curran continued as an Indie producer. In 1939 he established the Civic Light Opera Assn. in Frisco. After the "Magdalena" production in '48, Curran became inactive as a producer. However, he continued in his post as prez of the Curran Theatre Corp. and his operation of Curran Productions, theatrical property concern in LA.

WILLIAM S. (DOC) WADDELL

WILLIAM S. (DOC) WADDELL
William S. (Doc) Waddell, 89, retired circus pressagent and advance man, died July 15 in Columbus, O. He also was a circus minister with many of the big shows and was known in the trade as "Bishop of the Big Top," He had worked for Barnum & Bailey, Hagenbeck-Wallace, Ringling Bros. and the Sells-Floto circuses.
Waddell, ne William Shackleford Andres, began his circus career as a candy butcher with the old John Robinson circus when he was nine years old. In 1896 he toured the U. S. with the first Thomas Edison pix, lecturing and exhibiting in opera houses. During the following year he toured with the Jim Corbett-Bob Fitzsimmons fight pix. He also flacked for Frank S. Bostock ("the animal king") at the Pan-American Exhibition in Buffalo. He subsequently joined Col. Fred Cummins and his Italian Congress, which played the first Chicago World's Fair.
Waddell managed and directed Gus Lambrigger's wild animal show until his retirement.

CHARLES WARBURTON CHARLES WARBURTON
Charles Warburton, 64, legit and
radio actor-director, died of a heart
attack July 19 in New York. Warburton had been director of ABC's
cross-the-board soaper, "My True
Story," since 1944. He had preViously hear on acton director for cross-the-board soaper, "My True Story," since 1944. He had pre-viously been an actor-director for NBC.

Warburton began his acting career in England with Sir Frank Benson's company. He toured the U. S. with the Stratford-on-Avon Players in 1913. He joined the Old Vic Co. after World War I and Came to the U. S. to live here permanently in 1920. He was prez of the Shakesper e Society of America at the time of his death. Surviving are his wife, two daughters and a soft.

more in Times Square, long before its diffusion into Hollywood and Radio City circles, was as much a landmark of Times Square as the hotel itself. He started with Fred Muenschenheim, who built the hosteiry, and for more than a third-of-a-century presided at his top spot as greeter and maitre d'.

Services tomorrow (Thurs.) at Prentice Funeral Home, 55 Main St., Binghamton, N. Y. A son and a daughter survive.

GEORGE RRAHAM
George Braham, 87, retired orch leader and composer, died of a heart attack July 19 in New York. Braham had been an orch leader for the late David Belasco at the Belasco Theatre, N. Y. He also poined songs for several Broadway musicomedies. The son of Dave Braham, who wrote songs for Harrigan & Hart, he was also the uncle of Nedda Harrigan (Mrs. Joshua Logan) and actor William Harrigan.

A sister also survives.

ALFRED SEDGWICK
Alfred Sedgwick, manager of
the Palace. Theatre, St. Catharine's,
Ontario, died in that city July 11
from injuries sustained when he
was hit by a truck. Sedgwick had
been in the motion pic biz since
1927, when he joined the staff of
the Tivoil Theatre, Toronto. In
1945 he joined Odeon Theatres
and had managed the Palace since
then. then:

Surviving are wife, son and

daughter.

DANIEL E. McMAHON
Daniel E. McMahon, 82, who
turned to promoting boxing
matches as manager of the old
Gaiety Theatre, Albany, and who
brought to that house such pugilists as John L. Sullivan and Jack
Johnson, died at his home in Albany July 15. McMahon also successfully promoted bouts in various Albany and Rochester arenas,
and managed a string of fighters.
Widow and son survive.

PATRICK F. BYRNE
Patrick F. Byrne, 45, salesman for the St. Louis RKO-Radio exchange, was killed, his wife, three children and father-in-law injured July 14 when the automobile he was driving skidded on the wet pavement and turned over near Ziegler, Ill.
Byrne never regained consciousness. None of the others was seriously injured.

HARRY J. BLAIR
Harry J. Blair, 63, veteran music man, died July 20 in New York. For the past 20 years he had been a distributor of professional music copy for organists. At one time he was associated with Broadway Music and Shapiro-Bernstein, publishing firms.

Surviving are his wife and a daughter.

WALDEMAR H. ROSE

WALDEMAR H. ROSE
Waldemar H. Rose, former exec
of the Columbia, Okeh and Pathe
Recording Co. and founder and
prez of the Sapphire Group, died
July 20 in New York. He was v.p.
of the Frank L. Capps Co., makers
of recording needles, at the time of
his death.
Surviving are his wife cinger

of recording needles, at the time of his death. Surviving are his wife, singer Annette Hanshaw; a brother and two sisters.

HAROLD GROPPER
Harold (Hal) Gropper, 32, staff announcer for WSYR and WSYR-TV, Syracuse, died of leukemia July 3 in Syracuse. Gropper had been a staff announcer for WRUN, Utica, before joining the Syracuse station in March, 1950. He also worked at radio stations in Denver, Jamestown, N. Y., and Great Falls, Mont. Mont Wife survives.

LESTER D. WATSON
Lester D. Watson, 49, who constructed and installed equipment for Station WOWO, Fort Wayne, Ind., and held many patents for electrical devices, died in Indianapolis July 17 of a heart attack. He developed a filter choke which gave tone qualify to broadcasts. Wife, son, and daughter survive.

ANNA J. PETERSON
Mrs. Anna J. Peterson, 82, pioneer in home teconomics broadcasts, died July 19 in Chicago! She
broadcast over KYW, Chicago.

Jake Erlich, 45, former circus giant, died July 18 in El Paso. He had trayeled with many circuses, including Ringling Bros. and Bar-num & Bailey and Al G. Barnes.

FRED O'DONOVAN

Fred O'DONOVAN
Fred O'Donovan, 63, Irish actordirector, died July 21 in London,
He appeared on Broadway in
1909 in J. M. Synge's "The Playboy of the Western World."

VALENTINE MORGAN

Valentine Morgan, 76, veteran istralian film advertising man, ed in Melbourne. July 12 foi-Australian film advertising man died in Melbourne, July 12 fol-lowing a heart attack. Wife, two sons and daughter survive.

BEATRICE H. HAYWARD

Beatrice Herford Hayward, 84, former actress and monologist, died July 18 in Seaconnet Point, R. I.

JULIUS MAY

Julius May, 44, stage manager for Billy Rose for 18 years, died July 22 in New York. Wife and daughter survive.

Lew Hippe, 72, physical instruc-tor and masseur at Warners for the last 23 years and a former Mack Sennett actor, died in Hollywood July 19 following an operation for a lung ailment. His wife and son, Warner Bros. makeup man Louis H. Hippe, sur-

Olive Hoyt, wife of Gerald M. Hoyt, New Brunswick (Canada) dis-trict manager for Monogram and Eagle Lion, and owner of Commu-nity Theatre, Rothesay-Quispam-sis, N. B., died after a heart at-tack July 12.

Mrs. Cornelia Wight Harper, 79, former singer with the N. Y. Philharmonic Orchestra and John Philip Sousa's band, died July 21 in Pepack-Gladstone, N. J.

James M. Fort, 60, background projectionist at 20th-Fox Studios since 1929, died July 19 at his home. Widow, daughter, brother and sister survive.

Harry G. Taylor, 81, specialist in the building of miniature film sets, died July 16 at his home in Burbank.

Mother, 66; of Bill Polk, midwest manager of Willard Alexander Agency, died in Chicago, July 12.

Clair Edwin Crane, 63, projectionist with Columbia Pictures for 15 years, died July 13 at his home in San Gabriel.

Mrs. Florence Finley Roden, wife of Henry W. Roden, screen-writer, died July 16 in Santa Monica.

Maj. C. Court Treatt, 63, author and producer of travelog films, died July 11 in Los Angeles.

Mrs. Lillian Bowles, 69, former concert singer and vocal coach, died-July 16 in Los Angeles.

James Y. Glisson, 91, former ght opera tenor, died July 19 in hiladelphia.

Father, 79, of Albert Dezel, in-dependent film distributor, died in Chicago July 15.

Father of Bert McKay, of Paramount's casting department, died July 15 in Hollywood.

Locarno Pix Fest

Continued from page 2.

distribs and tourist associations, is a much more leisurely, slower-paced affair than its Cannes and Venice counterparts. There are few receptions, formal dress is not required at screenings, and the general atmosphere is closer to that of a hearty, friendly country fair. The organization, unobtrusive but efficient and hearitable more fair. The org but efficient and hospitable, more less lets things run along on their own.

Middle of the Read

NICK LORANG
NICK LORANG
Nick (Lorang) (few knew his surface) veteran headwaiter at the life of his Binghanton, N. Y., led at his Binghanton, N. Y., led at his Binghanton, N. Y., led at his Binghanton, N. Y., led the first of his binghanton, N. Y.

July 16, when a guide rope broke in a carnival where he was employed. Survived by wife and two children.

TAKE ERIJON

Tender of broke tentiousness and snobbism which is a (necessary) part of most other similar affairs, it was a success. The lack of prizes helps the relaxed atmosphere, prevents many laxed atmosphere, prevents ma-neuvers, avoids accusations, jury trouble, etc. Locarno will never be a major fete, but serves its func-tion, also as meeting place for Swiss exhibs-distribs, etc., well. On basis of this year's results, next year will see increased participa-tion there. tion there.

tion there.

Screenings were held nightly in an over 2,000-seat open-airer built in, the Grand Hotel's gardens, by day in the town's two cinemas. A new deluxe showcase, originally scheduled to open for the festival, was not completed in time. A congress for discussion of elucational films and one on films for children, both with screenings, were also held during the local fete, and attended by delegates from several countries. from several countries.

from several countries,

Italy and the U.S. presented the
bulk of feature production, followed by France and Great Britain,
Top critical favor went to France's
"Casque D'Or," directed by
Jacques Becker, while the public
voiced its approval of "Don
Camillo," a Franco-Italian co-production, Besides "The Well" (UA).

Which avoked term franco-like conduction. Besides "The Well" (UA).
which evoked very favorable comment at a press screening, the
Yank roster included "Pick-Up"
(Col), well-received, "5 Fingers"
(20th), "Bullfighter and the Lady"
(Rep), "With a Song In My Fleart"
(20th), and "Diplomatic Courier"
(20th), Let hand description (20th). Last-named brought some critical comment about the presentation at an infernational festival (20th) of "openly propagandistic material," but a real controversy was stirred up by "African Queen" (Horizon), presented here as a British entry.

German Beef

German Beef
The following protest was lodged: "The members of the German Assn. of Film Journalists present at Locarno voice their regret over the British picture 'African Queen' presented at the Festival. The film' does not attempt an objective portrayal; on the contrary, it emphasizes definite anti-German tendencies. The German journalists are convinced that World War I'German colonial soldiers should ists are convinced that World War I'German colonial soldiers shoulders should not without exception be pictured as incendiaries and executioners, as is the case in this film. This sin contradiction both with the oftwoiced appeal for the motion picture as a means of international friendship and with efforts for a united European partnership."

united European partnership."

The varied Italian selection included three films which are to get U.S. distribution: "It Happened in Rome" (RKO), "Three, Forbidden Stories" (Warner), and "A City On Trial" (20th), as well as "Good Morning, Elephant" (Dear Film), starring Vittorio DeSiea; "Anna" (Lux), with Silvana Mangano; and "Filumena Marturano." Showing of "It Happened in Rome" was al-Filumena Marturano; and of "It Happened in Rome" was almost called off because of a controversy between Swiss and Paris. offices of RKO, and a copy finally was smuggled in from Italy at the last minute. Besides "Casque D'Or," France presented "With Andre Gide" and "Table Aux Creves." Germany was reposed by Eric Pomeration. Andre Gide" and "Table Aux
Creves." Germany was repped by
Eric Pommer's production, "Naghts
Auf Den Strassen," Sweden by
"Franskild," Israel by "Klala
Lebracha," Austria by "Hoellische
Llebe," while Great Britain rounded out its entry with "The Card,"
starring Alec Guinness, and
"Hunted," directed by Charles
Crighton, both well received by
public and crix.

Most Swiss dietrib-

Most Swiss distribs and exhibs dropped into Locarno for a look at future product. Among celebs future product. Among celebs present during the Festival were French director Jaques Becker and stars Anne Vernon, Arletty and Claude Dauphin; Italians Gluseppe DeSantis, Carla Del Poggio, Bovo, Silvana Pampanini, and Luigi Bovo, Sayana Fampanini, and Luigi Zampa; and Germans Eric Pommer and Rudolf Jugert. Swiss press coverage of the fete was naturally complete, with Germany, Italy, and France also well repped.

MARRIAGES

Gloria Lentz to Fred Hegelund, Ensenada, Mex., June 30, He's stage manager at KNBH.

Moris Lee Light to Larry Higgins; Memphis, July 11. Groom is disk jockey at WHHM, Memphis.

Danny Kaye

Continued from page 2 for its listeners in the United King-dom and overseas.

om and overseas.

Kaye's presence here and the re-Kaye's presence here and the reception he has received have dispelled all fear among the Danes that Kaye would caricature Andersen, their national hero. Late yesterday (Mon.) Kaye visited the Danish Parliament and presented to Premier Eriksen the script of the American film. Today he will visit Odense, birthplace of Andersen, where the house in which the author, was born is preserved as author was born is preserved as

Kaye's Ho p 'Invasion' Newcastle, Eng., July 15. Who let Danny Kaye watch a serious operation at the Royal Vic-toria Infirmary here?

Question is to be raised at next meeting of the regional hospital board, following complaints by senior surgeons over the comehegging of the regional hospital board, following complaints by senior surgeons over the come-dian's visit to the infirmary last Thursday (10).

It wasn't until Kaye had left the

he wash't until kaye had left the hospital that senior surgeons knew he had been there. They were told he was invited by a surgeon who had attended one of his performances at the City Hall.

ances at the City Hall.

Regulations regarding attendance at hospital operations in Britain are of the strictest, only doctors, medical students and doctors, medical stud-nurses being permitted.

Reissues or TV?

Continued from page 1

salvage task by the bank, but it didn't materialize.

didn't materialize.

One of the difficulties faced by the institution on determining the most profitable disposal method in the U.S. is the fact that the 13 films available now have no particular b.o. strength. That's how they got in trouble in the first place, of course, and why the bank never got its coin out of them in their original release.

That means that they have little

That means that they have little value for reissue. On the other hand, if they're handed over to tele, it must be recognized that their reissue value will be totally and permanently cancelled out.

and permanenty gancelred out.

Enterprise product includes such biggies: as "Arch of Triumih" and "Body and Soul," Similarly tied up by the Universal suit are Walter Wanger's "Secret Reyond the Door" and "Lost Moment" and Nunnally Johnson's "Mr. Reabody's Mermaid" and "Senator Was Indiscreet."

Among pix available for sale once the Bank determines on poli-cy are three from Eagle Lidot. They are "Ruffless," "Northwest Stam-pede" and "Let's Live a Little."

B. of A. last week moved its New York offices from United Art-ists gliq to the RKO bldg., where it has more space.

BIRTHS

Mr. and Mrs. Macdonald Carey, daughter, Hollywood, July 12. Father is film actor.

Mr. and Mrs. Budd Lesser, son, Hollywood, July 12. Father is a television writer.

Mr. and Mrs. Tom King, son, in

Chicago, July 14. Father is publicity director for Chicago Stadium and Arthur Wirtz Enterprises.

Mr. and Mrs. Baden Powell, son,

Mr. and Mrs. Baden Fowell, Son, Hollywood, July 12. Father is radio producer.

Mr. and Mrs. Hal Kanner, daughter, New York, July 17. Mother is Joanne Wheatley, soloist with the Fred Waring TV show; father is a music arranger.

Mr. and Mrs. Joe Stasney.

Mr. and Mrs. Joe Stasney, daughter, Philadelphia, July 10, Mother is the daughter of Charlie Gosnell, veteran Pitt musician.

Mr. and Mrs. Stephen Radkoff, on, Pittsburgh, July 5. Father's Pitt Playhouse actor.

Mr. and Mrs. Lou Crosby, daughter, Palo Alto, Cal., July 17.
Parents do "The Orosbys Calling"
over KSJO, San Jose.

Mr. and Mrs. Irving Paley,
daughter, Santa Monics, 1919 19.
Father is an agent at MCA.

AMERICA'S FASTEST RISING STARS!

"NOONAN AND MARSHALL HIT OF POLICE SHOW!"

-Los Angeles Herald & Express

"Headlining are Noonan and Marshall whose local following will be enhanced by this stint . . . act zips along . . . Pete Marshall's singing and straighting provide the foil for Tom Noonan's impersonations and humor . . . punched over with savvy and a sense of timing that clicks strongly, Boys earn a begoff to provide a rousing finale for the show."

---Variety Kap

Eddy's K. C.

"Tommy Noonan and Pete Marshall are new to Kansas City. Their lovely comedy pattern is well suited to this room. It's a good session that demonstrates their versatility . . . 'Chef Alberni' a sock closer.'

Variety
Quin

Opening

PALMER HOUSE

Chicago July 31



Many thanks to these wonderful people who have made 1952 a great year.

NOONAN & MARSHALL

MURIEL ABBOTT DON AMECHE LEO COHEN **ROY COOPER** GEORGE EDDY ALICE FABER JOE FABER CLIFTON FADIMAN JOHN GRANDE **DAVID HIGH** GEORGE S. KAUFMAN JACOB KOSLOFF FRANCES LANGFORD SAM LEVINSON LOS ANGELES POLICE DEPT. GARRY MOORE SAMMY RAUSCH IRWIN SCHUMAN **ED SULLIVAN** LOU WALTERS BEN WEINBERG -

Exclusive Managements

MILTON DEUTSCH AGENCY

9157 Sunset Blvd.

Hollywood, Calif.

Noonan and Marshall

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W 'KING' OF TIN PAN ALLEY

Sen, Johnson Sees TV Ending Era Of Non-Stop Politico Windbags

By HERMAN A. LOWE

Chicago, July 29.

There's a revolution coming in the format of the American political convention, in the opinion of some very astute political people—and you can trace to television. By the time the curtain descended on the Democratic convention last Saturday, experts of both major parties were agreed on these things:

things:

TV is here to stay as probably
the greatest single medium in carrying the convention story to the
American people, and should encourage more voting in the Presidential elections.

courage more voting in the Fresidential elections.

The traditional pattern of the
convention, as seen over video, often limps and drags, has lots of
unnecessary hot air, and frequently
comes out just pure "ham."

It will be necessary to tighten up
convention procedures and probably even to revamp and streamline the whole jerry-built structure
whose clumsy 19th century formula
is sadly out of date.

Television may eventually cause
the ultimate revolution of replacing the present form of convention
with the nationwide presidential
primary.

This is the present to the convention
with the nationwide presidential

primary.

'This is the way some of the best political observers feel, although most of them do not wish to be (Continued on page 30)

Fred Allen Suffers Attack; Old Gold May **Cancel His TV Show**

Fred Allen suffered an attack two weeks ago while vacationing at Cape Cod, Mass., and has been ordered by his medicos not to work until at least the first of next year. As a result, Old Gold may cancel his "Two for the Money" show, which he was scheduled to preem on NBC-TV early in the fall, replacing it with another package until Allen is well enough to resume work. Allen suffered an attack

Adlai's Station Stock
Washington, July 29.
The Democratic nominee for The Democratic nominee for president, Adlai Stevenson, and the man who will probably suceed him as governor of Illinois, Edward J. Barrett, each have minority interests in competing applications for a television station in Springfield, Ill.

Stevenson holds about 2% of the stock of Sangramon

Stevenson holds about 2% of the stock of Sangramon Valley TV Corp. in Springfield which is applying for channel 2. Barrett is a 10% owner of WMAY-TV which is bidding for the same channel. Gov. Stevenson has a substantial Interest in radio station WJBC in Bloomington, Ill., via his 25% ownership of the Bloomington D a i l y Pantograph, which holds 90% of WJBC.

RCA and Col Mull New 'LP' 45 RPM Disks

Both RCA Victor and Columbia Both RCA victor and Columbia Records are reportedly ready with a new form of long-playing 45 rpm disk. This differs from the trade-accepted LP, which is the 33 rpm that Columbia ploneered and which has now been widely accepted by

has now been widely accepted by all companies for albums and long-hair music.

Victor has had an LP 45 idea in mind for some time, and has perfected the large-spindled 7-inch disk to the extent of getting the grooves closer together so that more music than the average 3 mins. "popular" disking could be accommodated. RCA reportedly

FOR MUSIC BIZ

By ABEL GREEN

The new "king" of Tin Pan Alley
—the phonograph record — has
completed its revolutionization of
the music business.

The pyramiding manner in
which almost the entire music biz
keys its very existence to "that record" is recharting the entire course
of a business which, traditionally,
has been sparked by the "professional" man. His contact with vocal and instrumental talent was the
pipeline from the creator to the
public.

pipeline from the creator to the public.
Today, the No. 1 contact is the a.&r. man; two, the disk jockey; and three, the drive for the live talent, such as it is, on radio and TV, in niteries and vaudfilmers.
The a.&r. (for artists & repertoire) execs at the sundry diskerles rate the No. 1 consideration. They must be hurdled in order to get a recording. The deejays are romanced for the plugs, and then—and only then—as the tune manifests public appeal by "coming up on the chart" are the live vocalists, bands and kindred artists wooed for plugs. They, too, are caught in this new cycle and gean their programing to popular taste as evidenced on the platters. The ad agencies and kindred program builders fall in line automatically. To the long-established music publishers this is frustrating albeit (Continued on page 52)

Radio Not Liable For Ad Lib Libel

at Cape Cod, Mass., and has been ordered by his medicos not to work until at least the first of new force of the Money, show, which he was scheduled to preem on NBC-TV early in the fall, replacing it with another package until Allen is well enough to resume work.

Comedian was stricken while on the beach and it was originally believed that he had suffered a mild sunstroke. Further diagnosis, however, revealed that the attack was due to his chronic high blood pressure and a virus infection. He's reported to be still seriously ill and under constant care of his doctors.

Exess of the Lennen & Mitchell gency, which handles the Old Gold account on the show, stated this week that they hope to retain "Money" if they can find an emce capable of subbing for Allen, but said it would be a tough job. They're now scoutting the field and hope to arrive at a decision this week. Show is to be a vidifilm quitzer similar to Groucho Marx's "You Bet Your Life." With the Mark Goodson-Bill Todman package outin producing, Allen had that ago.

Turn Au Lib Libel

Chicago, July 29.

In a precedent - setting decision, rederal Judge William J. Chicago, July 29.

In a precedent - setting decision, rederal Judge William J. Continued on page 79)

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In a precederal Judge William J. Continued on page 79

In a pre

DISKS GALL TUNE | Legion Reported Lifting Red Tag From All But 20 or 30 H'woodites

BBC Head Can't See TV

London, July 29.

The new chairman of the Board of Governors of the British Broadcasting Corp. is '67-year-old, exdiplomat Sir Alexander Cadogan At a press conference after his appointment was announced by Winston Churchill, he admitted he had never seen a TV program and was not a keen radio listener.

Of TV, he said he was waiting for technical improvements and for the programs to get better before buying a set.

Lloyd's Insurance **Gives KTLA Profit** On Chi Conclave

Hollywood, July 29. Although the networks ran in the red in carrying the convention coverage, KTLA, the only indie telestation on the Coast to handle the Chi politicos, winds up with a profit as a result of a hunch played by manager Klaus Landsberg. He took out a policy with Lloyd's of London, indemnifying the station against loss in the event the conventions each dragged beyond 6:30 p.m. Friday, their respective weeks. Republicans finaled on time, but the Democrats dragged on Saturday afternoon, and the insurance payoff, undisclosed, represents a profit on the entire operation. Premium was "about 5% of our normal income for period insured." It's understood the nets heard of Landsberg's scheme, applied for policy after conventions started, but Lloyd's nixed it as too late.

UH INCASTE UlyMIPICASIS

Helsinki, July 29.

Finnish radio officialdom is livid and vivid at the brushoff they claim to have received at hands of American networks, both from time on U. S. air allotted and personnel sent here to cover Olympic games.

Finns claim that when arrangements were made for technical fargmes would get ample air coverage by top sportscasters like Bill stern, Red Barber, Ted Hussing, Harry Wismer, et al.

Covering for NBC are Jesse (Continued on page 32)

All but 20 or 30 of the more than 200 Hollywoodites listed by the American Legion as of dubious loyalty will be cleared before the Legion's annual convention opens in New York Aug. 24, it is understood. The organization's officials, working with columnist George Sokolsky in the east and actor Ward Bond in Hollywood, reportedly have been culling painstakingly through letters of explanation which those named on the original Legion list were asked by their studios to submit.

It's understood that a new list will be issued at the time of the convention containing the names of those players, writers, directors or producers who refused to submit the explanatory letters or whose explanations have not satisfed the Legion and its aides in this project. No mention will be made of the others, who by this process can be assumed to have been "cleared"—although the Legion shles at the use of that word. One of those prominently involved in the project, but who refused to permit use of his name at this time, said that (Continued on page 79)

(Continued on page 79)

Finns Think U.S. Radio Slipped 'Em a Mickey On Meagre Olympicasts

VIRGINIA. BEACH

Presents

THE HOUR OF CHARM

All Girl Orchestra and Choir

EVELYN and HER MAGIC VIOLIN

Under the Direction of PHIL SPITALNY With no further cuts in production costs seen possible otherwise, emphasis by the major studios now is going to be on getting more output per year from creative talent. That's behind Metro prexy Nicholas M. Schenck's plea to studio employees recently for "a day's work for a day's pay" and is the line that other left play to follow. other lots plan to follow.

other lots plan to follow.

Exec pay cuts imposed by Metro this month are said by top-echelon insiders to mean very little, per se, in moneysaving to the company. Their purpose, reportedly, is largely psychological, with the focus trained on producers, directors, writers and other creative people on the lot.

rrained on producers, directors, writers and other creative people on the lot.

As company toppers figure it, there are two ways of saving money as far as the personnel that turns out the pictures is concerned. One is by cutting salaries. That hurts morale and in turn hurts production, so the saving is not quite so great as it superficially appears.

The other method of saving is by getting more pix out of the workers. If a producer making \$100,000 a year turns out one film during that period, he costs the studio \$2,000 a week. But if under a speedup he makes two films in the same time, his salary ratio has been reduced to \$1,000 a week.

That also means, of course, that a studio can do with half as many producers. It is along that line that Metro hopes to make real substantial savings. The exec paycuts were only a method of showing that the boys in the front offices are in the battle, too, and are in effect leading the way.

Other economies have brought production costs down by 15% to 20% in the past three years, but the bottom has been pretty well reached. The "stretcher-out" is the only method said to be readily available to attempt still further savings.

Bergman-Rossellini Set To Continue Italo Prod.

Rome, July 29. Ingrid Bergman-Roberto Rossel-Ingrid Bergman-Roberto Rossellini production combo will continue to turn out pictures in Italy; it was disclosed this week by the Ponti-De Laurentiis Studios here. Couple's most recent film, "Europe '51," is scheduled for release in the U. S. late this year.

After a summer vacation at the resort town of Santa Marinella north of Rome, the Rossellinis are slated to return to the capital this fall to put their next picture before the cameras. Though currently in the writing stages, the subject is unknown.

Pre-Coronation Vidpix Slated for Int'l Screens

London, July 22.
A series of four programs to boost Britain at time of next year's coronation are to be produced by the BBC-TV film unit, for presen-tation throughout the world. Pic-tures will be directed by Philip Dorte and will be shown in the weeks immediately preceding the cerremony.

Although made primarily for ritish screens, the BBC hopes Although made primarily for British screens, the BBC hopes they will be shown in all countries with a TV network. They will be made available to U. S. stations on a reciprocity basis.

Precedental Nev. Saloon Date for Ballet Theatre

Date for Ballet Theatre
For the first time in nitery and
ballet history, a full-sized major
ballet troupe will terp in a night
club. The Ballet Theatre has been
set by the William Morris agency
for the Last Frontier, Las Vegas,
Aug. 22-Sept. 2. Troupe will do
two shows nightly at 9 and 12, presenting two of its hit ballets,
"Fancy Free" and "Rodeo." Both
are modern works based on American themes, with former choreographed by Jerome Robbins
and fatter by Agnes DeMille
"Fancy Free" is a tale of three
sailors on leave in N. Y., and
"Rodeo" is a southwestern saddle
"Saga."

saga.

Ballet Theatre is now in Hollywood, for appearances at the Bowl Aug. 6-8 and 14-16. Troupe appeared on Broadway at the Warner Theatre in April, setting a precedent for a major terp troupe as stage bill with a film feature. Producer Lucia Chase at first turned down the Las Vegas bid, but changed mind after the troupe asked for the extra chance to dance. Troupe is due back in N. Y. to open a fall season at the Met Opera House Sept. 15.

Not Much Need for An Actor in Films; Director Counts Most'—Heston

Hollywood, July 29.

"There's not much need for an actor in films," Charlton Heston told ABC commentator Bill Tusher Sunday (27) in an adlib interview.

Heston opined that pix "are not really an acting medium. There are possibly a dozen films a year in the whole industry where you really have to be an actor. In other pix, a good director can do almost all the work for you. You cannot have a good film without good di-rector. "I don't mean that there rector. "I don't mean that there aren't good actors in films," the TV-film thesp added. "I think actors can do good work in films, but there's not much need for an actor in films. The actor is unimportant. Emphasis has been on the physical exterior of the performer, and if that's the thing you're looking for primarily, obviously everything else is secondary."

Heston Scouting For Play
Chariton Heston returned to
New York over the weekend after
starring in two films on the Coast,
revealing he was looking for a play
in which he and his wife, actress
Lydia Clark, could appear together
on Broadway this season. Music
Corp. of America, which represents
him, has been scouring the town
for the right property, Heston said.

The couple will appear together
next week in a strawhat revival of
Herman Wouk's "The Traitor" at
the McCarter Theatre, Princeton,
N. J. Heston stated that under
his contract with Wallis-Hazen
Productions he can take a year off
from pix for a Broadway show.
While on the Coast the former

While on the Coast the former TV actor appeared in "Pony Express" for Paramount and "Ruby Gentry" for 20th-Fox.

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JACK SHAINDLIN Musical Director of Louis de Rochement's "Walk East on Beacon"

Ben Marden Buys Cuban Network; **Expanding for TV**

Ben Marden, an American show Ben Marden, an American showman for more than three decades, has expanded his activities on an international scale with his purchase of an II-station radio-TV network in Cuba. Marden has taken over the Cadena Azu (Bluz Network) from Amado Trinidad, who founded it a dozen years ago and had operated it ever since. The purchase price is believed to be in excess of \$1,000,000.

Dan Arnstein, the taxicab tycoon, is involved financially with Marden, but is taking no active interest in the operation.

Marden, who during the '20s and

den, but is taking no active interest in the operation.

Marden, who during the '20s and '30s was a key figure on the show biz scene with his operation of such New York niteries as the Cotton Club in Harlem, the Silver Slipper, Palais Royal and the Riviera, has in more recent years been involved in financing of Broadway legit shows and operation of theatres. He currently owns the Playhouse, N. Y. legit theatre, in addition to many realty parcels in Manhattan. Marden is taking an active part in the operation of the radio-video chain, whose headquarters is CMCY, Hayana. He has shifted his home to Havana, at least until he has completed a reorganization of the network, and has begun a \$250,000 refurbishing job of the Hayana headquarters. His main interest will be in developing the chain for television. He-is importing personnel from Mexico, Spain and the U. S., including talent and technicians.

The chain, which will continue as an exclusively Spanish-speaking

The chain, which will continue as an exclusively Spanish-speaking medium, had been a losing propo-sition for some time prior to Mar-den's take over.

DANNY KAYE EXPLAINS DANISH 'INCIDENT

Back from a triumphant visit to Denmark, marred only by a visit to the home of Hans Christian Andersen at Odense, Danny Kaye ex-plained the incident which oc-curred at Danish national hero's shrine. He said he meant no dis-respect when he sat on Andersen's hed and performed some antics for

hed and performed some antics for the photographers.

After Kaye left Denmark, there were some protests from Hans Christian Andersen organizations, but the press did not blame Kaye as much as it did his advisors, according to one report from Denmark. Kaye arrived in New York from Copenhagen via London on Monday (28) and left yesterday (Tues.) for Hollywood). Following a month's vacation, he's set for a two-week vaude engagement in San Francisco.

All in all, Kaye scored so sensationally that he's been invited back next year for a vaude engagement at the 4,000-seat K. B. Hallen Theatre in Copenhagen.

Theatre in Copenhagen.

Hersholt Again Heads Fund
Hollywood, July 29.
For the 16th consecutive year
Jean Hersholt has been elected
president of the Motion Picture Relief Fund.

SCULLY'S SCHAPDOON

By Frank Scully

Desert Sprin

decensing world a SCULLY'S SCRAPBOOK

Desert Springs.

The other night I caught four old goofs discussing world affairs in the light of the refurbished party platforms. They were loaded with more degrees than a thermometer assembly plant. One pundit, who looked like a reconditioned Nazi, had an accent you couldn't cut with a cleaver. If they knew any of the answers they never made even one clear through all their academic triple-talk. But they had a sponsor, so somebody must have talked in a straight line before this quartet of dried-out candled yams got set up before the TV cameras.

They carried on the discussion presumably in the library of the moderator. But I've heard more lively sounds from Grant's Tomb. I never saw a home library so badly abused.

erator. But I've heard more lively sounds from Grant's Tomb. I never saw a home library so badly abused.

The next day I found myself in a round-table discussion. It was about the sanctity of the home and how it has all but disappeared from the American scene. Norman Taurog, who is pretty round himself, was parked on one sector of the perimeter. I was on another. Art Wilde, publicist on Taurog's latest pic, was sitting in as moderator. Two Smith College sophs, S. Frances Scully and Marianna Moran, formed our beautiful audience.

The roundtable discussion took place in a darkened alcove of the Paramount stúdio eatery reserved for top execs, producers, directors and stars—the sort of place where guys who can afford to have leather patches sewn on their Harris tweed jackets are allowed to eat. The luncheon consisted of cold consomme, corned beef and cabbage and ited coffee. Nothing subversive, as you can plainly see.

It was the day after director Taurog had finished shooting "The Stars Are Singing," the first starring role for Anna Maria Alberghelli, the teen-age Italian coloratura who had already distinguished herself in Menotit's "The Medium" and Par's "Here Comes The Groom."

Taurog, blooming with well-tanned health for all his 40 years in show biz, was back in his happiest grove: klds. Taurog has directed so many that you'd think he'd be getting pretty tired of such a routine. But that's just the point. Developing young talent is so unpredictable that it can never become a routine.

Taurog's Inter-Faith Family

But that's just the point. Developing young talent is so unpredictable that it can never become a routine.

Taurog's Inter-Faith Family

Aside from training kids to become great actors, Taurog raises them at home as well. He is the most catholic-minded man I have met in years. He himself is a Jew, his wife is a Methodist, one daughter is a Catholic, one a Jewess and I forgot what he said the other child was. But they all operate under the old sampler of "God Bless Our Home." It was regarding this vital matter of home life and how people treat it that the roundtable discussion began. It used to be that the humbles home was a man's castle. What went on there, what was said, enjoyed a totally different range of liberty than what went on and what was said elsewhere. At home you could say the most ridiculous things on night and completely reverse your field the next without being held accountable to any outside agency on either court. But today that isn't wholly true on any level. Informers have become the new patriots. People will even call you at home on the phone, which itself is a mechanized invasion of privacy, and at the end of the conversation have been known to say, "Do you mind that I recorded our conversation? Of course, if you do I'll destroy it." Now, I'm the worst extrover I've ever met, but even I resent this sort of thing.

Fund-raising parties have also become bigtime in modern homes. People who won't invite you to their homes for luncheon, dinner or even a spot of tea will often leap with delight at the idea of throwing open their homes for some charitable or political pitch.

Indeed this has become such a common practice that oldtimers who have been schooled in the belief that the greatest honor you can bestow on another is to invite him to your home for a meal and a session of thinking out loud have practically disappeared from modern homes.

Taurog pointed out a most beautiful example of this. It was before he had directed "Boys Town." He had come to know Father Flanagan until their relationship

How To Repay Hospitality

"The next day he came to the studio and asked if he might borrow my secretary. He wanted to write to all those good people. Naturally I thought he wanted to write bread-and-butter letters. But when I saw him enclosing checks in the letters I became suspicious. I asked him how come?

him enclosing checks in the letters I became suspicious. I asked him how come?

"He explained it very simply. 'Norman,' he said, 'I had a wonderful time meeting all those good people at your house last night. I simply couldn't profane the sanctity of your home that way.' I pleaded with him. I told him these people did this of their own beautiful free will. There was no pitching or prodding from me. Somebody might have said, 'Let's surprise him,' and they went ahead from there, but I hadn't needled them into anything of the sort.

"But in his quiet, willful way he went on dictating the letters and returning the checks. Of course, you know what happened. To a man and woman, they tore up the checks, wrote out new ones for increased amounts and mailed them to the treasurer of Boys Town."

From there we began confessing experiences we had enjoyed in his hallowed company. He thought so much of home, any home, that he once told me that a boy with his family, no matter how poor, had advantages over the best that Boys Town could give him.

One time Alice and I were riding with him to a Boys Town-Loyola football game. We were discussing a full-page review of "Going My Way," written by a Father Hugo for The Catholic Worker. He had panned the picture from beginning to end, said he hadn't seen the picture and, God willing, never would. We thought this was carrying higher criticism to ridiculous altitudes. Father Hugo. He is a saint's and said, "Don't you say anything about Father Hugo. He is a saint's treat siven.

He Played The Retreat Straight

He Played The Retreat Straight

We learned later that Father Flanagan had attended a retreat given by the young Father Hugo and had returned to Boys Town so inspired by "Give it all away and follow Me" that he began giving away his own meagre wardrobe. Indeed, his own bishop had to call him in and restrain his zeal.

Nevertheless, he managed to play Santa Claus till the day he died. He learned that the mother of the Scully Circus and our youngest fleat from heaven were going to Norway to see how their grandmother had fared under Nazi occupation. Nearly 80 at the time, she had fought them in her own valiant way. He wrote Alice urging her by all means to go and enclosed \$100 to buy her mother things which her home surely must need.

Years ago the Circus stopped overnight at Boys Town, and Syl, the current Smith College soph, picked up a crushed daisy and insisted on keeping it for the rest of the journey. "St. Edward walked on it," was her simple explanation.

"That kid knew what she was talking about," agreed Norman Taurog. "In our family we will always revere his memory."

HOLLYWOOD'S GROWING GAMBLE

DuM Ready to Buy, But Is Hughes Ready to Sell RKO Pix Backlog?

Chris J. Witting, director andgeneral manager of the DuMont Television Network, said yesterday (Tues.) that he had talked with Lou Chesler, Tom Slack, and "a half dozen other people" on acquisition of the RKO film library but still has never had assurances that the 300 or so pix are for sale. "Obviously, DuMont would like to have them," he added.

DuMont has been tled in with the RKO backlog sale in Wall St. and trade reports. Chesler, Montreal financier, and a group of Canadian associates have been trying op ut a deal together by which they'd take over the pix and hand them to DuMont for distribution on a guarantee basis.

Chesler has been in huddles for several months with Slack, attorney for Howard Hughes, controlling stockholder in RKO, and Noah Dletrich, Hughes' principal lieutenant. They have been east a number of times and Chesler has spent most of his time in recent months in New York.

Chesler reportedly has a plan by which he'd acquire 2,000,000 RKO shares from public holders and trade these to RKO, for the pic library. Some of the financing reportedly would come from DuMont for the shares acquired by public tender.

Witting said that all types of deals had been discussed and DuMont would be interested in ad(Continued on page 79)

Yank Distribs Ponder Fate in Argentina With Death of Eva Peron

Major company foreign department execs were pondering this week whether the death of Eva Peron, wife of the Argentine dictator, would be good or bad for Yank film distribs. Evita, as she was known, was a former pic actress, and thus took an active interest in the affairs of the Argentine industry.

tress, and thus took an active interest in the affairs of the Argentine industry.

She provided a ready ear for native producers, who were largely responsible by their pressures for the recently-lifted 2½-year embargo on all Hollywood product. Some of the foreign department execs feel that without the pipeline to the government via Evita, the embargo would never have been imposed and the varied stumbling blocks to lifting it wouldn't have been invented.

There is also a thought that without Mme. Peron in the background, her husband may eventually give up his dictatorship. That would be helpful to the American (Continued on page 22)

MAG'S WIDE PUBLICITY FAILS TO HYPO BADGE

Despite the renewed interest created in the film by Lillian Ross' recent series in the New Yorker, Metro's "Red Badge of Courage" still failed to measure up to the metros "Red Badge or Courage" still failed to measure up to the boxoffice standards in Gotham. Entire production of "Badge" was traced by Miss Ross in five sepa-rate pieces which also focused on MG's top-echelon studio and home-office one-rations operations.

m-G's top-echelon studio and homeoffice operations.

"Badge" played three art spots in N. Y. this month following publication of the New Yorker series but biz was dull, bringing less than \$2,000 to the Trans-Lux 72nd St. in a week's run. Film, which opened at the Trans-Lux 50th St. Theatre, N. Y., last year, was budgeted at \$1,500,000. It's near the end of its general release with a fraction of the negative cost in sight as total distribution income. Miss Ross in her articles spotlighted the pact that erstwhile production chief Louis B. Mayer had been against the lensing of "Badge" from the time the idea for the pic originally was proposed. John Huston directed the Gottfried Reinhardt production, with Audie Murphy starred.

Goldwyns Going to Italy

Samuel Goldwyn, now in New York from the Coast, and his wife, Frances, sall for Genoa around Aug. 9 en route to Austria, where they plan a month's vacation.

Technicolor print of the producer's newest, "Hans Christian Andersen," will be ready in September.

Roach Wants Stars In 40-Week Combo Pix, Telepix Deal

Signing of stars on a 40-week continuous basis, during which their services would be required for both vidpix and theatrical films, is being planned by Hal Roach on his return to theatrical films, is being planned by Hal Roach on his return to theatrical film-making, from which he has been absent since 1944. To launch his comeback in conventional feature films, Roach has set an ambitious program of six films for his first year of operation, with shooting on the first of the sextet expected to get underway before the end of this year.

Under Roach's plan stars contracted for 40 weeks would work in two theatrical pix during that period and as many vidpix. as Roach deems feasible. As Roach explains it, it would be similar to a player being under contract to a major studio, with the actor drawing a weekly salary and providing his services as required. Roach believes the idea would be advantageous to him as a producer as well as to the actor. He points out that it will save him considerable coin on talent costs while at the same time providing the actor with employment over a long, continuous period.

Roach, currently in New York, is conferring with distribs on a release deal for the contemplated pix and is also talking with agencies and sponsors for the sale of two vidpix series. Veteran producer, miffed at high percentage rates asked by the filmerles for distribution, said he was weighing a return to the First National system of re-(Continuèd on page 17)

Grael Sullivan Back To

Gael Sullivan Back To TOA After Kefauver Job

Gael Sullivan, who had been on leave from his Theatre Owners of America exec director's post to direct the campaign for Sen. Estes Kefauver in the Democratic presidential nominee race, returns to his job at TOA next Monday (4). Dick Pitts, TOA's public relations chief, has been handling the exec directors's duties in Sullivan's absence.

directors's duties in Shilivan's absence.

Sullivan returned to New York over the past weekend from Chicago. He'll spend the balance of this week vacationing in Narragansett, R. I.

COMPO Leaders to Gab On Coast, Set 'Movietime'

On Coast, Set 'Movietime'
Limited number of Council of
Motion Picture Organizations leaders have tentative plans for a conclave on the Coast in about two
weeks for a discussion of industry
matters centering on Hollywood
and to map plans for the next
"Movietime U.S.A." tours.

COMPO's exec board, comprising Trueman Rembusch, Al Lichtman and Sam Pinanski, and Robert J. O'Donnell, head of the
"Movietime" campaign, will participate in the huddles, under pressent arrangement. COMPO is now
linning up several groups of screen
personalities to take to the road
with the "Movietime" banner

In Pittsungn, great in busson, was him Poronto, lofty in Philips and him toronto, lofty in Philips and terrific in N. Y. "Lovely To Look At" (Mr-G), up with topbracket pix for several weeks, is capturing third position.

(Wast), up with topbracket pix for several weeks, will be pracket pix for several weeks, will be not to complete the position.

"Francis Goes To West Point"
(U) is finishing fourth, showing in Composition.

"Francis Goes To West Point"
(U) is finishing fourth, showing in Composition.

"Way Through College" (WB), high on list for some time, is taking fifth money while "We're Not Married" (20th), just getting, under way, is sixth.

"King Kong" (RKO) (reissue) still is good enough to land seventh as proved greater in smaller cities, beating "Samson Roble Deliah" (Par) biz by a big margin.

The Fighter" (UA) looks fine in Denver while "Skrits Ahop" (Mr-G) shapes up strong in Omaha, "Wild Heart" (RKO), mild in L.A. and Detroit, is rated nice in Cincy.

"Scarlet Angel" (U), okay in Indianapolis, looms trim in Montreal.

"Girl in White" (Mr-G) also shapes up fine in latter city.

"Island of Desire" (UA) looks good in Buffalo. "Walk East on Beacon" (Col) is solid in Washington and good in Louisville.

(Complete Boxoffice Reports on Pages 8-9).

TO MAJOR STUDIOS

Hollywood, long noted for the fortunes risked on a figurative roll of the dice, is rapidly becoming even more of a gamble production-wise. And, as the industry is now shaping up, this paradoxically doesn't apply so much to the indles, traditional craps-shooters, as it does to the major lots.

Top studios have been finding in the past few years that, except for occasional flukes, the only even near-reliable road to substantial profits lies in big, expensive pix. Thus, while their market is receding, they are being forced into heavier production risks.

Medium-cost pix have proved most consistent sources of loss and so are being eliminated as far as possible from production programs evolved in recent studio huddles at 20th-Fox, Metro and Paramount. At the same time, there is also greater emphasis on making low-budgeters.

In the light of present conditions and outlook, these little pix would be a nice, economical retreat for the studios if there were any money in them. But there's not. They may provide some income, of course, and they keep a studio busy, (Continued on page 77) Hollywood, long noted for the

Talk Exclusive By Theatre TV On

By Theatre TV On

Walcott-Marciano

The former Metro production chief's interest in the new system was enlisted by Merian C. Cooper, Hollywood producer, who has supervised the editing and preparation of the film for the Broad way date. Cooper communicated a chance at an exclusive on the Joe Walcott-Rocky Marciano fight in September, following their missout which proved fortunate—on the Marciano-Harry Matthews tilt in New York Monday (28) night. Marciano Harry Matthews tilt in New York Monday (28) night. Marciano-Harry Matthews tilt in New York Monday (28) night. Marciano have doksee for himself.

Exactly what part he may play—ff any—in the future of the system is indefinite. He had a number of suggestions to make regarding the demonstration pix he saw and it is presumed there is some and it is presumed there is some and it is presumed there is some possibility he'll get into either the production or exhibition end of Cinerama, or both. There's nothing at all definite as yet, however. Roberts is president of Thomas and Mike Todd), which has productions (Lowell Thomas and Mike Todd), which has productions or page 17)

APPLIES MOSTLY | Rackmil Draws '29 Radio-Disk Analogy to Stress '52 Pix Optimism

Strickling Back to Coast

Howard Strickling, Metro's studio publicity chief, who's been east the past couple of weeks, returns to the Coast Sunday (3).

the Coast Sunday (3).

He hopped into New York last Monday after a 10-day vacation in Canada, and goes to Boston today with Dan S. Terrell, M-G exploitation chief, for two days on promotional preliminaries for "Plymouth Adventure." Pic, a Dore Schary production, will be preemed in the Boston area Thanksgiving week

Mayer Planes East to View Cinerama

Louis B. Mayer made a flying trip east over the weekend to see a demonstration of Cinerama, the wide-screen, three - dimensional type of production that will go on view at the Broadway, N. Y., in September. Financier Dudley Roberts, Jr., who holds a large stake in Cinerama, accompanied Mayer to the outfit's headquarters in Oyster Bay, L. I., Sunday (27), for the demonstration.

The former Metro production

Explaining the optimism on the future of the film industry that caused Decca Records to buy controlling interest in Universal, Milton R. Rackmill this week drew an analogy with the disk blz vis-a-vis radio in 1929. He pointed out that 110,000,000 platters were sold that year—when radio was about to enter the period of its greatest popularity—and that almost 400,000,000 records were sold in 1946.

Rackmil, now prexy of both Uni-

larity—and that almost 400,000,000 records were sold in 1946.

Rackmil, now prexy of both Universal and Decca, was with Brunswick in '29. "The heads of our company and of other record companies," he said, "were ready to throw up their hands. They thought their business had reached its peak and was on its way out with the development of radio.

"'Why should anyone buy records', they asked, 'when by flicking a switch people could get all the music they wanted for free?' Yet in 1946, our top year, close to 400,000,000 records were sold."

Rackmil made the point that radio had actually promoted the sale of disks by building new stars, familiarizing millions of people with music and offering a ready means of plugging new tunes. He sees video similarly offering the (Continued on page 20)

Hypoed Fan Mag Sales Reflect Public's Interest In Pix, New Film Faces

Hollywood, July 29.

Public interest in films as re-Public interest in films as reflected in newsstand sales of fan magazines has increased rather than declined in comparison with previous periods, Irving Manheimer, board chairman of Macfadden Publications asserted before his return to New York last week. Manheimer, who is also head of one of the largest mag distributing companies in America, stated that he will be back in Hollywood at frequent intervals to maintain a close llaison with studio chiefs on (Continued on page 15)

National Boxoffice Survey

Break in Heat Wave Ups Biz; 'Jacks' Still No. 1, 'Noon' Sock 2d, 'Lovely' 3d, Francis' 4th

Break in the prolonged heat wave and some fresh, strong product are giving first-runs in major key cities covered by Variety this week a hefty boost. Strong showings are being made despite the opposition of the Democratic national convention in Chi part of the week, especially in keys with TV. "Jumping Jacks" (Par) is the boxoffice champ for second week in a row, forging way ahead of nearest opposition this stanza. Pic, starring Martin & Lewis, is running ahead of their "That's My Boy" (Par) in numerous locations of 16 key cities covered by Variety. "High Noon" (UA), although out for first time this session, is a strong second, being a b.o. giant in Pittsburgh, great in Boston, smash in Toronto, lofty in Philly and terrific in N. Y. "Lovely To Look At" (M-G), up with top-bracket pix for several weeks, is capturing third position.
"Francis Goes To West Point" (U) is finishing fourth, showing in some seven spots. "Working Her Way Through College" (WB), high on list for some time, is taking fifth money while "We're Not Mar-Break in the prolonged heat

Rogers" (WB) and "Pat and Mike" (M-G) round out the top 12.

"Dreamboat" (20th), with a big preem session at N. Y. Roxy, promises to be a strong newcomer. "Woman of North Country" (Rep) is standout on initial week in Minneapolis. "Don't Bother To Knock" (20th), also new, shapes up fine in Frisco and is nice on second N. Y. week.

N. Y. week.

"Greatest Show on Earth" (Par)
continues solid on its Chi long-run.
Although originally planned to
finish there in August, it now looks This there in August, it now looks as if the pic may run past Labor Day; it's now in its 12th week. "Show," which was sock on initial key-city dates, has proved greater in smaller cities, beating "Samson & Delilah" (Par) biz by a big margin

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DAILY VARIETY
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### 20th Forced Into More Costly Method Of Divorce; Can't Get Govt. Tax Ease

Unable to get required tax assurances from the Government, 20th-Fox has abandoned its original technique for accomplishing divorcement and has been forced into a much more costly and time-consuming method. Company originally planned to have separated theatres from production-distribution June 28, but now won't be ready until about Sept. 30.

20th had hoped to take advan-

ready until about Sept. 30.

20th had hoped to take advantage of the "spin-off" provision of recent tax law. That means that it would not have had to set up both a new production-distribution company and a new theatre company—just one or the other—and thus could have saved time and expense. Its now had to abandon attempts to take advantage of the "spin-off" clause.

Plan was to maintain the pres-

"spin-off" clause.
Plan was to maintain the present 20th-Fox parent company, which would have taken over the production-distribution end of the business, and set up a new company to assume the theatre assets. Stockholders in the parent company would retain their present stock and be given an equal number of shares in the new theatre company.

pany would retain their present stock and be given an equal number of shares in the new theatre company.

Under the "spin-off" clause, 20th exces felt their stockholders had the right to receive the shares of theatre stock without paying a tax on them. Before going ahead, however, they wanted a certification from the U. S. Treasury Dept. that that would be so. They didn't want, to take a chance on their stockholders several years from now being clipped for tax on the theatre stock they get for free. Efforts to get the certification proved fruitless, however. Treasury said it had not promulgated rules yet under the "spin-off" and wouldn't give assurances until it had done so.

Faced with that situation, the company reverted to the well-precedented tax-free method used by RKO and Paramount in their divorcements. This entails terminating the life of the parent company and setting up two separate receiving corporations for the split-up assets.

There's no difference except

split-up assets.
There's no difference except technically and in the work involved. 20th now is in the process of getting out new stock certificates, transferring the copyrights (Continued on page 70)

### Unusually Close Tie Between Prod., Distrib On 'Sudden Fear'

Making of "Sudden Fear," the Joseph Kaufman indie production which RKO is releasing, was marked by unusually close coordination between the production force and the distribution company, Kaufman revealed in New York this week. Selling and exploitation plans were mapped at the inception of the production, with the sales approach being arrived at the time of the writing of the original screenplay, Kaufman said. Employing this method enabled his company to introduce valthe original screenplay, Kaufman said. Employing this method enabled his company to introduce values which could be used for definite exploitation tieups. Kaufman explained. This, he pointed out, is in direct contrast to the method of trying to arrange tieups following completion of the pic. Thusly, Kaufman noted, he feels that the production team has contributed greatly toward the selling of "Fear." Kaufman revealed that TV would be used extensively to sell "Fear." Since the entire production was made with freelancers, he explained that there would be no difficulty in the use of film clips on video. Consequently, RKO has made up a series of 12 special TV trailers which will be used to plug the pic. They consist of eight ominute spots and four 20-second ones.

With some of the principals—

with some of the principals— Joan Crawford and director David Miller—working on a participation basis, Kaufman said he is receivbasis, Kaufman said he is receiving all-out cooperation on personal appearance exploitation. Both Miss Crawford and Miller will hit the road on extensive tours as will Gloria Grahame and Jack Palance, featured players in the film. Kaufman and Don Prince, RKO's eastern publicity topper, leave next week for Cleveland for the pic's opening there.

### Small's 800G from TV

Indicative of income potential of feature pix on TV are results achieved by Edward Small since he set up Peerless Television last November to market 26 of his oldies. Contracts to date on the group total \$800,000 or about \$30,000 a film.

They have been sold in only 26 markets to date, partly be-

They have been sold in only 26 markets to date, partly because of comparatively stiff prices being asked by George Shupert, former Paramount tele sales chief, who has headed Peerless from the start. Outfit is currently on the prowl for additional product.

### 20th, GE to Sign This Week For **Eidophor Equipt.**

Deal between 20th-Fox and Gen-Deal between 20th-Fox and General Electric Co., covering production of Eidophor theatre TV equipment, is expected to be signed this week, 20th prexy Spyros Skouras said Monday (28). It is understood that the price of the sets will be about \$25,000.

Skouras said he hoped that the first equipment will be ready for theatre installation in about a year. He explained that it will take that

Skouras said he hoped that the first equipment will be ready for theatre installation in about a year. He explained that it will take that much time for GE to tool up for the job. He had previously stated that he hoped 30 or 40 a week would roll from the production line once it was under way.

The \$25,000 price for the 20th-controlled Swiss system in color compares with \$15,000 for RCA's and about \$20,000 for Paramount's large-screen equipment in black-and-white. Eldophor uses CBS's sequential color wheel system.

Demonstration recently of the tinted Eldophor, incidentally, has just about completely crimped sales of other systems which are still commercially available only in b&w. Obviously, no exhib wants to mike the investment in a large-screen setup that may soon be outmoded. To that degree, any increase in the number of theatres currently having big-screen equipment—about 80 of them—is stymied for a year.

RCA last year demonstrated its system in color, but has not been able to turn it out for theatre sale as a result of the ban imposed until recently by the National Production Authority. It is expected to be in there pitching for sales, however, before the Eldophor-GE sets hit the market.

Paramount likewise has been laying low. It is readying a demonstration of its Laurence Chromatic Tube, which will provide color for either home or theatre equipment. When this is ready, Par is expected to make a play for the big-screen color biz.

### 2d Mono-ABPC Pic Rolls in Late Fall

Rolls in Late Fall
Second picture under the Monogram-Associated British Pictures
Corp. joint production program
may roll late this fall according to
Mono executive producer Walter
Mirisch, who returned to New York
Monday (28) after five weeks of
story huddles with ABPC officials.
"We know what we want to make,"
he said, "and it's now a question of
clearing story rights."
Sole film to be completed under
the company's film-making deal is
the Merle Oberon-Richard Todd
starrer, "24 Hours in the Life of a
Woman." Lensed in Technicolor,
portions of the film were turned
out on the French Riviera. Distribution date for the U. S. has not
been set yet.
Mirisch trains to the Coast either
today (Wed.) or tomorrow (Thurs.).

8th Straight U Tinter
Hollywood, July 29.
Black-and-white filming is practically forgotten at Universal-International, where the eight consecutive Technicolor feature, "Lone Hand," went into production last week.

### Hefty Ladd Backlog . Stalls 'Shane' Release

Hollywood, July 29.

Paramount has so many Alan
Ladd starrers in its backlog that
Sane," in which he costars with
Jean Arthur and Van Heffin, will
not be released until December,
1953, although it was completed
last October.

Two other Ladd pictures awaiting release in the Paramount
vaults are "Thunder in the East"
and "Botany Bay." In addition, the
actor has completed "The Iron
Mistress" for Warners and is now
making "Desert Legion" for U-I.

### Int'l Newsreel Pool Of 7 Grinding Out Reels Of Olympics in Helsinki

Ot Ulympics in Heisinki
By BARNEY OLDFIELD
Helsinki, July 29.
It's the first time around for the
International Newsreel Pool—and
the occasion is the XV Olympiad,
here in Paavo Nurmi's hometown.
There are 1,200 listed correspondents of all types, ranging from
the 125 who cram the news maw
of the U.S. agencies and British
Reuters, to Capt. Kim Hwa Jip,
who represents the Republic of
Korea's Army news-sheet in Pusan.
The four news agencies file an
'average of 150,000 words each day,
of which 70,000 are description
alone.

of which 70,000 are description alone.

Film aspects of the Olympiad have been a bone of contention since 1949, when reps of the Finn episode in the history of the games began hawking exclusive lensing rights, along newsreel row. Starting price, three years ahead of the games, was \$100,000.

One way or another, things like this have been with the Olympies coverage ever since Leni Reifenstahl's sewup in Berlin in 1936. ATV became more and more a fac-

coverage ever since Leni Reifenstahl's sewup in Berlin in 1936. As TV became more and more a factor in the U.S., there was a \$250,000 initial tag put on that.
Out of this, the International Newsreel Pool was born, and in its 25 participating newsreels from all countries outside the Iron Curtain, a solid front was formed against considering newsreels other than "press" and the Olympics a "world news event." It also meant that no newsreel would bid for the exclusive, and none did.
Crew here is a seven-man affair, headed by Jack Le Vien, Warner-Pathe news ed of New York, who spearheaded the fight, and six cameramen (Jean Magny, WB-Pathe, Paris; Sven Wilquin, Fox-Movietonews, New York; Jean Quilici, Eclair Journal, Paris; Francois Charlet, Gaumont Actualites, Paris; Paul Wyand, British Movietonews, London; and Henry Hawkins, British Paramount, London). It labs (Continued on page 20)

### Goldwyn Counsel To Germany to Probe **New Tax Problems**

George Slaff, studio counsel for Samuel Goldwyn Productions, who has been in New York the past month, has gone to Germany to investigate problems confronting Goldwyn and RKO stemming from application of that country's 4% turnover tax on all business transactions.

application of that country's 4% Enturnover tax on all business transactions.

Leo Horster, Goldwyn's German rep, returned to his Frankfurt headquarters last week after a quick N.Y. visit in connection with the tax difficulties.

Meanwhile, tax burdens on all American film operations in numerous foreign countries are becoming of increasing concern. Newest measure feared is the imposition of a new ad valorem duty by the German government on all film prints. If this goes through, it will mean an added tax of 6% on each new American pic to enter the country. That percentage will be taken from the estimated earnings of the pix. Germany is yielding at present at the rate of \$6,000,000 annually to the U. S. companies, a figure which would be much higher if it were not for the various and hefty tax bites.

Particularly vexing to U. S. distribs is the tax situation in France. An admissions levy of 50% plus dubbing charges and other levies have cut earnings in France. An admissions levy of 50% plus dubbing charges and other levies have cut earnings in France, which has a population of 70,000, to about \$5,500,000 yearly. This is in contrast to England, with a population of 50,000,000, which gives the American companies total earnings of about \$40,000.000.

### Spanish Distrib Asks Justice Dept. Aid In Fighting Control in U.S. of Mex Pix

### Jolson's 4 Million

Jolson's 4 Million

Al Jolson left an estate valued at \$4,044,147, according to an according filed in N. Y. Surrogate's Court last week. Between Jolson's death on Oct. 23, 1950, and April 30, 1952, the executor's report disclosed that the estate had a capital increase of \$176,676 and income of \$164,318. In accordance with the performer's will, Protestant, Catholic and Jewish charities share in the estate.

At the time of his death, Jolson held 33 stock issues and 10 bond issues appraised at \$2,774,707, He left \$339,789 in cash and insurance valued at \$361,789; real estate worth \$150,500 and miscellaneous property appraised at \$417,583, Among the royalties reported were \$95,073 and \$123,727 from the Columbia pix, "The Jolson Story" and "Jolson Sings Again," and \$120,804 from Decca Records.

### TV Mfrs. Snub Trade Show At TOA's Sept. Meet

Manufacturers of theatre television equipment are snubbing the trade show to be held in conjunction with the Theatre Owners of America national convention in Washington Sept. 14-18. As of the present, not a single theatre-Tver has taken booth space to exhibit equipment, and strong indication is that none will.

Flock of outfits in the field of large-screen video took prominent floor space at recent national sessions staged by both TOA and Allied States Assn. These included Paramount, Trad Television Corp., Radio Corp. of America and General Precision Equipment. Par, which has the photographic system, alone occupied the equivalent of six booths at last year's TOA convention in New York.

New entry in the theatre tele field, 20th-Fox's Swiss Eidophor color apparatus, similarly is remaining aloof from the TOA gettogether.

In addition to picking up the

maining aloof from the TOA gettogether.

In addition to picking up the check for the booth space, cost of transporting the heavy equipment and installing it in D. C.'s Shoreham Hotel, scene of the convention, would run into a sizable chunk of coin. That's said to be one reason why the TOA meeting will be marked by the absence of any theatre TV. Another is that the exhibs to attend for the most part will be the same ones who sat in on the convention last year, and who saw the displays at that time.

and who saw the displays at that time.
Furthermore, many theatremen are seen as being in a state of uncertainty about the shape of things to come for the full-screen TV. This is said to be particularly so since the introduction recently of Ediophor, which offers tinted images. Consequence is that the showmen are not in a buying mood at present.

### U-l's 11 Tinters

Hollywood, July 29.
Completion of "Mississippi Gam-bler" makes a total of 11 Techni-color productions awaiting release on the Universal-International lot. In addition the studio has a In addition, the studio has a backlog of nine black-and-white pix.

### N. Y. to Europe

Henry Bumstead Valentina Cortese Dolores Gray Joe Haimer Joe Haimer
Leland Hayward
Arthur B. Lipkin
Raymond Massey
Maureen McManus
William Mull
William Primrose
I. H. Prinzmetal
Ginger Rogers
David Rose
Wally Ross
William Sistrom
Joseph Sistrom
Jimmy Van Heusen
Raoul Walsh
Chle Young In U.J. Of MCX PIX

Difficulty in obtaining playing time in the hundreds of U. S. theatres catering to Spanish-speaking clientels for pix made in Spain has prompted the U. S. distrib of these films to go to the Dept. of Justice for aid. Antenio Mendez, U. S. rep of Cliesa, Madrid production and world-wide film distrib outfit, contends that he has in N. Y. a vault full of films made in Spain which he can't peddle here because of the hold Azteca and Clasz Mohme, distribs of Mexican films, have on the Spanish-speaking market.

Mendez visited the Justice Dept. offices in Washington last December and presented his case to the authorities. The antitrust division of the D. of J., according to Mendez, has been making inquiries, but he hasn't heard as yet what action, if any, will be taken.

Mendez claims that Azteca and Clasa Mehme maintain their hold by controlling the bulk of the Spanish-language product. Their answer to any accusations, according to Mendez, is that exhibs prefer the Mexican to the Spanish-made product.

Traffic in Spanish-language films

product.

the Mexican to the Spanish-made product.

Traffic in Spanish-language films is a big biz in the U. S., with such large Spanish-population areas as New York, Chicago, California, New Mexico, Colorado and Texas the principal buyers. Both distribs of the Mexican films maintain offices in these areas to service their accounts there.

Not only can't the Spanish-made films find a market in the Spanish-language theatres, but they are also nixed by U. S. art house ops, Mendez claims. No attempt has been made to add English-language titles, he said, because no U. S. theatre would buy them, anyway. Turndown, he said, is not based on monopolistic reasons, but on political grounds, with exhibs fearful of displaying pix made in Franco Spain.

### L. A. to N. Y.

Jules Alberti Ed Barison Lydia Glarke Jeff Donnell John Ford Helen Ferguson Myron Fox Lud Gluskin Lud Gluskin
Frances Goldwyn
Samuel Goldwyn
Irvin R. Gwirtz
Charlton Heston
Johnny Johnston
Elia Kazan
Ken Langley
Jesse L. Lasky
Marks Levine
Frank Liberman
Ted Loeff
Eurene Loring Ted Loeff
Eugene Loring
Louis B. Mayer
Michael O'Shea
Robert Parrish
Barbara Payton
Leonard Picker Leonard Picker Al Rackin Hal Roach Spyros Skouras Mike Sloane Nate Spingold Ruth Warrick Sam Weller Jack Wrather

N. Y. to L. A.

N. Y. to L. A
Milton Bender
Humphrey Bogart
Pat Duggan
Eddie Dukoff
Irene Dunne
James A. Fitzpatrick
Al Goldin,
Danny Kaye
Sol Lesser
Waiter Mirisch
George Ratt
Herb Steinberg
Howard Strickling
Joe Thompson
Europe to N.

Europe to N. Y.

Europe to N.
Siren Adjemova
Lorenzo Alvary
Jack, Benny
Gertude Berg
Valerie Cardew
Maurice Evans
Patric Knowles
Joseph McConville
J. Graves McDonald
Marguerite Plazza
George Raft
Jo. Ranson
Helen Seamon
Joan Shephard
Marie Stroud
Jack Warner
L. Arnold Weissberger
Julie Wilson

# EXHIBS' POLITICAL SQUEEZE PLAY

### The Exhib-Distrib Paradox

Feverish condemnation by exhib leaders of the Dept. of Justice last week for filing the 16m antitrust suit in Los Angeles brought sardonic smiles to the faces of major company counsels. Weary from 14 hard years of battling D. of J. actions spurred by exhibs, the distribution execs thought it paradoxical now to find leaders of theatre organizations lined up behind them in calling the Department names. As a matter of fact, Theatre Owners of America is named a co-conspirator in the suit, although not a defendant.

In somewhat bitter reaction to this unusual sight, one company lawyer declared that if the majors lose this antitrust suit—with the resultant harm that will inevitably befall theatres—it will be the fault of exhibs. Attorney declared that the suit could be lost for only one reason; the "antitrust atmosphere" in which it will undoubtedly be tried. This "atmosphere," created by the long antitrust history of the pic industry, has resulted, the lawyer charged, from the nudging of the D. of J. by exhibs in the past and the maby antitrust suits brought by theatremen themselves.

Many of the woes that theatres are now faced with, the company counsel declared, have been brought on by the original industry antitrust action (U.S. vs. Paramount, et al) into which self-serving exhib leaders pushed the D. of J. These woes include the end of block-booking, changes in clearances, start of competitive bidding and many other trade practices which exhibs now regret and which are viewed as generally having wreaked far more harm than the good they accomplished.

Exhib answer to these charges obviously is that it wasn't they who did the harm, but the major companies themselves by the harsh practices in which they indulged, resulting in the courts sustaining exhib charges of illegality.

### See Pix Being Sold to TV Long Before 'Monopoly' Snarl Goes Through Court

While as indignant as the rest of the industry at the antitrust suit filed by the Government in Los Angeles last week, some company execs take the realistic attitude that the whole case probably will be thrashed out before the U. S. Supreme Court has the last word on it. They see themselves selling their product to TV within the three years that attorneys figure would be the shortest possible time for trial and appeals that will undoubtedly take the case to the highest tribunal no matter which side wins the early rounds. Dept. of Justice action is based on a charge that the major distribs have conspired to keep their 16m prints from schools, churches, Army camps, etc.—and, incidentally, from TV. Most filmites figure the "incidentally" to be the major reason the suit was brought, that it is pressure to force sale of pix to tele.

Insiders' opinion is that the D.

of J. had no evidence to support a charge of conspiracy regarding refusal to sell to TV, but that there is probably plenty of indication of at least "parallel action" by the companies on 16m distribution. Department, it is figured, thus based the suit on the 16m angle to force the industry's hand on tele.

While fighting any antitrust suit is so costly and troublesome, no (Continued on page 70)

### H'wood Filmusicals Eye More Serious Stories For Lift—Pat Duggan

Hollywood is trending toward ore substantial and serious story

more substantial and serious story material, plus stronger character development, in its production of film musicals, Paramount producer Pat Duggan declared in New York yesterday (Tues.).

States Duggan: "The bodyless musical of 10 and 15 years ago is on the way out. Big, successful producers, whether in films, stage or Paris, are thinking in terms of 'Allegro,' 'Oklahoma' and 'King and I.' The boy-meets-girl routine is finished."

is finished."

Duggan, former v.p. and story editor for Samuel Goldwyn. Productions, recently completed the first pic on which he has producer's credit. It's "Just for You," Bing Crosby-Jane Wyman costarrer which Par will release shortly. He has been in N. Y. the past few days to discuss a film on his future sked with writer Philip Wylie. This will be an adaptation of "Turnnoil," Lester Del Rey novel which Wylie is cripting.

ting. inevitable, Duggan has his (Continued on page 22)

Annual Megging Award Hollywood, July 29.
Four pictures, released in the L. A. district between April 1 and June 30, were picked to compete for the Screen Directors Guild's annual award, to be presented early next year.
Competitors are: Metro's "Singin' in the Rain," directed by Gene Kelly and Stanley Donen; 20th-Fox's "Five Fingers," by Joseph L. Mankiewicz; Metro's "Pat and Mike," by George Cukor, and Columbia's "My Six Convicts," by Edward Dmytryk.

# Prelim Talks On Anglo-U.S. Pact

It now appears definite that preliminary talks on renewal of the Anglo-U. S. film agreement will be held in America. Sir Frank will be held in America. Sir Frank Lee, permanent undersecretary of the British Board of Trade, is due in New York early in September on matters that will include talks with industry reps on the pact that will succeed the present one expiring Sept. 30.

expiring Sept. 30.

Final discussions are expected to be held in London, as have all previous negotiations on Anglo-U. S. film agreements. An American team consisting of Eric Johnston, prexy of the Motion Picture Assn. of America; John G. McCarthy, director of the MPAA's international division, and a rep of the Society of Independent Motion Picture Producers (possibly Goldwyn prexy James A. Mulvey), will (Continued on page 20)

(Continued on page 20)

### Prep Senate Hearings On Exhib Complaints

Los Angeles, July 29.

After spending two weeks in this territory listening to complaints by exhibitors, William D. Amis, special investigator, left for Washington to report his findings to Senator John Sparkman (D., Ala.) of the Senate Select Committee On Small Business.

Understood Amis will recommend public hearings to air both sides of the hassle between the theatreowners and the film com-

# AID IN 16M SUIT

fluential theatreowners appear embarking on the biggest political squeeze-play in the records of exhibition. It's shaping up as a major effort to gang up on the Department of Justice because the latter, via its recently filed antitrust suit against most film companies, looks to force the sale of pix to telecasters.

Exhibs in many areas aim to enlist the support of lawmakers in

Exhibs in many areas aim to en-list the support of lawmakers in both houses of Congress in com-batting the Government action, which came as a complete surprise and served to rock the film trade with possibilities of its ultimate results

with possibilities of its ultimate results.
Civil suit, which was filed July 22 in Los Angeles, Federal Court, charges the film companies with participating in a conspiracy to limit the use of 16m film to the Armed Forces, private clubs, schools, churches and USO centres. That the action was specifically designed to open the way for the licensing of all film to telecasters was seen in a statement issued by Attorney General James P. McGranery. He said that the Department's move was part of a continuing program "to prevent businessmen and others from combining to place restrictions upon what members of the general pub-

### DeMille, Freeman In Pact Huddles

Cecil B. DeMille and Paramount studio chief Y. Frank Freeman on a new deal for the producer. It is understood it will be a one-pic contract covering "The 10 Commandments," which he'll remake as his next production.

next production.

The single-film deal in in line with DeMille's wish that he not be under pressure to make pix. His contracts in the past have generally been for two films. The latest wound up with his delivery of "Greatest Show On Earth."

Results of the talks on a new pact have not yet been presented by Freeman to the Par board for ratification. That's expected within a few weeks, however, following

in a rew weeks, nowever, following return of prexy Barney Balaban from Europe Monday (28). It is understood that the deal will be similar to those DeMille has had in the past. Par will finance the production and split profits with the producer.

### 20th's Sales Switches To Avoid Conflicts

Switch in 20th-Fox's exec sales

Switch in 20th-Fox's exec sales personnel, as announced by distribution director Al Lichtman, was seen as a move to avoid conflicts in the duties of Arthur Silverstone and Edwin W, Aaron.

The two execs some time ago were named assistant general sales managers, which led to an overlapping of their respective responsibilities. Aaron, under the new setup, is specifically assigned as sales head of the western half of the country and Silverstone is his counterpart in the east. In the split of the entire domestic market, the six Canadian offices in Calgary, Montreal, St. John, Toronto, Winnipeg and Vancouver will be supervised by Silverstone, giving him a total of 18 branches in all. In turn, the Chicago exchange, which had been part of the eastern territory, has been transferred to the west, giving Aaron 20 offices. Move gives Aaron and Silverstone closer supervision over their respective areas. in all. In turn, the Chicago exchange, which had been part of the eastern territory, has been transferred to the west, giving Aaron 20 offices. Move gives Aaron and Silverstone closer supervision over their respective areas.

There will be no change in the status of William C. Gehring. He retains the title and duties of exec assistant general sales manager,

### BIG DRIVE FOR D.C. McGranery Willing 'To Talk It Over' On Govt. 16m Suit Vs. Pic Cos.

### Neb. Theatre Asks 750G From 9 Major Firms

Omaha, July 29.

Nine major distributors have been sued for \$750,000 triple damages by Clarence D. Frazier, doing business as the Jovo Thacker ages by Clarence D. Frazier, doing business as the Joyo Theater, Havelock, Neb., a suburb of Lincoln. The complainant filed in Federal Court, naming as defendants. Loew's Inc., 2016-Fox, Warner Bros., Columbia Pictures, Universal Fim Exchanges, United Artists, Paramount Film Distributing Corp., Paramount Pictures and RKO Pictures.

The petition alleged violation of the Sherman anti-trust act.

### **Drastic Economy** Unlikely for Par, **Balaban Reveals**

or careful operation makes the possibility of any drastic retrenchment in the future unlikely, prexy Barney Balaban declared upon his arrival in New York Monday (28) on the Liberte after a one-month European trip. "But," he added, "these are times that call for efficiency and productivity. Whenever we find an uneconomic situation, we try to eliminate it."

Expressing satisfaction with the comfpany's product, Balaban pointed out that budgets have been increased substantially, with the accent upon quality. Asked if quantity would be stepped up in the coming year, he stated that the balance of production would fall within the ability of the advertising, publicity and sales forces to market it properly.

As to the outlook in general, Balaban observed that "each company will prosper according to the number of b.o. hits it can produce." Turning to conditions in the foreign market, he disclosed that business is good overseas but emphasized actual returns are small due to the devaluation of the pound in sterling areas.

In regard to possible Paramount production abroad, Balaban of careful operation makes the possibility of any drastic retrench-

### TOA May Move to Be Defendant in 16m Suit

Theatre Owners of America may move to be named a defendant in the Government's suit charging the film companies with conspiracy to deny the licensing of 16m film to telecasters. Theatre outfit was named a co-conspirator in the action

named a co-conspirator in the action.

Herman Levy, TOA's counsel, revealed yesterday (Tues.) he will place the matter before the board of directors at a meeting in September. Attorney stated that TOA, by being a defendant, could "better and to the fullest possible extent combat this unjustifiable and unwarranted attempt on the part of the Federal Government to invade the motion picture industry." Indications are that other theatre organizations may seek to intervene in the action.

### Stewart Inks 2-Pic **U-I Participation Deal**

McGranery declared this week he's willing to talk things over with industryites who have been bitter willing to talk things over with industryites who have been bitterly denouncing the Department of Justice's antitrust action looking to force the licensing of 16m pix to TV. "If there's some area for negotiation we (the Justice Department) certainly will be glad to listen," said the A-G.

Reached by telephone at his Washington office, McGranery said, however, that this is not to suggest a quick settlement with the film company defendants via entry of a consent decree. He told Variety that the Department's case is ready and early litigation will be pressed for.

Asked why the complaint was filed in Los Angeles, instead of New York where the defendants' headquarters are 10 cated and where policy is determined, the D. of J. Boss said L.A. was chosen because he figured it would suit the convenience of the film outfits.

While the complaint attacked the unavailability of 16m prints for telecasters, film tradesters immediately had it doped out that the Justice Department's ultimate aim is to compel the licensing of 35m prints as well to the TV-ers.

the Justice Department's ultimate aim is to compet the licensing of 35m prints as well to the TV-ers. For this reason exhibs across the country, fearful that the new medium, equipped with standard Hollywood product, would put them out of business, joined in a chorus of protests.

Named as defendants are all (Continued on page 17)

### Toledo Blade Backs Industry Campaign Vs. Ohio Censorship

Support of the industry's campaign to strike down the Ohio censorship of newsreels, and possibly all film censorship, came this week from the Toledo Blade, leading paper in the city in which the film biz has inaugurated a test case. First hearing on the case takes place Aug. 8, when Martin G. Smith, operator of the Westwood Theatre, appears in Municipal Court on charges of showing an uncensored reel.

"The theatres have the strongest possible case against the Ohio censorship of newsreels," the Blade declared editorially. "Newsreel censorship is not only clearly unwarranted but is unnecessary and constitutes nothing more than a bureaucratic chore. The fact that producers are required to pay a 'service' charge is adding insult to injury. . . The most objectionable thing about movies exhibited in Ohio is the censor's seal which precedes them. It says in effect that the people of this state are among a minority of Americans who are judged incapable of deciding for themselves what is best for them to see on the screen."

The newspaper's blast at the state's censorship body had somewhat of an ironic twist, since Dr. Clyde Hissong, chief of the censor body, had bypassed Cleveland in favor of Toledo, fearing that the censor board would receive a bad press in the former city. Only place where Hissong and his staff (Continued on page 15)

### STEEL STRIKE NIPS NPA LIFT OF THEATRE CURBS

Washington, July 29.
National Production Authority
officials see little prospect of lifting the ban on theatre construction

ing the ban on theatre construction this year.
Restrictions were due to be removed July 1 but were continued because of steel strike. However, agency promised to review situation upon settlement of strike.
Serious shortage of steel because of length of work stoppage and time required to make up loss in production, officials said, prevents dropping restrictions on theatre construction, at least until Jan. 1.

### What Price Clery (SONG-COLOR)

FILM REVIEWS

James Cagney, Corinne Cal-vet, Dan Dalley in tinted, comedic remake of war drama, generally entertaining.

Hollywood, July 23.

20th-Fox release, of \$al C. Slegel prototion. Stars James Cagney. Contotion Stars James Cagney. Contotion Stars James Cagney. Contotion Stars James Cagney. Contotion Stars James Cagney.

William Stars Contotion Stars James Cagney.

John Ford, Screenplay, Phoebe and

John Ford, Screenplay, Phoebe

John Ford, Screen

Tay Livingston and Ray Evans. Free viewed July 25, 52. Running time, 110 MiNS.

Captain Flagg. James Cagney Charmaine. Cortinue Captain Flagg. Captain 
M.F. Mickey Simpson

The durable heroics of "What Price Glory" undergo a comedic treatment in Technicolor for this fresh version of the Maxwell Anderson-Laurence Stallings stage drama. It measures up as generally- entertaining for the regular run of filmgoers and should find a ready acceptance among them, although there's nothing distinguished enough about the presentation to rate it a class audience.

John Ford's rugged direction details a number of war action sequences, some good and some unbelievable, and handles the comedy with a masculine broadness, dealing with the old war drama's s.a. in the same fashion. Results are of the pulp-fiction, potboiler school but are salable for the general market.

eral market.

are of the pulp-fiction, potboller school but are salable for the general market.

James Cagney, a corpulent Caotain Flagg who looks like he'll bust out of his britches any minute, and Dan Dalley, the braggard Sergeant Quirt, enact the top male roles as rivals for gals and glory with amusing emphasis on frenetics. Both are inclined to mumble or shout their dialog, but the physical business that goes with the lines makes them understandable. Coriune Calvet's charms are freely disp'ayed as the ever-loving Charmaine, ready and willing to give any masculine ally of France aid and comfort. Neither the script nor direction permits the featured players to stand still long enough to take solid form, but despite this handicap, William Demarest, Robert Wagner, Marisa Pavan, James Gleason, Wally Vernon and Henry Letondal get in their licks towards the entertainment. Wagner and Miss Pavan, particularly, score as young lovers.

Story, as scripted by Phoebe and Henry Ephron, scatters itself among episodes dealing with the marines in World War I and the professional and amatory rivalry of Cagney and Dalley. The captain is waiting for a top sergeant to train his raw recruits before going into battle and, meantime, is making time with Charmaine, daughter of innkeeper Letondal. The sergeant shows on the scene and proves to be the unwelcome Quirt. He takes over with Charmaine, Letondal insisting that Quirt marry

maine when Flagg goes on leave to Paris.

Upon the latter's return, he finds Letondal insisting that Quirt marry Charmaine but war intervenes, the marines move into action, the sergeant is slightly wounded and tries to take up with Charmaine again, only to have Flagg get back in'o the picture. Just as the latter is ready to make Charmaine an honest woman, war again intervenes and the professional fighting men march off to another battle. As plot unfolds, chuckles come frequently, action spasmodically and over the entire Sol C. Siegel production is a feeling that at any second the picture will break into a mustcal production number. This doesn't happen, but it still serves as a subconscious distraction.

The Technicolor lensing by Joe

conscious distraction.

The Technicolor lensing by Joe MacDonald is beautifully done, r-sulting in scenes that appear almost like old master paintings. Score draws on the war tunes of the era such as "Madamoiselle From Armentieres," "Madelon," "Oui, Oui, Marie," etc., to fix the period. There is a new Jay Livingston-Ray Evans tune, "My Love, My

Life," that figures excellently in a love scene between Miss Pavan and Wagner. Film's present running time of 110 minutes is way overlong.

Brog.

### Affair in Trinidad (SONGS)

Rita Hayworth's personal b.o. will have to hypo her first pic in four years.

Columbia releans of Beckworth (Vincent Sherman) production. Stars Rita Hayworth, Glenn Ford; features Alexander Scoutby, Valerie Bettis, Toria Thatchery Directed by Sherman. Screenplay, Oscar Saal, James Gun, Screenplay, Oscar Saal, James Gun, Gleria Leven, Joseph Walker; editor, Viola Lawrence; songs, Lester Lee, Bob Russell; musical directors, Morris Stoloft, George Duning. Tradeshown N. Y., July 25, 52, Running time, 78 Mills. Bits. Hayworth rs. Morris Stolon, crousebown N Y., July 25, 52, 48 MNS.

Rita Hayworth
Glenn Ford
Alexander Scourby
Tvalerie Bettis
the Twon Wendell
Karel Stepanek
ebling. George Voskovec
Steven Geray
Walter Kohler
Juanita Moore
Gregg Martell
Robert Mills
Robert Mill derson.... lters... Franz Huebling. Peter Bronec. Dominique... Olaf..... Martin Pilot..... Coroner....

"Affair in Trinidad," Rita Hayworth's first picture in four years, will have to depend upon the drawing power of the star herself to lure the customers.

Picture's best scenes, from both a selling and entertainment angle, are sequences where the actress sings and dances the film's two songs. Miss Hayworth is cast as an entertainer in a Trinidad dive, which affords a promising start, but after permitting the star to sexily purvey "Trinidad Lady," a samba-type number, the story meanders into a cliche yarn about a murder and a spy ring.

Victim of the killing is Miss

a murder and a spy ring.
Victim of the killing is Miss Hayworth's husband, with whom she has not been too happy. As the police inspector, Torin Thatcher is inclined to dismiss the case as suicide, but investigation leads him to believe that an international thief (Alexander Scourby) is involved. Scourby, incidentally, has been one of the singer-dancer's more attentive fans.

Scenting something more sinister

is involved. Scourby, incidentally, has been one of the singer-dancer's more attentive fans.

Scenting something more sinister than murder, Thatcher arranges for Miss Hayworth to act as an "undercover" operative to get the goods on Scourby and his accomplices. Thus sworn to secrecy, she can't warm Glenn Ford, who's amateurishly poking into the case to avenge his brother's death. However, before things become any more involved, the police move in to smash the ring. At the same time Miss Hayworth and Ford clinch in a finale closeup.

In addition to scoring in warnling and hoofing "Trinidad Lady," the star also chirps "Twe Been Kissed Before," the film's other tune, to advantage. Both are average songs, but she sells them well. Insofar as her thesping is concerned, the star is handicapped by a trite plot.

Ford gives his role the old college try, but succeeds mainly in effecting a belligerent air. Scourby is a stock menace. Thatcher convinces as the inspector. Choreographer Valerie Bettis, who created the dances for Miss Hayworth, is cast as a tipsy conspirator and does a good job of it in contrast to the routine characterizations of the other supporting players.

Vincent Sherman, who produced for Beckworth Corp. the own inde unit for Coll appears to have been hampered by budgetary restraint from injecting any lavish physical effects. His direction, too, is unable to insert much movement or credibility. Editing of Viola Lawrence could have been tighter. Joseph Walker, per usual, supplied good camerawork, while musical direction of Morris Stoloff and George Duning is adequate.

Gilb.

### Lost In Alaska

Slipshod Abbott & Costello; one of their poorer efforts for Universal.

Hollywood, July 25.

Universal release of Howard Christie production. Stars Bud Abbott, Lou Costello, Mitzi Green, Tom Ewell; features tello, Mitzi Green, Tom Ewell; features brough, Screenplay, Martin A, Ragaway, Leonard Stern; story, Elwood (Illiann; camera, George Robinson; editor, Leonard Stern; story, Elwood (Illiann; camera, George Robinson; editor, Leonard Weiner, Previewed July 22, '52, Running time, 74 Mins. canus red Weiner rid Weiner ling time, 76 MINs. Tom Watson.
George Bell.
Rosette.
Nugget Joe McDermott.
Jake Stillman.
Gherman
Henchman ..... Bud Abbott

Minerva Abbott & Costello fail to do right by their fans in "Lost in Alaska." Film is a slipshod 76 minutes of footage marked by more tedious stretches than more tedious stretches than stretches than humor.

Film starts with a poor story by Alba and Jaime Fernandez.

Elwood Ullman and an indifferent scripting job by Martin A. Ragaway and Leonard Stern. Dialog is weak and only a few situations are able to get laughs, mostly because of the basic physical comedy involved. Tipon on the material is fact that the best laugh comes from such an old device as having a whale steak spout back at Costello. Jean Yarbrough's direction did what it could to control the situation but helped little.

Two comics save Tom Ewell, Alaskan prospector, from committing suicide over unrequited love for Mitzi Green, and then flee to the frozen north to avoid a charge of murdering the man. Up in the igloo country, the pair and Ewell dodge the bullets of the latter's friends, to whom he has willed his \$2,000,000 fortune in gold, and the plot of Bruce Cabot, salcon-owner, to steal the bullion. A dogsled chase and the loss of the gold in an ice crackup bring the abortive comedy to a conclusion.

Abbott & Costello manage only a couple of giggles with the material. Ewell provides some assistance. Miss Green, in her role of dancehall singer, chirps two uncredited special-material ditties to go with plot situations, but doesn't show to any particular advantage. Cabot and the others fill in loosely. Production values have a penurious look, although extra glossing would not help put this one over. Technical assists are stock.

Brog.

### Beware, My Lovely

Drab melodrama of a day of terror in a woman's life; some name importance but spotty

Hollywood, July 29.

RKO release of Collier Young (Finnakers) production. Start da Linko. Robert Ryan; features Taylor Holmes, Bershar Whiling, James Willmas, O. Z. Whitehead, Dee Pollack. Directed by Harry Horner. Screenplay, Mel Dinelli, from his story and play, "The Man's Watherways music, Lith Stevens, Freviewed July 24, '52 Running time, 77 Mrs. Gordon ... Ida Lupino Howard. The Colling the Colling 
Filmakers, independent produc-

Filmakers, independent production unit, has come up with a drab suspense melodrama based on "The Man," the Mel Dinelli story and play. Some name importance is lent the picture by the presence of Ida Lupino and Robert Ryan as costars, and the RKO release assures a goodly number of bookings, but the boxoffice prospects are spotty. Program playdates are indicated A fairly tight screenplay by Dinelli, who also served as associate producer to Collier Young, unfolds the inconclusive story in workmanlike manner. The Harry Horner direction manages considerable emphasis on suspense and the trouping of the two stars is excellent, but it still doesn't add up to readily acceptable film entertainment. For one thing, the downbeat yarn comes to a stop, rather than a conclusion, after 77 minutes of teasing an audience with hints of violence that never materialize.

Ryan is mentally unstable, itinerant handyman who makes a pre-

materialize.

Ryan is mentally unstable, itinerant handyman who makes a precarious living by door-to-door jobs. Story gets underway with his fleeing a town from what looks like a murder and next finds him hired by Miss Lupino, a war widow, to aid with a housecleaning job. As the day develops, indications of Ryan's instability come out, and gradually Miss Lupino becomes alarmed. Before she is able to take action, however, Ryan locks the doors and makes her his prisoner. Incident after incident leading to violence, and then drawing back from it, occupy the footage as the seemingly never-ending day stretches out. Finale has Ryan, not remembering what has transpired, walking out as night comes and Miss Lupino greatly relieved that it is all over.

Only a small cast was needed for the story. Taylor Holmes is Ryan is mentally unstable, itin-

that it is all over.

Only a small cast was needed for the story. Taylor Holmes is good as the boarder whose departure leaves Miss Luoino alone with Ryan. Barbara Whiting walks whith Ryan. Bardara writing walks through a couple of scenes, and Dee Pollack, a grocery boy, is acceptable. George E. Diskant's photography is imaginative, and the Leith Stevens music score good in backing suspense alms.

Frog.

Mex Film Version of 'Crusoe'

Mexico City, July 22.
ersion of "Robinson Film version of "Robinson Crusoe" is being produced here in Enelish and Spanish at the Tepeyac studios by Luis Bunel.

Stars Dan O'Praly. Felipe de

### Wemen of the North Country (COLOR)

Generally satisfactory sutdoor action-drama: with skay payoff possibilities.

Hollywood, July 24.

Republic release of Joseph Kane production. Stars Ruth Hussey, Rod Cancon, John Agar, Gale Storm; features J. Carrol Naish, Jisa Davis, Jay C. Flippen, Rod Cancol Naish, Jisa Davis, Jay C. Flippen, Rod Cancol Naish, Jisa Davis, Jay C. Flippen, Production, Relily Raines, story, Charles Marquis, Warren, Prescott Chaplin, camera (Trucolot), Jack Martiz, editor, Richard L. Van, Enger; mude, R. Dale Butts, Previewed July Ass. Rodling times, Rath Hussey, Rod Raines, Rod Rath, Hussey, Rod Raines, Rod Rath, Hussey, Rod Raines, Rod Rath, Mording, Gale Storm, Mulholland J. Carrol Nisis Steve Fawell J. Jay C. Flippen Dawson. Taylor Holmes, Dawis Rod Raines, Raines Axel Nordlund, Jay C. Flipp Dawson. Taylor Holi O'Hara Barry Kel Chapman. Grant With Andre Ducios. Stephen Beka Rick Barton. Howard Pet Tom Gorden. Hank Wor Mrs. Dawson. Virginia Bris

Andre Ducios. Stephen Belausy Nick Barton. Monard Pettis Tom Gorden. Virginia Brissac

This is a generally satisfactory outdoor action-drama that should get an okay payoff in the Republic market. The Trucolor cloaking adds 'some sight values to the standard lineup of action ingredients, and the familiar names should help its booking chances in the general situations.

It's a tried-and-true plot furnished by the story written by Charles Marquis Warren and Prescott Chaplin. Story line almost constantly reminds of many previous large-scale outdoor features but the regular run of audiences will find it acceptable. The Norman Reilly Raine screenplay is put together to provide producer-director Joseph Kane with enough brawling male action to keep the pace moving, and there are some good battle-of-the-sexes touches to catch the attention.

Trouping is entirely competent, if not out of the ordinary, as the film goes about its business of telling how Rod Cameron, newcomer to the Minnesota iron-ore mining section, successfully battles a long-entrenched family which heretofore has had-a strong grip on such activities. With the aid of his friends, Gale Storm and her father, Jay C. Flippen, Cameron gets his operations rolling. In the physical clashes with male opponents, he's more than a match for trouble, but when Ruth Hussey, strong-willed, scheming sister who heads the opposition, turns loose her femme charms and wiles on him, he falls easily, forsakes Miss Storm and marries Miss Hussey. It's a sort of "Bright Leaf" scheme Miss Hussey has in mind, and she sets up her husband slickly to deprive him of his wealth and take over herself. Before her scheme can be completed, though, she tips her hand and Cameron is able to save his new empire. Miss Hussey is shot down by J. Carrol Naish, a banker she has been using, and cameron ends in a clinch with Miss Storm.

Kane's action sequences are well-handled to fit market demands for this type feature. A number of

Cameron ends in a clinch with Miss Storm.

Kane's action sequences are well-handled to fit market demands for this type feature. A number of scraps between Cameron and the henchmen of Jim Davis, wild member of the long-entrenched family, come off neatly. For good measure there's the dynamiting of a mining camp and a railroad, mountain trail ambushes and fisticutfs.

mountain trail ambushes and fisticuffs.

Cameron makes a good hero. The Misses Hussey and Storm add charm to the footage. John Agar gets short shrift in the story footage as the weakling in the family. Flippen, Davis and Barry Kelley, revenge-seeking drunk, and Naish are satisfactory.

The Trucolor hues used to dress the feature give a colorful look to the costumes and outdoor settings as lensed by Jack Marta. However, quality of the color is not always consistent. The Dale Butts music score fits story needs, and there are two traditional tunes, "Blue-Tail Fly" and "Erie Canal," spotted for campfire sings.

### Arctic Flight

Wayne Morris toplining top-

Hollywood, July 28.

Monogram release of Lindsley Parsons production. Stars Wayne Morris; features Lola Abright, Alan Hale, Jr., Carol Thurston. Directed by Lew Landers; Bricker, based on tory. "Shaw Office Curtain," by Ewing Scott; camera, Jack Russell; editor, Leonard Herman. Previewed July 24, '52, Running time, 78 Mins.

Mins.

Viewed Suly 22; Milks Wayne Morris Miks Wayne Morris Martha Lola Albright Warnerby Alan Hale, Jr. Sarula Carol Diluck Tom Richards Carol Miksook Anthony Garson Father Francois Kenneth McDonald Hogan Paul Bryar Dorgan Dale Van Siekle

"Arctic Flight," presenting Wayne Morris' vs. Communism, emerges a generally interesting and actionful bit of pic fare. Enhanced by neat production

values and good performances from the leads, him stacks up as a ton

the leads, the stacks up as a top supporter.

Large portion of the picture's tookage was actually lensed near the Arctic Circle—locale of the story. Taken from Ewing Scott's "Shadow of the Curtain," the Robert Hill-George Bricker screenplay takes full advantage of the exteriors, but at same time never subordinates to any great extent the actual story-line.

Wayne Morrie, an Alaska bush pilot, draws as a passenger wealthy Alan Hale, Jr., biz man from the States who's in Alaska on a vacation and out to get a polar bear. It turns out later that he's actually a Communist spy who is using Morris and his plane in order to take pictures of the area for the Russians. Morris subsequently learns of Hale's identity, but has little luck in convincing the few others in the area of later's in-American activities. Eventually, however, others realize Morris is right and all work to prevent Hale's trek from Little Diomede, to the two-and-one-half-miles-distant Big Diomede, in Russia. Hale escapes in a fight with Morris, but loses his pictures and papers in the scuffie and is soon shot when he nears the Russian territory sans identification.

Morris effectively enacts the lead role, while Hale is good as the Communist agent. Lola Albright, as Morris' first passenger, a schoolteacher assigned to Little Diomede, is tops in a somewhat difficult part, that of a cool, self-possessed femme who only at end of the pic warms up via a romantic interest in Morris, are all good.

Film was directed by Ewing Scott, who also wrote the story, and Lew Landers, although latter now draws solo credit and Scott is credited as associate producer. Flareup of an old leg injury near windup of the Alaskan footage forced Scott to relinquish directorial reins to Landers, who then took over for the remaining interiors. Both did extremely commendable work. Photography of Jack Russell is good, as are the other technical credits. Neal.

### Lure of the Wilderness (COLOR)

Remake of "Swamp Water" in Technicolor; fair marquee values and medium boxoffice.

Hollywood, July 24.

20th-Fox release of Robert L. Jacks production. Stars Jean Peters. Jeffrey Hunters. Constance Smith; features Walter Leading of the Hunter Carter. District Hunter Norsen. Constance Smith Hunter Hunter Carter. Walter Bennand. District Hunter Carter. Hunter Carte Jack Elam
Harry Carter
Pat Hogan
Al Thompson Harry Longden... Shep Rigby..... Will Stone Al Rol Will Stone. Robert Adler Square Dance Caller Sherman Sanders Jack Doran. Robert Karnes Sloan George Spaulding Sheriff Jepson. Walter Taylor Young Man. Ted Jordan ...George Spausu.... Walter Taylor Ted Jordan

This is a remake of "Swamp Water." first released by 20th-Fox in 1941. The new version of Vereen Bell's dank melodrama of the vast Okefenokee Swamp in southeast Georgia has a simpler, straight-line story treatment, a slightly different emphasis on main characters, a Technicolor dress and, overall, medium box-office prospects, although some sectional playdates will be excellent. Marquee values are only fair.

fair.

The swamp is less a menace in the Louis Lantz screenplay than it was in the original version, although still used to create stock thrill scenes connected with lurking alligators, slithering reptiles and deadly mud sinks, which help carry the story and provide Jean Negulesco's direction with a chance at some suspense sequences.

chance at some suspense sequences.

While plot is still basically concerned with a man wanted for murder who hides out in the uncharted regions of the swamp, this version takes his daughter into the yilderness with him for a sort of jungle-girl treatment that adds s.a. values. The hunted role is a repeat for Walter Brennan and, performance-wise, he's the film's best asset. Jean Peters is okay as the sulky jungle girl and looks good in the swamp-type costumes the role calls for. Jeffrey Hunter pleasantly projects the role of the young Georgian who aids Brennan get justice after having encountered father and daughter while hunting his lost dog in the swamp. Constance Smith, a country crossroads type of flirt, looks pretty in (Continued on page 18)

(Continued on page 18)

# EXHIBS SING BINGO REPRISE

### Arbitration Enthusiasm Seen Waning

While chances for setting up an industry-wide arbitration system have brightened a little in the past week as a result of a compromise move by major company toppers, enthusiasm by disstribs for arbitration appears to have perceptibly waned. Three months ago, before the headaches of actually getting the workings of a system on paper, there was great spirit in favor of a voluntary method of settling problems out of court. Distrib execs saw in it tremendous possibilities for eliminating some of the dozens of antitrust suits brought by exhibs, which are threatening to cripple the majors financially.

tremendus suits brought by exhibs, which are threatening to cripple the majors financially.

With the passing of time having given distribution execs and attorneys more opportunity for closeup study of the potentials of arbitration as applied to trade practices, the edge of their enthusiasm has been dulled. They are all still sincerely in favor of arbitration on the theory that it will be worthwhile if it prevents only a relatively few lawsuits. But no great optimism persists that it will keep many exhibs out of the courts. They say that Abram F. Myers, counsel and board chairman of Allied States Assn. of exhibs, has publicly admitted as much.

As lawyers for some of the companies now have it figured, exhibs will go to arbitration if they don't think they have much of a case. But if they feel they've got a good suit, they'll take it to a judge just as quickly as they're doing now.

### **COMPO Fate Hinges on Success** Of Its Drive Vs. 20% Admish Tax

Fate of the Council of MotionPicture Organizations as a going concern is seen largely hinging on the measure of success achieved in the current campaign to kill the Federal 20% admissions tax. Industry toppers said this week they're convinced that accomplishment of the tax-repeal objective will do more in the way of assuring a strong future for the alltrade outfit than any other possible contribution to the general welfare of the business.

It's pointed out that thousands of theatres across the country are not affiliated with any trade group at the present. Many of these exhibs, it's said, more than likely would be willing to share in future joint-industry projects, viactive COMPO memberships, if they're convinced a job can be done on the vital tax situation. This doubtless would bolster COMPO to its strongest position since coming into being, from standpoint of membership roster and treasury funds.

standpoint of membership roster and treasury funds.

Cynical View

However, while a successful tax fight could serve to lure exhibs who heretofore have not joined any trade org, the cynical view persists among some observers that many local exhib associations still will refrain from entering the (Continued on page 15)

### Shain, Richey, Short Mulled to Head Push By COMPO Vs. 20% Tax

### For Expenses, Etc.

Here's a list of the more important expense items which must be met by the Council of Motion Picture Organizations in the campaign to repeal the Federal 20% admissions tax:

Administration of campaign in New York COMPO office, production of needed materials, research, mailing and other communications, meetings, travel by industryites in the anti-tax fight and publicity.

### Total Repeal, Not Cut, Is COMPO's Drive Vs. 20%

Campaign plans by the Council of Motion Picture Organizations against the 20% admissions tax against the 20% aumissions tax are being circulated among exhibs in the field. The objective, it's stressed, is for total repeal of the levy, not a partial reduction.

stressed, is for total repeat of the levy, not a partial reduction.

Main points covered are these: campaign will be carried on with Congressmen and Senators, not with general public; local businessmen affected by the welfare of theatres will be asked to cooperate; tax committees will be set up in states rather than exchange areas; campaign will be on local (state) level, distinguished from Washington lobbying; policy and publicity committee will determine what "copy lines" are to be used; campaign will be coordinated nationally and all progress will be recorded by COMPO in N.Y.; each state committee will be urged to form sub-committees in each Congressional district; COMPO office will develop all informational material.

Basic argument is that the tax By COMPO Vs. 20% Tax

Council of Motion Picture Organization is scouting the field for an industryite to head its anti-tax campaign on a fulltime salaried basis. Post is an executive one operating under the COMPO national tax committee, which is headed by H. A. Cole of Dallas and Pat McGee of Denver.

Billed as candidates so far for the spot are Henderson M. Richey, exhib relations chief for Metro, Sam Shain, former aide to 20th Pox prez Spyros P. Skouras and now operating on his own in public relations, and Paul Short, National Screen Service division manager in Dallas. Those are the three names most frequently mentioned in industry exec conversations anent the post.

Shain's former 20th duties included the job of director of trade relations for the film company. He became immediately acquainted with exhib organizational activity via this work and consequently is considered in some circles as one of the likely candidates for the COMPO post.

Richey, of course, has been active in industry organizational work for years, and Short has been prominent in COMPO affairs and local joint exhib projects in Texas. It's undisclosed whether Richey, who has been eyed for several leave to helm the tax battle.

### EYE GIVEAWAYS AS B.O. HYPO

Drive among a group of small, unaffiliated exhibs in New York City to revive bingo, screeno, bank night and other giveaways, to serve as a b.o. stimulant, is gaining momentum. About 40 theatreowners, majority of whom operate one or two nabe houses, will meet in about a fortnight to set in motion plans for bringing back the coin lures which attracted patrons to film houses during the depression area. Because of the still-doubtful legality of the scheme, leaders of the movement wish to remain anonymous.

of the movement wish to remain anonymous.

Support for the drive came from the Independent Motion Picture Machine Operators, an unaffiliated labor outfit which supplies projectionists for many of the theatres interested in the project. Union will join the exhibs in the initial conclave at which the revival procedure will be outlined.

Approach, as explained by one of the leaders of the movement, will see the appointment of a committee of three or four exhibs, plus a union rep to draw up a legal petition directed to Mayor impelliteri. Purpose of the appeal is to assure the exhibs that they will not be harrassed by the N. Y. City (Continued on page 20)

### Par Preps 25 In Long-Range Plan

Paramount has 25 features already in preparation for production in 1953. Producers and directors have been given their assignments, many of the scripts are completed and much of the casting has been done.

Par said the lineup was set far in advance as the result of much long-range planning. Polishing off scripts far ahead of lensing schedule provides the opportunity to line up stars and marquee combinations unavailable at short notice.

Of the total, 16 will be in Technicolor, and other tinters may be added if Techni facilities are avail-

### **COLUMBIA EXPANDING** FOREIGN-PIX DISTRIB

Columbia Pictures is expanding its policy of handling foreign-made its policy of handling foreign-made films, company foreign chief Joseph A. McConville disclosed in New-York Monday (28) when he returned on the Queen Mary after a six-week trip to Europe. More British, Italian, French and Spanish-language pictures, he said, will be distributed by the firm in various world markets.

be distributed by the firm in various world markets.

. While declining to name specific films, McConville revealed that he had discussed a number of deals with continental producers. Columbia is already participating with French producer-director Leonide Moguy in a film-making program, and will also distribute two Alan Ladd pictures to be made by Warwick Pictures (Irving Allen-Cubby Broccoil) in Britain.

McConville, who attended Columbia conventions in London and Rome, was accompanied by foreign department exec Harry Kosiner and producer Stanley Kramer when he left for Europe last month. Kosiner returned last week, while Kramer is due back Aug. 18 after a two-month vacation.

Cartoonists OK Pact
Hollywood, July 29.
Membership of Screen Cartoonists Local 839, IATSE, voted approval of the new contract negotated with the Animated Film
Producers Assn.

Contract is retroactive to March 15 and runs two years.

### Exhibs Drop Demand for Presence Of Co. Prexies at Arbitration Meets

### Double Double-Features

Double Double-Features
Tokyo, July 22.
Double features, only recently arrived in Japanese film houses, have fast been superseded by triple features, and, according to one Nip newspaper, will soon be made obsolete by "quadruple headers."
Two-for-one fad, which began in Nagoya, Central Honshu, with pairing of "Valentino" and "A Song Is Born," has been stepped up by rival exhibs, who now tax marquee with ads for a bill of fare containing two U. S. pix and one, or even two, locally produçed films.

### D. J. Greene Buys More RKO Stock In Power Rivalry

Wall Streeter David J. Greene continues to strengthen his position in RKO Theatres by further purchases of the circuit's stock, reports to the Securities & Exchange Commission indicate, He acquired 7,000 additional shares in June.

acquired 7,000 additional shares in June.

The SEC reports were said this week by a spokesman for the broker and investment counselor to be only a partial indication of the increasing hold he has been gaining on the theatre chain. He controls a large number of shares held by his clients, who have also been building up their holdings on his counsel.

Greene is a director of RKO Theatres and thus, under SEC rules, must report his purchases. His clients, of course, are not required to do so, and so there is no full indication of the scale on which Greene's power in the chain has been hypoed.

The June purchases, according to the SEC, give the financier a total of 42,250 shares. He holds 16,450 directly and 25,800 in a trust fund established in 1935 for the benefit of his wife, Dorothy. Chemical Bank & Trust, N. Y., is trustee.

Greene, in a proxy fight in oppo-

Chemical Bank & Trust, N. Y., is trustee.

Greene, in a proxy fight in opposition to the circuit's management last fall, amassed enough support to win two places on the six-man board. His continued buying obviously is with the aim of eventually gaining control of the directorate and thus of the company's management.

management.
While he controls the second largest block of the circuit's stock,
(Continued on page 17)

### King Bros.' 'Ring' Set For Distrib by UA

For Distrib by UA

Deal has been set for United Artists to distribute the King Bros.' "The Ring," a boxing drama. Pic will go into release in about a month, according to Franklin King, who was in New York this week to close the deal. Pact on "The Ring" in no way commits the brother outfit to further arrangements with UA. He said that inde company would work out future release deals on a picture-to-picture arrangement.

Maurice King, of the brother production firm, leaves for Europe Saturday (2) to case location sites for a trio of productions the King company contemplates making

for a trio of productions the King company contemplates making abroad. Properties set for filming abroad are all outdoor action-type drama and can easily be adapted for any foreign locale. Production is expected to get under way in 60 days, he reported. Meanwhile, the Kings will place into production in Hotlywood two films within the next two months. Pix are "Indian Fighter" and "Robinson Crusoe."

Exhibition's reps in the negotiating of an industry arbitration system have withdrawn their demand that film company presidents sit in on continuing huddles on the subject. Exhibs instead have agreed to a new round of confabs with sales managers and company lawyers beginning next Monday (4) in New York.

Despite this reversed stand, the probability is that the chief exces will get together with the exhibs at a meeting this fall.

Officials of Theatre Owners of America and Allied States Assn. called a halt on arbitration discussions several weeks ago when differences on competitive bidding with the distrib negotiators reached an impasse. Exhibs contended at that time that the only chance for arbitration would be for the prexies to take over and possibly give more ground than that offered by the distrib committee.

In the interim, however, sales managers and attorneys among themselves agreed to new "clarifications" of their stand on the various facets of bidding as arbitrable subjects. This was conveyed to the exhibs and the latter okayed next Monday's sessions.

It was also pointed out by the distribs that the company presidents, because of traveling commitments and such, could not convene before Sept. 1. Consequently, that much more time would be lost before negotiations could be resumed.

Plan, which now has been tentatively drawn, is to have the presidents participate in a huddle with the theatremen when (and if) the exhib-distrib negotiating teams come to agreement on the broad terms of an overall plan for arbitration. This, it's figured, could be around October.

This new round of events crys.—lized one aspect of the full picture: While enthustasm for arbitrative: While enthustasm for arbitrative: While enthustasm for arbitrative.

### **Army Nixes Cooperation** For RKO's 'Zero' Over 'Objectionable Scene'

Hollywood, July 29.
RKO's "One Minute to Zero," filmed with military cooperation, has been declared objectionable by the Department of the Army. Orders were sent out to all Army Public Relations offices throughout the world to refuse to cooperate in any way with showings of

Public Relations offices throughout the world to refuse to cooperate in any way with showings of the picture.

Official diction says the film "has a sequence which has been objected to by the Army and Defense departments and which the studio has declined to correct."

Understood the offending sequence shows Robert Mitchum, as a colonel, ordering U.S. artillery fire on South Korean refugees on the theory that North Korean emies may be lurking among them. This sequence, the Pentagon contends, was not in the original script, then titled "The Korean Story," when it was submitted for approval.

### Joe Moskowitz's Sec Named Eastern Liaison

Named Eastern Liaison

Kay Sullivan, secretary for many years to Joseph Moskowitz when he was 20th-Fox's eastern studio rep, returned to New York from the Coast this week to become New York liaison with the studio. She had gone to the Coast with Moskowitz when he transferred his headquarters there recently to become top aide to production chief Darryl F. Zanuck.

Moskowitz technically still retains the duties of eastern studio rep, which he is handling from the Coast. Miss Sullivan will be in charge of the headquarters he continues to maintain in New York. It had been uncertain when Miss Sullivan went to the studio whether she'd remain after she had organized Moskowitz's office

mes Cigney, Cerinne Cal-i, Dan Dalley in tinted, medic remake of war drama, nerally entertaining.

Hollywood, July 28.

Lane of Sol C. Siegel pro

James Cagney, Corinn
Dalley: Keatures William

James Hill, Robert Wagner, Ma

Ley Adams: James Glesson

Henri Latondal, Directe est, Craig Riff. Robert W.
vvan, Caley Adams, Jame
Vernon, Henri Lefondal,
hn Ford, Screenplay, Pi Ephrom; based on play
Andersen: and Laurence
s, Joe MacDonald: editor
er; song, "My Love, My
Lyingstan and Ray Eva
L July 28, "52, Running

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The durable heroics of "What Price Glory" undergo a comedic treatment in Technicolor for this fresh version of the Maxwell Anderson-Laurence Stallings stage drama. It measures up as generally entertaining for the regular run of filmgoers and should find a ready acceptance among them, although ther's nothing distinguished enough about the presentation to rate it a class audience.

John Ford's rugged direction de-

to rate it a class audience.

John Ford's rugged direction details a number of war action sequences, some good and some unbelievable, and handles the comedy with a masculine broadness, dealing with the old war drama's s.a. in the same fashion. Results are of the pulp-fiction, potbolier school but are salable for the general market.

James Cagney a corrulent Can-

school but are salable for the general market.

James Cagney, a corpulent Captain Flagg who looks like he'll bust out of his britches any minute, and Dan Dailey, the braggard Sergeant Quirt, enact the top male roles as rivals for gals and glory with amusing emphasis on frenetics. Both are inclined to mumble or shout their dialog, but the physical bustness that goes with the lines makes them understandable. Corinne Calvet's charms are freely disp'ayed as the ever-loving Charmaine, ready and willing to give any masculine ally of France aid and comfort. Neither the script nor direction permits the featured players to stand still long enough to take solid form, but despite this handicap, William Demarest, Robert Wagner, Marisa Pavan, James Gleason, Wally Vernon and Henri Letondal get in their licks towards the entertainment. Wagner and Miss Pavan, particularly, score as young lovers.

Story, as scripted by Phoebe and Henry Ephron, scatters itself among episodes dealing with the marines in World War I and the professional and amatory rivalry of Cagney and Dailey. The captain is waiting for a top sergeant to train his raw recruits before going into battle and, meantine, is making time with Charmaine, daughter of innkeeper Letondal. The sergeant shows on the scenand proves to be the unwelcome Quirt. He takes over with Charmaine, the sergeant shows on leave to Paris.

maine when Flagg goes on leave to Paris.

Upon the latter's return, he finds Letondal insisting that Quirt marry Charmaine but war intervenes, the marines move into action, the sergeant is slightly wounded and tries to take up with Charmaine again, only to have Flagg get back into the picture. Just as the latter is ready to make Charmaine an honest woman, war again intervenes and the professional fighting men march off to another battle. As plot unfolds, chuckles come frequently, action spasmodically and over the entire Sol C. Siegel production is a feeling that at any second the picture will break into a musical production number. This doesn't happen, but it still serves as a subconscious distraction. cious distraction.

conscious distraction.

The Technicolor lensing by Joe MacDonald is beautifully done, resulting in scenes that appear almost like old master paintings. Score draws on the war funes of the era such as "Madamoisselle From Armentieres," "Madelon," "Oui, Oui, Marie," etc., to fix the period. There is a new Jay Livingston-Ray Evans tune, "My Love, My

Life," that figures excellently in a love scene between Miss Pavan and Wagner. Film's present running time of 110 minutes is way overlong.

### Affair in Trinidad (SONGS)

Rita Hayworth's personal b.o. will have to hypo her first pic in four years.

Columbia release of Beckworth (Vincent Sherman) production. Stars Rita Hayworth, Glenn Ford; features Alexander Scouthy, Valerie Bettis, Torin Thatcher/ Directed by Sherman. Screen-play, Oscar Salil, James Gunn, from story by Virginia Vam Upp, Berns Giller, Carbon Salil, James Gunn, from story by Virginia Vam Upp, Berns Giller, Carbon Salil, James Gunning, Tardeshown N. Y., July 25, 52. Running tines, 78 Mins.

Chris Emery. Rita Hayworth Steve Emery. Rita Hayworth Steve Emery. Rita Hayworth Steve Emery. Results Results Max Fablan. Bettis Hayworth Carbon Shall Steven Carbon Shall Steven Carbon Shall Steven Carbon Shall Steven Geray Peter Bronee. Walter Kohler Dominique. Juanita Moor Greeg, Mills 

"Affair in Trinidad," Rita Hay-worth's first picture in four years, will have to depend upon the draw-ing power of the star herself to lure the customers. Picture's best scenes, from both

lure the customers.

Picture's best scenes, from both a selling and entertainment angle, are sequences where the actress sings and dances the film's two songs. Miss Hayworth is cast as ne entertainer in a Trinidad dive, which affords a promising start, but after permitting the star to sexily purvey "Trinidad Lady," a samba-type number, the story meanders into a cliche yarn about a murder and a spy ring.

Victim of the killing is Miss Hayworth's husband, with whom she has not been too happy. As the police inspector, Torin Thatcher is inclined to dismiss the case as suicide, but investigation leads him to believe that an international thief (Alexander Scourby) is involved. Scourby, incidentally,

l'eads him to believe that an international thief (Alexander Scourby) is involved. Scourby, incidentally, has been one of the singer-dancer's more attentive fans.

Scenting something more sinister than murder, Thatcher arranges for Miss Hayworth to act as an "undercoyer" operative to get the goods on Scourby and his accomplices. Thus sworn to secrecy, she can't warn Glenn Ford, who's amateurishly poking into the case to avenge his brother's death. However, before things become any more involved, the police move in to smash the ring. At the same time Miss Hayworth and Ford clinch in a finale closeup.

In addition to scoring in warbling and hoofing "Trinidad Lady," the star also chirps "Tve Been Kissed Before," the film's other tune, to advantage. Both are average songs, but she sells them well. Insofar as her thesping is concerned, the star is handicapped by a trite plot.

Ford gives his role the old col-

Insofar as her thesping is concerned, the star is handicapped by a trite plot.

Ford gives his role the old college try, but succeeds mainly in effecting a belligerent air. Scourby is a stock menace. Thatcher convinces as the inspector. Choreographer Valerle Bettis, who created the dances for Miss Hayworth, is cast as a tipsy conspirator and does a good job of it in contrast to the routine characterizations of the other supporting players.

Vincent Sherman, who produced for Beckworth Corp. (her own indie unit for Col) appears to have been hampered by budgetary restraint from injecting any lavish physical effects. His direction, too, is unable to insert much movement or credibility. Editing of Viola Lawrence could have been tighter. Joseph Walker, per usual, supplied good camerawork, while musical direction of Morris Stoloff and George Duning is adequate.

### Lost In Alaska

Slipshod Abbott & Costello; one of their poorer efforts for Universal.

Hollywood, July 25 Hollywood, July 25.
versal release of Howard Christie
tetion, Stars Bud Abbott, Lou CosMitzi Green, Tom Ewell; features.
Cabot. Directed by Jean Yarh. Screenplay, Martin A. Ragaway,
rd Stern; story, Elwoud Ulman;
a. George Robinson; editor, Leontime 17 Methewed July 22, 72, Runtime 17 Methewed July 22, 73, Runtime 18 Methewed July 22, 73, Runtime 18 Methewed July 22, 73, Runtime 18 Me Bud Abbott
Lou Costello
Mitzi Green
ott Tom Ewell
Bruce Cabot
Emory Parnell
Joseph Kirk gget Joe McDermott ce Stillman Rex Lease McGillicuddy

Abbott & Costello fail to do ght by their fans in "Lost in laska." Film is a slipshod 76 inutes of footage marked by ore tedious stretches than minutes more humor.

Film starts with a poor story by Alba and Jaime Fernandez.

Elwood Ullman and an indifferent scripting job by Martia A. Ragaway and Leonard Stern. Dialog is weak and enly a few situations are able to get laughs, mostly because of the basic physical comedy involved. Tipon on the material is fact that the best laugh comes from such an old device as having a whale steak spout back at Costello. Jean Yarbrough's direction did what it could to control the situation but helped little.

Two comics save Tom Ewell, Alaskan prospector, from committing suicide over unrequited love for Mitzi Green, and then fiee to the frozen north to avoid a charge of murdering the man. Up in the igloo country, the pair and Ewell dodge the bullets of the latter's friends, to whom he has willed his \$2,000,000 fortune in gold, and the plot of Bruce Cabot, salcon-owner, to steal the bullion. A dogsled chase and the loss of the gold in an ice crackup bring the abortive comedy to a conclusion.

Abbott & Costello manage only a couple of giggles with the material. Ewell provides some as sistance. Miss Green, in her role of dancehall singer, chirps two uncredited special-material ditties to go with plot situations, but doesn't show to any particular advantage. Cabot and the others fill in loosely. Production values have a perurious look, although extra glossing would not help put this one over. Technical assists are stock.

s look, although ould not help put this o Technical assists are stoc Brog.

### Beware, My Lovely

Drab melodrama of a day of terror in a woman's life; some name importance but spotty prospects.

Hollywood, July 29.

RKO release of Coller Young Gilmakers production. Stars Ida Lupino, Robrata Williams. Stars Was Lupino, Robrata Williams. Stars Williams from his story and play. "The Man's comera. George E. Diskant: editor, Paul Gromera. George E. Diskant: editor, Paul Williams. Stars Williams Williams. Topier Ryan Mins. Gordon da Lupino Howard Theorem. Topier Ryan Must. Williams. Topier Ryan Must. Stevens. James Williams Mr. Stevens. James Williams Mr. Stevens. James Williams Mr. Franks. O. Z. Whitehead Grocery Boy. Dee Pollack

Filmakers, independent produc-tion unit, has come up with a drab suspense melodrama based on "The Man," the Mel Dinelli story and play. Some name importance is lent the picture by the presence of Ida Lupino and Robert Ryan as costars, and the RKO release assures a goodly number of bookings, but the boxoffice prospects are spotty. Program playdates are indicated. A fairly tight screenplay by Dinelli, who also served as associate producer to Collier Young, unfolds the inconclusive story in workmanlike manner. The Harry Horner direction manages considerable emphasis on suspense and the Mel Dinelli story and

unfolds the inconclusive story in workmanlike manner. The Harry Horner direction manages considerable emphasis on suspense and the trouping of the two stars is excellent, but it still doesn't add up to readily acceptable film entertainment. For one thing, the downbeat yarn comes to a stop, rather than a conclusion, after 77 minutes of teasing an audience with hints of violence that never materialize.

Ryan is mentally unstable, itinerant handyman who makes a precarious living by door-to-door jobs. Story gets underway with his fieeing a town from what looks like a murder and next finds him hired by Miss Lupino, a war widow, to aid with a housecleaning job. As the day develops, indications of Ryan's instability come out, and gradually Miss Lupino becomes alarmed. Before she is able to take action, however, Ryan locks the doors and makes her his prisoner. Incident after incident leading to violence, and then drawing back from it, occupy the footage as the seemingly never-ending day stretches out. Finale has Ryan, not remembering what has transpired, walking out as night comes and Miss Lupino greatly relieved that it is all over.

Only a small cast was needed for the story. Taylor Holmes is good as the boarder whose departure leaves Miss Lupino alone with Ryan. Barbara Whiting walks through a couple of scenes, and Dee Pollack, a grocery boy, is acceptable.

with Ryan. Barbara Whiting waiks through a couple of scenes, and Dee Pollack, a grocery boy, is acceptable. George E. Diskant's photography is imaginative, and the Leith Stevens music score good in backing suspense aims.

**Frog.**

### Mex Film Version of 'Crusoe

Mex Film Version of "Robinson Crusoe" is being produced here in English and Spanish at the Tepeyac studios by Luis Bunel.

Stars Dan O'Fraly, Felipe de

Women of the North Country (COLOR)

Generally satisfactory outdoor action-drams: with skay pay-off possibilities.

Hollywood, July 24.
Republic release of Joseph Kane production. Stars Ruth Hussey. Rod Cameron, John Agar, Gale Storagt features J Carrol Naish, July Davis, Jay C. Filippen Taylor Holinest, Sarry Kelley, Grand With Carlon Rully Rahes, Cory, Charles Marqui Warren, Prescott Chaplin; camera (Tru coler), Jack Martig editor, Richard L. Var Enger; music. F. Ted. Section 1986. color), Jack Marta Enger; music, R., July 23, '52, Eun Christine Powell, Kyle Ramio... David Powell... Cathy Nordlund... Mulholland...

This is a generally satisfactory outdoor action-drama that should get an okay payoff in the Republic market. The Trucolor cloaking adds some sight values to the standard lineup of action ingredients, and the familiar names should help its booking chances in the general situations.

It's a tried-and-true plot furnished by the story written by Charles Marquis Warren and Prescott Chaplin. Story line almost constantly reminds of many previous large-scale outdoor features but the regular run of audiences will find it acceptable. The Norman Reilly Raine screenplay is put together to provide producer-director Joseph Kane with enough brawling male action to keep the pace moving, and there are some good battle-of-the-sexes touches to catch the attention.

Trouping is entirely competent, if not out of the ordinary, as the film goes about its business of telling how Rod Cameron, newcomer to the Minnesota iron-ormining section, successfully battles a long-entrenched family which heretofore has had-a strong grip on such activities. With the aid of his friends, Gale Storm and her father, Jay C. Flippen, Cameron

heretofore has had a strong grip on such activities. With the aid of his friends, Gale Storm and her father, Jay C. Flippen, Cameron gets his operations rolling. In the physical clashes with male opponents, he's more than a match for trouble, but when Ruth Hussey, strong-willed, scheming sister who heads the opposition, turns loose her femme charms and wiles on him, he falls easily, forsakes Miss Storm and marries Miss Hussey. It's a sort of "Bright Leaf" scheme Miss Hussey has in mind, and she sets up her husband slickly to deprive him of his wealth and take over herself. Before her scheme can be completed, though, she tips deprive nim or his wealth and take over herself. Before her scheme can be completed, though, she tips her hand and Cameron is able to save his new empire. Miss Hussey is shot down by J. Carrol Naish, a banker she has been using, and Cameron ends in a clinch with Miss

Cameron enus in a cancer was another storm.

Kane's action sequences are well-handled to fit market demands for this type feature. A number of scraps between Cameron and the henchmen of Jim Davis, wild member of the long-entrenched family, come off neatly. For good measure there's the dynamiting of a mining camp and a railroad, mountain trail ambushes and fisticuffs.

mountain trail ambushes and fisticuffs.

Cameron makes a good hero. The Misses Hussey and Storm add charm to the footage. John Agar gets short shrift in the story footage as the weakling in the family. Flippen, Davis and Barry Kelley, revenge-seeking drunk, and Naish are satisfactory.

The Trucolor hues used to dress the feature give a colorful look to the costumes and outdoor settings as lensed by Jack Marta. However, quality of the color is not always consistent. The Dale Butts music score fits story needs, and there are two traditional tunes, "Blue-Tail Fly" and "Erie Canal," spotted for campfire sings.

### Arctic Flight

Wayne Morris toplining top-notch supporter.

Hollywood, July 28.

Monogram release of Lindsley Parsons production. Stars Wayne Morris; features Lola Albright, Alan Hale, Jr., Carol Thurston. Directed by Lew Landers; Directed By Robert Bright Carolina, State Courtain, by Ewing Scott: Sandow of the Curtain, by Ewing Scott: Sandow, Joke Russell; editor. Leonard Herman. Previewed July 24, 52. Running time. 78 MINS.

Brickes, Brickes, Brickes, Physics Curtain, by Ewing Russell; editor, Leonard Hermite Viewed July 24, '52. Running time, '8 MMNS, Wayne Morrish Load Albright Wetherby Load Albright Wetherby Carol Thurston Squid Phil Tead Karluck Tom Richards Miksook Anthony Garson Karluck Kenneth McDonald Hogan Paul Bryar Dale Van Siekle

"Arctic Flight," presenting Wayne Morris vs. Communism, emerges a generally interesting and actionful bit of pic farc. Enhanced by neat production

values and good performances from the leads, film stacks up as a top

values and good performances from the leads, then stacks up as a top supporter.

Large portion of the picture's footage was actually lensed near the Arctic Circle—locale of the story. Taken from Ewing Cott's "Shadow of the Curtain," the Robert of the Curtain, the Robert of the Curtain, the Robert of the Curtain, the Robert of the Robert of the Curtain, the Robert of the Robert

that of a cool, self-possessed femme who only at end of the pic warms up via a romantic interest in Morris. Remainder of castees, especially Carol Thurston as the Alaskan femme in love in vain with Morris, are all good.

Film was directed by Ewing Scott, who also wrote the story, and Lew Landers, although latter now draws solo, credit and Scott is credited as associate producer. Flareup of an old leg injury near windup of the Alaskan footage forced Scott to relinquish directorial reins to Landers, who then took over for the remaining interiors. Both did extremely commendable work. Photography of Jack Russell is good, as are the other technical credits. Neal.

### Lure of the Wilderness (COLOR)

Remake of "Swamp Water" in Technicolor; fair marquee values and medium boxoffice.

medium boxoffice.

Medium boxoffice.

20th-Fox release of Robert L. Jacks production. Stars Jean Peters, Jeffrey Hunter, Constance Smith; features Walter Bernman, Tom Tully, Harry Shannon, Will Wright, Jack Elam, Harry Carter, Directed by Jean Negulesco. Screen Peters, Jeffrey Carter, Directed by Jean Negulesco. Server Peters, Jeffrey Carter, March Lander, Carter, Directed Languages, Control of the March Languages, Carter, Directed Languages, Lang ...George Sp. ...Walter T

This is a remake of "Swamp Water." first released by 20th-Fox in 1941. The new version of Vereen Bell's dank melodrama of the vast Okefenokee Swamp in southeast Georgia has a simpler, straight-line story treatment, a slightly different emphasis on main characters, a Technicolor dress and, overall, medium box-office prospects, although some sectional playdates will be excellent. Marquee values are only fair.

fair.

The swamp is less a menace in the Louis Lantz screenplay than it was in the original version, although still used to create stock thrill scenes connected with lurking alligators, silthering reptiles and deadly mud sinks, which help carry the story and provide Jean Negulesco's direction with a chance at some suspense sequences.

While plot is still basically con-

chance at some suspense sequences.

While plot is still basically concerned with a man wanted for murder who hides out in the uncharted regions of the swamp, this version takes his daughter into the yilderness with him for a sort of jungle-girl treatment that adds s.a. values. The hunted role is a repeat for Walter Brennan and, performance-wise, he's the film's best asset. Jean Peters is okay as the sulky jungle girl and looks good in the swamp-type costumes the role calls for. Jeffrey Hunter pleasantly projects the role of the young Georgian who aids Brennan get justice after having encountered father and daughter while hunting his lost dog in the swamp. Constance Smith, a country crossroads type of filtri, looks pretty in (Continued on page 18)

(Continued on page 18)

# EXHIBS SING BINGO REPRISE

### Arbitration Enthusiasm Seen Waning

While chances for setting up an industry-wide arbitration system have brightened a little in the past week as a result of a compromise move by major company toppers, enthusiasm by disstribs for arbitration appears to have perceptibly waned. Three months ago, before the headaches of actually getting the workings of a system on paper, there was great spirit in favor of a voluntary method of settling problems out of court. Distrib execs saw in it tremendous possibilities for eliminating some of the dozens of antitrust suits brought by exhibs, which are threatening to cripple the majors financially.

tremenduts suits brought by exhibs, which are threatening to cripple the majors financially. With the passing of time having given distribution execs and attorneys more opportunity for closeup study of the potentials of arbitration as applied to trade practices, the edge of their enthuslasm has been dulled. They are all still sincerely in favor of arbitration on the theory that it will be worthwhile if it prevents only a relatively few lawsuits. But no great optimism persists that it will keep many exhibs out of the courts. They say that Abram F. Myers, counsel and board chairman of Allied States Assn. of exhibs, has publicly admitted as much.

As lawyers for some of the companies now have it figured, exhibs will go to arbitration if they don't think they have much of a case. But if they feel they've got a good suit, they'll take it to a judge just as quickly as they're doing now.

### **COMPO Fate Hinges on Success** Of Its Drive Vs. 20% Admish Tax

Fate of the Council of MotionPicture Organizations as a going concern is seen largely hinging on the measure of success achieved in the current campaign to kill the Federal 20% admissions tax. Industry toppers said this week they're convinced that accomplishment of the tax-repeal objective will do more in the way of assuring a strong future for the allitrade outfit than any other possible contribution to the general welfare of the business.

It's pointed out that thousands of theatres across the country are not affiliated with any trade group at the present. Many of these exhibs, it's said, more than likely would be willing to share in future joint-industry projects, viactive COMPO memberships, if they're convinced a job can be done on the vital tax situation. This doubtless would bolster COMPO to its strongest position since coming into being, from standpoint of membership roster and treasury funds.

Cynical Yiew

However, while a successful tax fight could serve to lure exhibs

Cynical View
However, while a successful tax
fight could serve to lure exhibs
who heretofore have not joined
any trade org, the cynical view
persists among some observers
that many local exhib associations
still will refrain from entering the

(Continued on page 15)

### Shain, Richey, Short Mulled to Head Push By COMPO Vs. 20% Tax

### For Expenses, Etc.

Here's a list of the more important expense items which must be met by the Council of Motion Picture Organizations in the campaign to repeal the Federal 20% admissions tax:

sions tax:

Administration of campaign in New York COMPO office, production of needed materials, research, mailing and other communications, meetings, travel by industryites in the anti-tax fight and publicity,

### Total Repeal, Not Cut, Is COMPO's Drive Vs. 20%

of Motion Picture Organizations against the 20% admissions tax are being circulated among exhibs in the field. The objective, it's stressed, is for total repeal of the levy, not a partial reduction.

stressed, is for total repeal of the levy, not a partial reduction.

Main points covered are these: campaign will be carried on with Congressmen and Senators, not with general public; local businessmen affected by the welfare of theatres will be asked to cooperate; tax committees will be set up in states rather than exchange areas; campaign will be on local (state) level, distinguished from Washington lobbying; policy and publicity committee will determine what "copy lines" are to be used; campaign will be coordinated nationally and all progress will be recorded by COMPO in N.Y.; each state committee will be urged to form sub-committees in each Congressional district; COMPO office will develop all informational material.

Basic argument is that the tax discriminators and it threatens. By COMPO Vs. 20% Tax

Council of Motion Picture Organization is scouting the field for an industryite to head its anti-tax campaign on a fulltime salaried basis. Post is an executive one operating under the COMPO national tax committee, which is headed by H. A. Cole of Dallas and Pat McGee of Denver.

Billed as candidates so far for the spot are Henderson M. Richey exhib relations chief for Metro, Sam Shain, former aide to 20th-Fox prez Spyros P. Skouras and now operating on his own in public relations, and Paul Short, National Screen Service division manager in Dallas. Those are the three names most frequently mentioned in industry exec conversations anent the post.

Shain's former 20th duties included the job of director of trade relations for the film company. He became immediately acquainted with exhib organizational activity via this work and consequently is considered in some circles as one of the likely candidates for the COMPO post.

Richey, of course, has been active in industry organizational work of years, and Short has been prominent in COMPO affairs and local joint exhib projects in Texas. It's undisclosed whether Richey, who has been eyed for several offer non-M-G trade jobs in past, or Short could take temporary leave to helm the tax battle.

### EYE GIVEAWAYS AS B.O. HYPO

Drive among a group of small, unaffiliated exhibs in New York City to revive bingo, screeno, bank night and other giveaways, to serve as a b.o. stimulant, is galning momentum. About 40 theatreowners, majority of whom operate one or two nabe houses, will meet in about a fortnight to set in motion plans for bringing back the coin lures which attracted patrons to film houses during the depression area. Because of the still-doubtful legality of the scheme, leaders of the movement wish to remain anonymous. anonymous

or the movement wish to remain anonymous.

Support for the drive came from the Independent Motion Picture Machine Operators, an unaffiliated labor outfit which supplies projectionists for many of the theatres interested in the project. Union will join the exhibs in the initial conclave at which the revival procedure will be outlined.

Approach, as explained by one of the leaders of the movement, will see the appointment of a committee of three or four exhibs, plus a union rep to draw up a legal petition directed to Mayor Impelliteri. Purpose of the appeal is to assure the exhibs that they will not be harrassed by the N. Y. City (Continued on page 20)

### Par Preps 25 In **Long-Range Plan**

Paramount has 25 features already in preparation for production in 1953. Producers and directors have been given their assignments, many of the scripts are completed and much of the casting has been done.

Par said the lineup was set far in advance as the result of much long-range planning. Polishing off scripts far ahead of lensing sched-ule provides the opportunity to line up stars and marquee com-binations unavailable at short no-

of the total, 16 will be in Technicolor, and other tinters may be added if Techni facilities are available.

### **COLUMBIA EXPANDING** FOREIGN-PIX DISTRIB

Columbia Pictures is expanding its policy of handling foreign-made films, company foreign chief Joseph A. McConville disclosed in New-York Monday (28) when he returned on the Queen Mary after a six-week trip to Europe. More British, Italian, French and Spanish-language pictures, he said, will be distributed by the firm in various world markets.

While declining to name specific

ous world markets.

While declining to name specific films, McConville revealed that he had discussed a number of deals with continental producers. Columbia is already participating with French producer-director Leonide Moguy in a film-making program, and will also distribute two Alan Ladd pictures to be made by Warwick Pictures (Irving Allen-Cubby Broccoli) in Britain.

McConville who attended Convictions of the control o

Broccoli) in Britain.

McConville, who attended Columbia conventions in London and Rome, was accompanied by foreign department exec Harry Kosiner and producer Stanley Kramer when he left for Europe last month. Kosiner returned last week, while Kramer is due back Aug. 18 after a two-month vacation.

Cartoonists OK Pact
Hollywood, July 29.
Membership of Screen Cartoonists Local 839, IATSE, voted approval of the new contract negotiated with the Animated Film Producers Assn.

Contract is retroactive to March 15 and runs two years.

### **Exhibs Drop Demand for Presence** Of Co. Prexies at Arbitration Meets

### Double Double-Features

Double Double-Features

Tokyo, July 22.

Double features, only recently arrived in Japanese film houses, have fast been superseded by triple features, and, according to one Nip newspaper, will soon be made obsolete by "quadruple headers."

Two-for-one fad, which began in Nagoya, Central Honshu, with pairing of "Valentino" and "A Song Is Born," has been stepped up by rival exhibs, who now tax marquee with ads for a bill of fare containing two U. S. pix and one, or even two, locally produçed films.

### D. J. Greene Buys **More RKO Stock** In Power Rivalry

Wall Streeter David J. Greene continues to strengthen his position in RKO Theatres by further purchases of the circuit's stock, reports to the Securities & Exchange Commission indicate, He acquired 7,000 additional shares in June.

acquired 7,000 additional shares in June.

The SEC reports were said this week by a spokesman for the broker and investment counselor to be only a partial indication of the increasing hold he has been gaining on the theatre chain. He controls a large number of shares held by his clients, who have also been building up their holdings on his counsel.

Greene is a director of RKO Theatres and thus, under SEC rules, must report his purchases. His clients, of course, are not required to do so, and so there is no full indication of the scale on which Greene's power in the chain has been hypoed.

The June purchases, according to the SEC, give the financier a total of 42,250 shares. He holds 16,450 directly and 25,800 in a trust fund established in 1935 for the benefit of his wife, Dorothy. Chemical Bank & Trust, N. Y., is trustee.

Greene, in a proxy fight in oppo-

Chemical Bank & Trust, N. Y., is trustee.

Greene, in a proxy fight in opposition to the circuit's management last fall, amassed enough support to win two places on the six-man board. His continued buying obviously is with the aim of eventually gaining control of the directorate and thus of the company's management.

management.

While he controls the second largest block of the circuit's stock, (Continued on page 17)

### King Bros.' 'Ring' Set For Distrib by UA

For Distrib by UA

Deal has been set for United Artists to distribute the King Bros.' "The Ring," a boxing drama. Pic will go into release in about a month, according to Franklin King, who was in New York this week to close the deal. Pact on "The Ring" in no way commits the brother outfit to further arrangements with UA. He said that indie company would work out future release deals on a picture-to-picture arrangement.

Maurice King, of the brother production firm, leaves for Europe Saturday (2) to case location sites for a trio of productions the King company contemplates making abroad are all outdoor action-type drama and can easily be adapted for any foreign locale. Production is expected to get under way in 60 days, he reported. Meanwhile, the Kings will place into production in Hollywood two films within the next two months. Pix are "Indian Fighter" and "Robinson Crusoe."

Exhibition's reps in the negotiating of an industry arbitration system have withdrawn their demand that film company presidents sit in on continuing huddles on the subject. Exhibs instead have agreed to a new round of confabs with sales managers and company lawyers beginning next Monday (4) in New York.

Despite this reversed stand, the probability is that the chief exces will get together with the exhibs at a meeting this fall.

Officials of Theatre Owners of America and Allied States Assn. called a halt on arbitration discussions several weeks ago when differences on competitive bidding with the distrib negotiators reached an impasse. Exhibs contended at that time that the only chance for arbitration would be for the prexies to take over and possibly give more ground than that

tended at that time that the only chance for arbitration would be for the prexies to take over and possibly give more ground than that offered by the distrib committee.

In the interim, however, sales managers and attorneys among themselves agreed to new "clarifications" of their stand on the various facets of bidding as arbitrable subjects. This was conveyed to the exhibs and the latter okayed next Monday's sessions.

It was also pointed out by the distribs that the company presidents, because of traveling commitments and such, could not convene before Sept. 1. Consequently, that much more time would be lost before negotiations could be resumed.

Plan, which now has been tentatively drawn, is to have the presidents participate in a huddle with the theatremen when (and if) the exhib-distrib negotiating teams come to agreement on the broad terms of an overall plan for arbitration. This, it's figured, could be around October.

This new round of events crysulting entired one aspect of the full picture: While enthuslasm for arbitrature. (Continued on page 15)

### **Army Nixes Cooperation** For RKO's 'Zero' Over 'Objectionable Scene'

"Objectionable Scene'

Hollywood, July 29.

RKO's "One Minute to Zero," filmed with military cooperation, has been declared objectionable by the Department of the Army. Orders were sent out to all Army Public Relations offices throughout the world to refuse to cooperate in any way with showings of the picture.

Official diction says the film "has a sequence which has been objected to by the Army and Defense departments and which the studio has declined to correct."

Understood the offending sequence shows Robert Mitchum, as a colonel, ordering U.S. artillery fire on South Korean refugeës on the theory that North Korean enemies may be lurking among them. This sequence, the Pentagon contends, was not in the original script, then titled "The Korean story," when it was submitted for approval.

### Joe Moskowitz's Sec Named Eastern Liaison

Named Eastern Liaison

Kay Sullivan, secretary for many years to Joseph Moskowitz when he was 20th-Fox's eastern studio rep, returned to New York from the Coast this week to become New York liaison with the studio. She had gone to the Coast with Moskowitz when he transferred his headquarters there recently to become top aide to production chief Darryl F. Zanuck.

Moskowitz technically still retains the duties of eastern studio rep, which he is handling from the Coast. Miss Sullivan will be in charge of the headquarters he continues to maintain in New York. It had been uncertain when Miss Sullivan went to the studio whether she'd remain after she had organized Moskowitz's office

### L.A. Perks: 'Jacks' Gigantic \$81,000, 'Not Married' Fair 21G, 'Lovely' Lush 27G, 'Courier' 19G, 'Kong' Big 18G, 2d

Los Angeles, July 29.

"Jumping Jacks" is the big boxoffice noise here this week, shaping to get smash \$42,000 in three
regular first-run houses and 2
boffo \$81,000 combined with three
drive-ins and four conventionals.
"Lovely To Look At" looms good
\$27,000 in two theatres.

ive-ins and four conventionals ovely To Look At" looms good 7,000 in two theatres.

A fair \$21,000 is seen for "Not uried" in three spots. Only a n \$10,000 in expected for trange World," playing four lotions. "Diplomatic Courier", is ed just fair with \$19,000 in two es while "Untamed Frontier," o. in two houses, looks light 3,000. "Actors and Sim" shapes od \$5,000 at the Canon.

Top holdover is "King Kong" the fat \$18,000 in five days of cond week in two spots.

Estimates for This Week
Les Angeles, Chinese, Ritz
WC) (2,097; 2,048; 1,370; 7010) — "We're Not Married" lith and "Sea Tiger" (Mono) in \$21,000. Last week, "Sally d St. Anne" (U) and "Break-wm" (Indie), \$15,000.

El Rey, Arls, Globe, Uptown WC) (861; 814; 782; 1,719; 7010)— "Strange World" (Indie) d"Born to Saddle" (Indie). Thin 0,000. Last week, with Loyola stead of Uptown, "Captain ackjack" (Indie) and "Love Is1d" (Indie), \$10,000.

Hollywood, Wiltern (WB) (2,756; 144; 70-\$1,10)— "Working Way rough College" (WB) (3d wk). w\$6,500 in 5 days. Last week, th five days at Orpheum, \$17,500.

Enverly Hills, Downtown (WB) 612; 1,787; 80-\$1,25]—"Story ill Rogers" (WB) (3d wk). Light 1,000. Last week, \$16,800.

Exyptian, Orpheum (UATC-Metpolitan) (1,538; 2,213; 70-\$1,10)— "Story ill Rogers" (WB) (3d wk). Light 1,000. Last week, \$16,800.

Exyptian, Orpheum (UATC-Metpolitan) (1,538; 2,213; 70-\$1,10)— "King ong" (RKO) and "Leopard Man" (KO) (reissues) (2d wk). Fat 8,000 in 5 days. Last week, leftly \$46,200.

Rialto, Hollywood Paramount, oyola (Metropolitan-F&M-FWC) 40; 1,430; 1,248; 70-\$1,10)—

(Creissues) (2d wk). Fat, (200 in 5 days. Last week, ghty \$46.200. Rilato, Hollywood Paramount, yola (Metropolitan-F&M-FWC) (10); 1,430; 1,248; 70-\$1.10)—umping Jacks" (Par). Smash 2,000 here; also insuburban fourll, three drive-ins for overall al of terrific \$81,000. Last week, llywood Paramount, United tists, "Tokyo Joe" (Col) and nock Any Door" (Col) (reissues) days), \$6,700. Os Angeles Paramount, Wilshire PT-FWC) (3,300; 2,296; 70-\$1.10) 'Diplomatic Courier" (20th) and lackmalled" (Indie) (L. A. Par y). Fair \$19,000. Last week, L. Par, "Stolen Face" (Lip) with vier Cugat heading stage bill, e \$34,000; Wilshire, "Robin od" (RKO) and "Water Birds" (CO) (m.o.), \$3,700.
Tawaii, Loew's State (G&S-TC) (1,106; 2,404; 70-\$1.0)—ntamed Frontier" (U). Light, 0,001. Last week, Hawaii, Fran-Goes West Point" (U) (2d wklays), \$3,000.

ies West Four (), \$3,000.
ue (FWC) (885; 70-\$1)—
test Show" (Par) (3d wk).
o \$3,700. Last week, nice

c Arts (FWC) (679; 80-\$1.20) an White Suit" (U) (9th wk). to \$1,600. Last week, big

. on (ABC) (520; \$1)—"Actors Sin" (UA). Good \$5,000. Last "Navajo" (Lip) "(4th wk),

\$1.200.

Four Star (UATC) (900; 85-\$1.20)

-"Wild Heart" (RKO) (2d wk).

Mild \$5,500. Last week, \$11,200.

United Artists (UATC) (2,100;

70-\$1.10)—"Kisenga" (Indle) and

"Massacre Hill" (Indie). Just a

fill-in here, getting slim \$5,000.

### D. C. Good Despite Dems' Conclave; 'Kong' Bangup

14G, 'Outcast' Boffo 8G

Washington, July 29.
Considering high interest of cal gentry in Democratic party roceedings, first-run biz is shaped good. Several houses reported rong openings for new pix, and at the return of oppressive heat helping attendance. "King Kong" oks like one of best newcomers Keith's. Art houses have been hing especially well, with "Walk ast on Beacon" at Trans-Lux olding solid after record opening (Continued on page 20)

### Broadway Grosses

Estimated Total Gross

8his Week ....\$521,390
(Based in 18 theatres)

Last Year ...\$523,696
(Based on 18 theatres)

### 'Jacks' Immense \$17,500, Seattle

Seattle, July 29.

Big news here this session is the colossal takings being garnered by "Jumping Jacks" at the Coliseum. It is far ahead of anything else in city, with most other spots lagging. However, "Francis Goes To West Point" is holding well in second frame at Orpheum. Palomar, with "Blondle and Dagwood" unit onstage and "When In Rome," shapes trim. "World in Arms" still is good in fourth round at Blue Mouse.

Estimates for This Week
Blue Mouse (Hamrick) (800; 65-

Estimates for This Week
Blue Mouse (Hamrich) (800; 6590)—"World in Arms" (U) (4th wk).
Good \$3,000. Last week, big \$3,000.
Coliseum (Evergreen) (1,829; 6590)—"Jumping Jacks" (Par) and
"Montana Incident" (Mono). Colossal \$17,500. Last week, "Montana
Territory" (Col) and "Red Snow"
(Col), \$7,700.

(Col), \$7,700.

Fifth Avenue (Evergreen) (2,366; 65-90)—"Robin Hood" (RKO) (2d wk), Oke \$7,000. Last week, solid \$11,700.

Liberty (Hamrick) (1,650; 65-90)—"Duel at Silver Creek" (U) and "Pirate Submarine" (Lip), Good \$7,500. Last week, "Washington Story" (M-G), \$4,300.

Music Box. (Hamrick) (850-85-90)
"River" (UA) (3d wk) Holding at \$3,000 after excellent \$3,900 second stanza.

\$3,000 after excellent \$3,900 second stanza.

Music Hall (Hamrick) (2,282; 65-90) — "Working Way Through College" (WB) (2d wk). Fair \$5,000 after \$3,800 last week.

Orpheum (Hamrick) (2,599; 65-90)—"Francis to West Point" (WB) (2d wk). Good \$6,500 after big \$10,-200 last week.

Palomar (Sterling) (1,350; 50-\$1)—"When in Rome" (M-G). (2d run) plus stage show, "Blondie and Dagwood" unit. Trim \$10,000. Last week, "Walk East on Beacon" (Col) plus Yvette Dare on stage, okay \$8,000.

\$8,000.

Paramount (Evergreen) (3,039;
65-90) — "Diplomatic Courier"
(20th) and "Maytime in Mayfair"
(Indie) (2d wk). Way off to dim
\$4,500. Last week, \$8,800.

### 'Noon' High \$13,000 Tops Pitt; 'Robin' Smash 10G, 'Lovely' OK With 13½G

Lovely' OK With 13½G

Pittsburgh, July 29.

General improvement in biz very noticeable in last few weeks, is continuing and the outlook here seems to be much more optimistic than it has been in some time. "High Noon" is shooting the Harris back into the tall brackets with terrific session likely. "Robin Hood" at Warner and "Lovely to Look At" at Penn are also riding out a wave of pleasant prosperity. Fulton is dragging with "We're Not Married." "Jumping Jacks" is plenty strong on Stanley holdover.

Estimates for This Week
Fulton (Shea) (1,700; 50-85)—
"We're Not Married" (20th). a disappointment at ordinary \$4,500.
Last week, "Franics To West Point" (U), \$4,200.

Harris (Harris) (2,200; 50-85)—
"High Noon" (UA). Crix went overboard for the Gairy Cooper starrer. Smash \$13,000 or near heftiest take of year at this house.
Will hold. Last week, "Diplomatic Courler" (20th), \$7,000.

Penn (Loew's) (3,300; 50-85)—
"Lovely Look At" (M-G). Big musical is keeping healthy summer biz here intact. Okay \$13,500 inoms. May hold. Last week, "Scaramouche" (M-G) (2d wk). off to \$9,500, \$me near here. Trim \$1,500, on top of last here. Trim \$1,500, on top of last

### Mont'l Marks Time But

"Angel' Sturdy \$10,000

"Scarmouche" going into second session is still leading field at Loew's with good total. "Girl in White," doing incely at Palace, is top newcomer.

Estimates for This Week Palace (C.T.) (2,626; 34-60)—
"Girl in White" (M-G). Fine \$13.-000. Last week, "Anything Can Happen" (Par), \$10,000. "Capitol (C.T.) (2,412; 34-60)—
"Deadline U. S. A." (20th) (2d wk). So-so \$10,000, following hefty first at \$16,000.

Princess (C.T.) (2,131; 34-60)—
"Scarlet Angel" (U). Trim \$10,-000. Last week, "Red Ball Express" (U), \$11,000.

Loew's (C.T.) (2,355; 40-65)—
"Scaramouche" (M-G) (2d wk). Good \$16,000, after smash \$25,000 opener.
Imperial (C.T.) (1.339: 34-60)—

Good \$16,000. after smash \$25,000 opener.
Imperial (C.T.) (1,839; 34-60) —
"Denver Rio Grande" (Par) and
"Corporal Dolan AWOL" (Mono).
Dull \$6,000. Last week, "Montana
Territory" (Col) and "Forbidden
Land" (Col); \$7,000.
Orpheum (C.T.) (1,048; 34-60)—
"New Mexico" (UA) and "Taming
of Dorothy" (UA). Average \$7,000.
Last week, "3 For Bedroom C"
(WB) and "King Bullwhip" (WB),
\$5,000.

### 'Noon' Great 24G In Mild Philly

Philadelphia, July 29.
Personals by Grace Kelly and Katy Jurado gave "High Noon" a fast start at Boyd's over the weekend, overflow helping nearby Warner houses. It is great on first week. "Diplomatic Courier" with upped scale of 85s-\$1.20, proved a surprise Trans-Lux entry, first week being sock. "Frantis Goes To West Point" was yanked after one fairly good week at the Goldman. "Jumping Jacks" still is nice in third week at the Fox. "Will Rogers" is slow in initial holdover round at the Mastbaum.

Estimates for This Week
Aroadia (S&S) (625; 85-\$1.20) —
"Scaramouche" (M-G) (7th wk). steady \$5,000. Last week, \$5,500.
Boyd (WB) (2,360; 50-99)—"High Noon" (UA). Lofty \$24,000. Last week, "Pat and Mike" (M-G) (4th wk), nice \$8,000.

Fox (20th) (2,250; 50-99)—"Jumping Jacks" (Par) (3d wk). Nice \$17,000. Last week, big \$20,000.
Goldman (Goldman) (1,200; 50-99)—"Francis To West Point" (U). Trim \$10,000. Last week, "Anybody Seen My Gal" (U), \$11,000.
Mastbaum (WB) (2,360; 50-99)—"Will Rogers" (WB) (2d wk). Slow \$11,000. Last week, \$17,000.
Mistown (Goldman) (1,000; 50-99)—"Storm Over Tibet" (Col) and "Red Snow" (Col). Drab \$5,000.
Last week, "Cripple Creek" (Col), same.

Randolph (Goldman) (2,500; 50-99)—"We're Not Martied" (20th)

Last week, "Cripple Creek" (Col), same.

Randolph (Goldman) (2,500; 50-99) — "We're Not Married" (20th) (2d wk). Oke \$13,000. Last week, \$16,000.

Stanley (WB) (2,900; 50-99) — "King Kong" and "Leopard Man" (RKO) (reissues) (3d wk). Held at \$15,000. Last week, hefty \$17,000.

Stanton (WB) (1,473; 50-99) — "Valley of Eagles" (Lip). So-so \$7,000. Last week, "Montana Territory" (Col), hurt by broken cooling system, \$3,500.

Studie (Goldberg) (500; 50-99)—"Encore" (Par) (5th wk). Nice \$2,500. Last week, about same.

Trans-Lux (T-L) (500; 85-\$1.20)—"Diplomatic Courier" (20th). Sock \$4,000. Last week, "Narrow Margin" (RKO) (4th wk), \$3,000 in last 8 days.

### 'LOVELY' LOUD \$10.000. PORT.; 'MARRIED' SAME

PORT.; 'MARRIED' SAME.

Portland, Ore., July 29.

Biz is still perking at all firstruns here this week. All but one
have new entries. "Pat and Mike"
still looks fast for second week at
Broadway. "Lovely to Look At'
shapes lusty while "We're Not
Married" is just okay in two spots.
Cooler weather is helping boxoffice take.

Estimates for This Week
Broadway (Parker) (1,890; 65-90)
—"Pat and Mike" (M-G) and
"Glory Alley" (M-G) (2d wk). Fast
\$9,000. Last week, \$16,000.
Liberty (Hamrick) (1,850; 65-90)
—"Red River" (UA) and "Tulsa"
(UA) (reissues). Fine \$7,000. Last
week, "Carbine Williams" (M-G)
and "Confidence Girl" (UA) (6
days) (2d wk). \$7,000.

Mayfair (Parker) (1,500; 65-90)—
"The Fighter" (UA) and "Red
Planet Mars" (UA). Good \$4,600.
Last week, "Working Way Through
(Continued on page 20)

### At'l Marks Time But 'Angel' Sturdy \$10,000 Mild Pix Dull Det.; 'Wilderness' Dim 18G, 'Francis' 11G, 'Jacks' Big 25G, 2d

### Key City Grosses

Estimated Total Gross
This Week ... \$2,136,760
(Based on 23 cities, 197 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year ... \$2,436,000
(Based in 25 cities, and 208 theatres.)

### 'Jacks' Pacing L'ville, Hot 21G

Louisville, July 29.

Martin-Lewis combo in "Jumping Jacks" is setting town on fire this week, Rlaito having lines from opening day. This big house will turn in one of the greatest grosses of year, with smash \$21,000 likely. Weather continues torrid but biz at downtown houses is brisk. "Walk East on Beacon" at the State shapes okay. Strand, with "Lady In Iron Mask," likewise is noting an upturn at the wicket, as is the Kentucky, where "Has Anybody Seen My Gal" is lively. "Working Way Through College" at Mary Anderson is doing all right on holdover. Estimates for This Week Kentucky (Switow) (1,000; 54-75)—"Anybody Seen My Gal" (1) and "Just Across The Street" (U). Solid \$4,000. Last week, "No Room For Groom" (U) and "Torry Hunter" (U) (2d wk), \$2,500.

Mary Anderson (People's)" (1,200; 54-75)—"Working Way Through College" (WB) (2d wk). Holding at nice \$6,500 after last week's studry \$8,500.

Rialto (Fourth Avenue) (1,000; 54-75)—"Jumping Jacks" (Par). Smash \$27,000 or close. Last week's studry \$8,500.

Rialto (Fourth Avenue) (1,000; 54-75)—"Jumping Jacks" (Par). Smash \$27,000 or close. Last week's "Diplomatic Courier" (20th) and "Corporal Dolan Goes AWOL" (Rep), \$8,000.

State (Loew's) (3,000; 54-75)—"Walk East On Reagon" (1) and

"Diplomatic Courier" (20th) and "Corporal Dolan Goes AWOL" (Rep), \$1,000.

State (Loew's) (3,000; 54-75)—
"Walk East On Beacon" (Col) and "Sniper" (Col). Getting potent competish from Lewis-Martin across street, but still good at \$8,500. Last week, "Lovely To Look At" (M-G) 1/2d wk), \$2,000.

Strand (FA) (1,200; 54-75)—"Lady In Iron Mask" (20th) and "Fabulous Senorita" (Rep.) Okay \$4,000.

Last week, "Tembo" (Indie) and "Narrow Margin" (RKO), \$3,000.

### Prov. Big Despite Heat; 'Jacks' Jumping \$15,000, 'Rogers' 10G, 'Sniper' 8G

Providence, July 29.

Despite hot humid weather and TV convention here, local stands report biz as encouragingly strong. Topping the list is the Majestic's "Story of Will Rogers." The Strand is now in its second stand with "Jumping Jacks" after terrific opening round. Loew's State with "The Girl in White" looms mild.

Estimates for The Control of the Western Stand with "Estimates for The Control of the Providence of the Pr

with "The Girl In White" looms mild.

Estimates for This Week
Albee (RKO) (2,200; 44-65)—
"The Sniper" (C01) and "Dark Command" (Rep). Fairly steady \$8,000. Last week, "King Kong" (RKO) (reissue), solid \$13,000.

Majestic (Fay) (2,200; 44-65)—
"Story of Will Rogers" (20th) and "Fabulous Senorita" (Rep). Fine \$10,000. Last week, "Diplomatic Courier" (20th) and "3 for Bedroom C" (WB), \$11,000.

State (Loew) (3,200; 44-65)—
"Girl In White" (M-G) and "Washington Story" (M-G) Mild \$9,000.

Last week, "Pat and Mike" (M-G) and "White" (M-G) and "Holiday for Sinners" (M-G) (2d wk), \$6,500.

Strand (Silverman) (2,200; 44-65)—
"Jumping Jacks" (Par). Second week opened Monday (28). First week was terrific \$15,000.

### 'ROBIN' RICH \$11,000, BUFF; 'DESIRE' DITTO

BUFF; PLNKE DITU

Buffalo, July 29.

Boxoffice is happy here this round, with three new entries shaping up favorably, and hold-overs continuing stoutly. "Island of Desire" looms good at the Buffalo while "Francis Goes To West Point" is likewise doing well at the Lafayette. "Robin Hood" also looks sturdy at the Century.

Estimates for This Week
Buffalo (Loews) (3,000; 40-70)—
"Island of Desire" (UA), Good (Continued on page 20)

Detroit, July 29.

Detroit, July 29.

Biz is slowing up from last week's good pace with "Jumping Jacks" at the Michigan leading the pack in second round. "Lure of Wilderness" is not alluring to the Fox patrons. "Wild Heart" looks like a weakle at the Palms. "Forms okay at the Palms. "I looms okay at the United Arists. "Callfornia Conquest" is slow at the Adams.

Estimates for This Week
Fex (Fox-Detroit) (5,000; 70-95).

"Lure of Wilderness" (20th) and "Red Snow" (Col). Unalluring \$18.000.

Last week, "Green Glove" (UA) plus Jackie Gleason onstage, \$45,000.

Michigan (United Detroit) (4,000; 70-95).—"Jumping Jacks" (Par) and "Brigand" (Col) (2d wk). Fine \$25.000.

Last week, \$30,000.

Palms (UD) (2,961; 70-95).—"Wild Heart" (RKO) and "Dark Man" (Indie). Slow \$10,000. Last week, "Ivory Hunter" (U) and "Bronco Buster" (U), \$8,500.

Madison (UD) (1,900; 70-95).—"Francis To West Point" (U) and "Jet Joh" Monol. Okay \$11,000.

Adam (Balaban) (1,700; 70-95).—"Francis To West Point" (U) and "Glory Trail" (M-G). Slow \$7,500.

Last week, "Caramouche" (M-G) (36th wk), \$3,000.

### 'Jacks' Wow 12G In Torrid Omaha

Omaha, July 29.

"Jumping Jacks" at the Orpheum is way out in the lead for a torrid session here despite hot weather. "Skirts Ahoy" looks nifty at the small State. The Brandels with "Story of Robin Hood," shapes fine. The Omaha's "San Francisco Story" and "Three for Bedroom C" looms nice. Drive-ins are all doing well because of heat.

Estimates For This Week Orpheum (Fristates) (3,000; 16-70)—"Jumping Jacks" (Pap.) Socko \$12,000 or better. Last week, "Diplomatic Courier" (20th) and "Fort Defiance" (UA), \$8,500.

Omaha (Tristates) (2,100; 16-70)—"San Francisco Story" (WB) and "3 for Bedroom C" (WB). Fine \$8,000. Last week, "Lovely Look At" (M-G) (3d wk), \$7,000.

State (Goldberg) (865; 25-76)—"Skirts Ahoy" (M-G). Strong \$7,000. Last week, "Carbine Williams" (M-G) and "When in Rome" (M-G) (2d wk), \$5,000.

Brandels (RKO) (1,500; 16-70)—"Story of Robin Hood" (RKO-Disney). Nice \$8,500. Holds. Last week, "Walk East on Beacon" (Col) and "Brave Warrior" (Col), \$5,500.

### 'Jacks' Tall \$32,000 In Hub; 'Noon' Great 17G, 'Courier' Nice at 18G

Courier' Nice at 186

Boston, July 29.

Despite midsummer heat, downtown major spots are doing okay this stanza with "Jumping Jacks" at Met shaping as leader. "Lovely to Look At" at Orpheum and State opened up nicely while "Diplomatic Courier" at Memorial, looks solid, "High Noon" at Astor also is smash, soaring way over advance hopes.

Estimates for This Week
Astor (B&Q) (1,500; 50-95)—
"High Noon" (UA). Nifty reaction to this one, wow \$17,000 shaping, Last week, "Sally and St. Anne" (U) (4th wk), \$2,300. "Noon" landed biggest Sunday since "Pinky" (20th).

Beacon Hill (Beacon Hill) (682-50-90)—"Run for Money" (U) and "Happlest Days of Life" (Regal) (2d wk). Good \$3,300 following nice \$4,500 for first.

Boston (RKO) (3,000; 40-85)—
"King, Kong" (RKO) and "Leopard Man" (RKO) (reissues) (2d wk). Second week of 9 days will wind up big \$14,000 or over. First was sock \$24,000.

Excter (Indie) (1,300; 60-80)—"Laughter in Paradise" (Indie) (2d wk). Holding at near \$3,200. Last week, oke \$4,000.

Fenway (NET) (1,873; 40-85)—"Lady in Iron Mask" (20th) and "Dolan Goss AWOL" (Mono) Mild \$3,500. Last week, "Working Way Through College" (WB) and "Wagons West" (Mono), (2d wk), good \$4,500.

Memorial (RKO) (3,000; 40-85)—
(Continued on page 20)

### H.O.s, Dem Convention Fail to Hurt Chi, 'Girl'-'Story' Passable \$13,000, 'Francis' Hep 16G, 'Clash' 14G in 2d

While there is only one new entry in the Loop this week, the hold-overs show up abnormally strong. Good weather and seeming lack of interference from the Democratic convention (some say it helped) are pushing grosses to some of best figures in months. "Francis Goes to West Point," hacked by "Lady in Iron Mask," at the Roose-velt is leading the second weekers with sock exploitation tied with the political confab to get solid \$16,000. The Grand also has an energetic second frame in "Clash By Night" and "Yank in Indo-China" at perky \$14,000. Lone new bill is "Girl in White" and "Washington Story" at United Artists with passable \$13,000.

United Artists with passable \$13,-900.

Palace is doing fine with "Greatest Show on Earth" headed for bright \$18,000 in 12th stanza. "We're Not Married" at the Woods winds up three-week stand at nice \$12,-900. Second stint of "She's Worthing Way Through college" and vaude at Chicago is down to okay

total.

Estimates for This Week
Chicago (B&K) (3,900; 98)—
"Working Way Through College"
(WB) with vaude show (2d wk).
Off to \$30,000. Last week, great

Grand (RKO) (1,500; 55-98)—
"Clash By Night" (RKO) and "Yank
in Indo-China" (RKO) (2d wk). Excellent \$14,000. Last week, \$18,000.

Palace (Eitel) (2,500; 98.\$1.25)—
"Greatest Show" (Par) (12th wk).
Still as staunch as ever with \$18,1000. Last week, \$19,000.

Rossevet (B&K) (1,500; 55-98)—
"Francis To West Point" (U) and
"Lady in Iron Mask" (20th) (2d
wk), Booming \$16,000. Last week,
giant \$23,000.

State-Lake (B&K) (2,700; 55-98)
"Lovely Look At" (M-G) (3d wk).
Just poking along at \$13,000. Last
week, \$16,000.

Surf (H&E Balaban) (587; 98)—
"Outcast of Islands" (Lop) (5th
wk). Neat \$3,000. Last week, \$3,800.

United Artists (B&K.) (1,700; 55-98)—"Girl in White" and "Wash-ington Story" (M-G). Okay \$13,000. Last week, "Something to Live For" (Par) plus "Love Moods" (In-die) and "Models, Inc." (Indie) (2d wk), \$14,000.

Woods (Essaness) (1,073; 98)—
"We're Not Married" (20th) (3d wk). Perky \$13,000. Last week, \$16,000.

World (Indie) (587; 98)-2"Young and Damned" (Indie) (2d wk). Finest biz in six months, lusty \$6,000. Last week, \$7,000.

### 'Knock' Robust \$14,000, Frisco; 'Married' Okay \$18,000, 'Jacks' 15G, 2d

\$18,000, 'Jacks' 15G, 2d San Francisco, July 29.
Considering the Chi convention competition, biz is generally good here this session. Top newcomer is "Don't Bother to. Knock," sturdy at St. Francis. "We're Not Married" rates okay in eight days at the Fox. Elsewhere it is largely hold-over. Best of these are "Jumping Jacks" at Paramount and "King Kong" at Golden Gate, both holding remarkably well. "Pat and Mike" looms good in abbreviated holdover of third week at Warfield. Estimates for This Week Golden Gate (RKO) (2,850; 65-95)—"King Kong" (RKO) (reissues) (2d wk). Held at \$13,000. Last week, sensational \$29,000.
Fox (FWC) (4,651; 65-95)—"We're Not Married" (20th) and "Tough Girl" (Rep.) Okay \$18,000 in 8 days. Last week, "Uplomatic Courier" (20th) and "Flesh and Blood" (Indie), \$13,500.

Warfield (Loew's) (2,656; 65-95)—"Pat and Mike" (M-G) (3d .wk). Good \$9,000 in 5 days. Last week, "Paramount (Par) (2,646; 85-95)—"Dumping Locks" (20th) South Courier" (20th) and "Flesh and Blood" (1000 in 5 days. Last week, "Paramount (Par) (2,646; 85-95)—"Dumping Locks" (20th) South South Courier" (20th) and "Flesh and Blood" (1000 in 5 days. Last week, "Paramount (Par) (2,646; 85-95)—"Dumping Locks" (2,656) (55-95)—"Dumping Locks" (2,656)

Estimates Are Net

Film gross estimates as re-ported herewith from the variported herewith from the vari-ous key cities, are net; i. e., without the 20% tax. Distrib-utors share on net take, when playing, percentage, hence the estimated figures are net in-

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

### 'Francis' Smart \$23,000, Denver

Denver, July 29.

"Francis Goes to West Point" is standout this session with big takings for two houses, as biz generally is shaping good among firstruns here. "The Fighter" looks fine in two houses while "Working Way Through College" continues big in second week at the Paramount. "Scaramouche" looks nice in second round at the Broadway, and stays a third.

Estimates for This Week

Estimates for This Week

Estimates for This Week
Aladdin (Fox) (1,400; 40-85) —
"River" (UA) and "Song in My
Heart" (20th). Fine \$8,000. Last
week, "Ivory Hunter" (U) and "Just
Across Street" (U), good \$7,500.

Broadway (Wolfberg) (1,200; 4085) — "Scaramouche" (M-G) (2d
wk), Nice \$10,000. Last week,
big \$14,000.

Denham (Cockrill) (1,750; 40-85)

Denham (Cockrill) (1,750; 40-85)
—"Jumping Jacks" (Par) (3d wk).
Held at \$8,000. Last week, oke \$9,500.

\$9,500.

Denver (Fox) (2,525; 40-85) —

"Francis To West Point" (U) and

"One Big Affair" (U), day-date

with Esquire. Big \$19,000. Last

week, "Lydia Bailey" (20th) and

"Return Frank James" (20th), fair

week, "Lydia Bailey" (20th) and "Return Frank James" (20th), fair \$13,000.

Esquire (Fox) (742; 40-85) — "Francis To West Point" (U) and "One Big Affair" (U). Tall \$4,000.

Last week, "Lydia Bailey" (20th), and "Return Frank James" (20th), \$2,500.

Orpheum (RKO) (1,200; 40-85)— "Robin Hood" (RKO) (2d wk).

Down sharply to \$8,000 or less.

Last week, fine \$16,000.

Paramount (Fox) (2,200; 40-85)— "Working Way Through College" (WB) (2d wk). Big \$11,500. Last week, big \$16,500.

Tabor (Fox) (1,967; 40-85)— "Fighter" (UA) and "Red Planet Mars" (UA), day-date with Webber, Fine \$9,000. Last week, "Ivory Hunter" (U) and "Just Across Street" (U), good \$8,000.

Vogue (Pike) (600; 60-85)— "Pennywhistle Blues" (Indie). Fair \$2,000. Last week, "Adventuress" (Indie), \$1,500.

"Fighter" (UA), also Tabor. Nice \$4,500. Last week, "Ivory Hunter" (UA), also Tabor. Nice \$4,500. Last week, "Ivory Hunter" (UA), also Tabor. Nice \$4,500. Last week, "Ivory Hunter" (U) and "Just Across Street" (U), good \$7,500.

### 'Robin Hood' Socko 11G, K.C.; 'Sally' Oke \$13,000,

Kansas City, July 29.

Picture grosses are on the brighter side here this round with "Robin Hood" leading at the Missouri in a sock week, first at the house in a long time. Four Fox Midwest houses with "Sally and Saint Anne" shapes okay. Holdover of "Lovely To Look At" at Midland and "Jumping Jacks at Midland and "Jumping Jacks at Midland and "Jumping in fine biz. Summer's heat peak of 103 reached on Friday; hence, the heat has not hurt.

Good \$9,000 in 5 days. Last week, \$12,000.

Paramount (Par) (2,646; 65-95)"Jumping Jacks" (Par) (2d wk).
Strong \$15,000. Last week, smash \$29,000.

St. Francis (Par) (1,400; 65-95)Don't Bother to Knock" (20th).
Fine \$14,000. Last week, "Paula" (Col), \$10,000.

Orpheum (No. Coast) (2,448; 65-95)"Anybody Seen My Gal" (U).
Mid \$10,000. Last week, "Brigand" (Col) and "Last Train Bombay" (Col), \$9,000.

United Artists (No. Coast) (1,207; (Continued on page 20)

### 'North Country' Preem Fine \$8,000 in Mpls.

Mineapolis, July 29.

Mineapolis, July 29.

With the tough Aquatennial festival competition and Dem national convention out of the way, the boxoffice here is starting to look up. It's showing some improvement, but far from great this session. New entries of particular attention are "Lovely to Look At" and "Encore" but doing best is "Woman of the North Country" at the State, helped by world preem bally.

Estimates for This Weck

of the North Country at the State, helped by world preem bally.

Estimates for This Week

Century (Par) (1,600; 50-76)—
"Diplomatic Courier" (20th) (m.o.).
Okay \$4,000. Last week, "Anybody Seen My Gal" (U) (2d wk), \$4,500.
Gopher (Berger) (1,000; 50-76)—
"Cairo Road" (Indie). Slow.\$3,500.
Last week, "Washington Story" (M-G), \$3,200.

Lyric (Par) (1,000; 50-76)—"Red River" (UA) and "Tulsa" (UA) (reissues). Okay \$4,500. Last week, "Without Warning" (UA) and "One Big Affair" (UA), \$4,000.

Radio City (Par) (4,000; 50-76)—
"Lovely Look At" (M-G). Fairly good \$11,000. Last week, "Diplomatic Courier" (20th), \$9,000.

RKO-Orpheum (RKO) (2,800; 40-

matic Courier" (20th), \$9,000.

RKO-Orpheum (RKO) (2,900; 40-76) — "Captain Pirate" (Col) and "Montana Territory" (Col). Slow \$6,000. Last week, "Francis To West Point" (U), \$7,500.

State (Par) (2,300; 50-76) — "Woman of North Country" (Rep). Given boff world preem campaign. Big opening night festivities and Aquatennial tieln along with presence of Rex Allen, Rod Cameron, Ruth Hussey, J. Carrol Naish for blowoff all helped. Nice \$8,000 or near. Dream of Jeanie" (Rep), \$4,500.

World (Mann) (400: 85-\$1 20) —

World (Mann) (400; 85-\$1.20) — "Encore" (Par). Healthy \$4,000. Last week, "Latuko" (Indie), \$3,000.

### Francis' Fat 14G, St. L.; Lovely' 20G

St. Louis, July 29.
With temperature soaring above 100 degrees over the past weekend, biz perked up here as natives sought relief from the heat. "Lovely to Look At" is rated sock at Loew's while "Francis Goes to West Point" wound up a fancy week at the Fox last Monday (28). "Diplomatic Courier" looms neat at the Ambassador. "Working Way Through College" still is fine in second week at the Missouri.

Estimates for This Week

Estimates for This Week

second week at the Missouri.

Estimates for This Week
Ambassador (F&M) (3,000; 6075)—"Diplomatic Courier" (20th)
and "Scarlet Angel" (U). Neat
\$11,000. Last week, "Anybody
Seen My Gal" (U) and "Red Ball
Express" (U), \$10,000.

Fox (F&M) (5,000; 60-75)—
"Story of Will Rogers" (WB) and
"Half Breed" (RKO). Opened today (Tues.). Last week, "Francis
To West Point" (U) and "Ivory
Hunter" (U), fancy \$14,000.

Loew's (Loew) (3,172; 50-75)—
"Lovely Look At" (M-G). Sock
\$20,000. Last week, "Pat and
Mike" (M-G) (2d wk), \$12,500.

Missouri (F&M) (3,500; 60-75)—
"Working Way Through College"
(WB) and "Pace That Thrills"
(WRO) (2d wk). Fine \$11,000 following big \$14,000 initial session.

Pageant (St. L. Amus.) (1,000;
75-90)—"My Son John" (Par) (2d
wk). Held at \$3,000, following
big \$4,000 opening stanza.
Shady Oak (St. L. Amuse.) (80,75-90)—"My Son John" (Par) (2d
wk). Still big at after \$4,500.

### B'way Up; 'Jacks'-Vaude Terrif 117G, 'Dreamboat'-Bennett-Foster Big 105G, 'Noon' Sock 44G, 'Carrie' 30G in 2d

Broadway first-run, business this session. Cooler weather brought a sharp jump in trade, possibly more out-of-town visitors contributing to this. Saturday was unusually strong, and some rain Sunday slowed a return to torrid conditions. Additional rain late Monday (28) night also kept the mercury withir reason.

Many theatre managers rated the prolonged hot weather more of a bugaboo than the Democratic convention in Chicago although balloting on actual nominees Friday night hurt some theatres badly as prospective patrons stayed home to watch it on TV.

Three new bills all are smash. The Martin & Lewis starrer, "Jumping Jacks," with Don Cornell and Billiot Lawrence band heading the stageshow, soared to a terrific \$117,000 at the Paramount to pace the street in its first week. Although launched on the final day of the long heat wave, the Martin-Lewis comedy got off strongly and picked up momentum thereafter.

Also smash is "Dreamboat," with Tony Bennett and Phil Foster topping the stage bill plus iceshow at the Roxy. It is heading for a great \$105,000 after racking up the best non-holiday weekend in about a year at this house.

Backed; by a smart, extensive advance campaign, "High Noon" is the third big newcomer. It looks to thing a socko \$44,000 or close to the Mayfair. Excellent reviews also helped.

"Carrie" continued great at the Capitol with \$30,000 for the second week. "Don't Bother To Knock" also held well at \$15,000 in second round at the Globe. Initial holdover stanza for "Story of Will Rogers" also was respectable at \$14,000 at the Astor.

"Where's Charley?", with \$108,000, being supplanted by "Ivanhoe" and new stageshow tomorrow (Thurs.).

"Affair in Trinidad" opens today at the Victoria after nine very

### 'Noon' Huge \$17,000 In

Noon' Huge \$17,000 In

Toronto; 'Jacks' 15G, 2d

Toronto, July 29.

"High Noon" is pacing the town for the newcomers with smash total at the Odeon flagship. "Jumping Jacks" is close behind in second stanza with big returns at the Imperial. "Scaramouche" and "She's Working Her Way Through College" are also healthy holdovers, with film biz generally good this week.

Estimates for This Week
Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—
"Lion and Horse" (WB) and "One Big Affair" (UA). Light \$10,000.
"Just This Once" (M-G) and "Three Musketeers" (U), same.
Eginton (FP) (1,080; 40-80)—
"Narrow Margin" (RKO) (3d wt). Fair \$5,500. Last week, \$6,500.
Imperial (FP) (3,373; 50-80)—
("Jumping Jacks" (Par) (2d wt). Big \$15,000. Last week, \$23,500.

Loew's (Loew) (2,748; 50-60)—
(Continued on page 20)

### Lovely' Fair 8G in 2d Gleason-TV Unit Boost 'Sinners' To Terrif \$22,000, Cincy; 'Heart' 11G

Cincinnati, July 29.
Major houses are ignoring the dog days here currently. Threeday addition of Jackie Gleason and his video supporters at the flagship Albee plus "Holiday Sinners" supplied lots of steam for this session. It was followed by fast start of "Story of Will Rogers" for week's run there. "Wild Heart" looks like an above-par entry for the Palace. Grand also is heading for solid returns with "Washington Story" while the Lyric has a winning moveover in "Robin Hood."

Estimates for This Week ship Albee plus "Holiday Sinners" supplied lots of steam for this session. It was followed by fast start of "Story of Will Rogers" for week's run there. "Wild Heart" (Mrsc) (Mrsc) and "Breakdown" (Mrsc) Solid \$8,000. Last week, "Paula" (Col) and "Breakdown" (Mrsc) Solid \$8,000. Last week, "Paula" (Col) and "Breakdown" (Mrsc) Solid \$8,000. Last week, "Paula" (Col) and "Breakdown" (Mrsc) Solid \$8,000. Last week, "Paula" (Col) and "Mrsc) (Mrsc) (Mrs

vance campaign, with generous lift from dailies, helped override summer doldrums. "Will Rogers" opened Monday (28). Last week, "Robin Hood" (RKO), eight days, big \$17,000.

Grand (RKO) (1,400; 55-75)—
"Washington Story" (M-G) and "Breakdown" (M-G). Solid \$8,000.
Last week, "Paula" (Col) and "Whistle at Eaton Falls" (Col), \$7,500.

Lyric (RKO) (1,400; 55-75)—
"Across Wide Missouri" (M-G) and

Break in the 13-day record heat profitable weeks of "Walk East on wave last Thursday (24) and some Beacon" at this house, "Glory new, strong product are boosting Alley" teed off yesterday (Tues.) Broadway first-run business this at the State while "Strange Ones" session. Cooler weather brought went into the Parls on Monday a sharp lump in trade, possibly (28).

### Estimates for This Week

Astor (City Inv.) (1,300; 70-1.50)
—"Story of Will Rogers" (WB)
(3d wk). Initial_holdover round
ended last night (Tues.) dipped to
okay \$14,000. First round was
\$19,000.

okay \$14,000. First round was \$19,000.
Capitol (Loew's) (4,820; 70-\$1.50)
—"Carrie" (Par) 3d wir). First holdover stanze ended last night (Tues.) held to big \$30,000 or near. Initial week was smash \$42,000, but not as great as originally anticipated. Great campaign aided in getting smash opening for pic.

Criterion. (Moss) (1,790; 50-18,180)—"Robin Hood" ("CO-Disney) (5th wk). Current frame ending with \$21,000; highly satisfactory in view of length of run. Fourth week was \$27,000. Stays on.

Fine Arts (Davis). (568; 90-18,00 m) (700 m) (110 m) (111 m) (111 m). Held with \$4,800 after \$5,200 for 10th stanza.

Globe (Brandt) (1,500; 50-

Globe (Brandt) (1,500; 50-\$1,50)—"Dont Bother To Knock" (20th) (2d wk). Holding in fine fashion with \$15,000 after sock \$26,000 opening week.

\$26,000 opening week.

Mayfair (Brandt) (1,736; 50\$1.50) - "High Noon" (UA). Initial round ending today (Wed.) is
soaring to terrific \$44,000 or near,
best here in months. Holding. In
ahead, "Anybody Seen My Gal"
(U) (3d wk), \$5,000.

Normandie (Normandie Theatres) (592; 95-\$1.80) - "Encore"
(Par) (18th wk). The 17th session ended last night (Tues.) continued in great style at \$5,200 after \$6,700 for 18th week.

Palace (RKO) (1,700: 75-\$140)

Palace (RKO) (1,700; 75-\$1.40)
—"Brigand" (Col) and 3 acts of vaude. Heading for \$17,000 or close. Last week, "Shadow in Sky" (M-G) with vaude, \$15,000. Both weeks represent no profit for house

Both weeks represent no profit for house.

Paramount (Par) (3,664; 80-\$1.80)—"Jumping Jacks" (Par) with Don Cornell, Elliot Lawrence orch heading stageshow (2d wk). Initial stanza ended last night (Tues.) landed sockeroo \$117,000. Last week, "Working Way Through. College" (WB), with Jan Murray, Modernaires, Neal Hett orch (2d wk). \$48,000.

Park Ave. (Reade) (583; 90-\$1.50)—"Island Rescue" (U) (5th wk). Still good at \$5,100 in fourth frame ended Sunday (27) after \$5,700 for third.

Paris (Indie) (563; \$1.25-\$1.80)
—"Strange Ones" (Mayer) Opened Monday (23). Last week, "Ways of Love" (Burstyn) (6th wk), dipped to \$4,000 after okay \$5,500 for fifth week.

Radio City Music Hall (Rocke-

Love" (Burstyn) (ctn wk), dipped to \$4,000 after okay \$5,500 for fifth week.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40)—"Where's Charley?" (WB) with stageshow (5th-final wk). Off to \$108,000 after okay \$116,000 for fourth frame, Winds-up highly profitable run today (Wed). "Ivanhoe" (M-G) opens tomorrow (Thurs.) with new stageshow.

Rosy (20th) (5,386; 80-\$2.20) — "Dreamboat" (20th) with Tony Bennett, Phil Foster heading stageshow (Thurs.) likely will hit terrific \$105,000. Holds with house set to retain bill for third week although originally booked only for two weeks. Last week, "We're Not Married" (20th) plus Rochester, Richard Hayes, iceshow (2d wk), \$78,000.

State (Loews) (3,450; 55-\$1.25)—"Gloyy Alley" (M-G). Opened yesterday (Tues.). In a head, "Paulia" (Col) (2d wk) held at \$8,000 with boost from preview of "Alley." First week was slow \$10,000. R & B) (561; 90-\$1.50)—"Man in White Suit" (U) (17th wk).

Sutton (R & B) (561; 90-\$1.50)—
"Man in White Suit" (U) (17th wk).
Holding at \$7,600 in 16th session
ended Monday (28) after \$8,500 for

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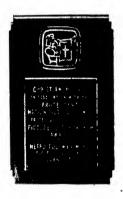
"Picture of the Month."-REDBOOK MAGAZINE

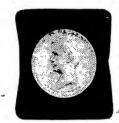
# HOE"

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"Sock 4th Week!" SAYS VARIETY!

After breaking a 23-year record in its London World Premiere opening, its business continues socko in 5th big week!





THE HONORS BEGIN!
(Left) Christian Herald Award
(Above) Parents' Magazine Medal

### PUBLICITY PENETRATION TOPS!

Film Research Surveys, Inc. reports remarkable "Want-to-see" total in public poll in Cleveland, typical of eagerly waiting audiences in first five pre-release engagements.



GIANT N. Y. CAMPAIGN LAUNCHES "IVANHOE" AT MUSIC HALL!

NEVER A SHOW LIKE "IVANHOE"!



# **Mex City Studio Technicians Delay** Strike; Seek 75% Pay Hike, Benefits

Mexico City, July 29.

Although the strike against the film studios here, set for July 24, was moved back a week, optimism has not returned to the trade. Federal board of conciliation and arbitration induced postponement of the tieup until July 31. This would allow confabs that may peacefully settle the squabble, the demand of the technical and manual workers locals of the Picture Production (STPC) for a 75% pay hike, 10 more days paid annual vacations for help with more than 16 years service and more free medical service and more free medical service and medicines.

service and more tree medicar service and medicines.

The studios reiterated to the board that they can't meet these terms. These may be good times for the Mexican film biz, but they are far from bonanza days, the stu-

are far from bonance uays, and still dios claim.

STPC members, including pic players, insist they will strike in sympathy if the tech and manual help walks out.

Producers have the added head-Producers have the added headache of a threat to strike by some
1,500 extras coincident with the
studio worker walkout. They want
their daily pay minimum hiked to
\$5.78. It is now \$2.31. Extras
also demand more pay for wearing
formal outfits for pix.

### 'Wind' Set for Japanese Release After Dispute: Ready Other Big U.S. Pix

Metro's Japan representative, Eddie O'Connor, has mediated the bitter battle between the Toho and Shochiku circuits for the roadshow rights to "Gone With the Wind," by authorizing distribution in Toktoka to the former and allocating the by authorizing distribution in Tokyo to the former and allocating the
Kansai area (Osaka-Kobe-Nagoya)
to Shochiku. Tokyo will see the
film for 10 weeks beginning Aug.
29; Kansai gets it for 13 weeks,
beginning Sept. 4. Other U. S. distributors have set releases for the
next few months.

Metro's schedule of releases for
this year includes "fvanhoe,"
"Scaramouche," "Billy the Kid,"
"Fiesta, "Forsythe "Woman,"
"Across Wide Missouri," "Devil's
Doorway," "Singing' in Rain" and
"Carbine Williams."
Paramount releases cover "Place

Doorway," "Singing' in Rain" and "Carbine Williams."
Paramount releases cover "Place in Sun," "For Whom Bell Tolls," and "My Favorite Spy."
RKO has set "The Outlaw" and "Tarzan's Magic Mountain" for release in October. This will be first opportunity for U. S. forces to see "Outlaw" in Japan because Army Motion Picture Service has never released the film in Army theatres here. In January, RKO will release "Ft. Apache," "Cloak and Dagger" and "Macao." UA's "High Noon" and "He Ran All Way" will be first-run released. "Cloak and 20th-Fox September release schedule includes "Kiss of Death," "Five Fingers," "Sentimental Journcy" and "David and Bathsheba." Columbia will release "Texas" late this month. Warner's "Inspector General" comes in mid-September." "African Queen" (UA) is set for roadshow starting Aug. 15.

### SCOTTISH PIX SET FOR **EDINBURGH FESTIVAL**

Edinburgh, July 22.

New Technicolor pic about Edinburgh, describing pageantry of the Scot capital and made by London Film Productions, will preem at the International Film Festival here Aug. 18, with the Duke of Edinburgh, consort of Britain's Queen Elizabeth, in the gala audience. Ambassadors, ministers and high commissioners from many different countries will also attend the first screening.

e first screening. Walter Elliott, leading Scot meem-

IMEX. Tourist Spending

Mexico City, July 22.

Lions' world conclave here
boosted coin spending in June.

Local banking circles say June

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by Robert Kemp, has been filmed
by Campbell Harper Productions
of Edinburgh. Walter Elliott, leading Scot member of Parliament, has written the commentary. Pic shows the flood-lit Edinburgh Castle, march past of troops and pipers, and excerpts from the military events held here at Festival time each fall.

Two other Scot pix set for screening at the Festival here are "The Heart is Highland and "Highland Laddle." Former was produced for the British Transport Commission. The latter, scripted

### Zarah Leander Back In Favor Again in Sweden

Stockholm, July 22.

After incurring public disfavor for her frequent appearances in Nazi-made films during the past war, Zarah Leander (known as Nazi-made films during the past war, Zarah Leander (known as "Die Zarah") apparently again is welcome with Swedish theatre-goers. She recently opened in a show with Karl Gerhard at the Circus Hall and registered solidly. Miss Leander's years in Nazi pic-tures are finally forgotten, the crix wrote the next day in appraising the Circus Hall production. More-over, the actress will soon start a

the Circus Hall production. More-over, the actress will soon start a new film to be made in South America and Africa, according to her manager, Harry Heidemaann.

# Italo Pix Biz To Resist TV

Television is starting out slowly in Italy, and the problem is how it will be developed and who will be in authority. The Ministry of Telecommunications announced here this week that TV exists now only in the region of Milan and Turin but soon will spread to all provinces of the country. The coaxial cable will run down the boot of Milan and the country of the country of the country.

axial cable will run down the hot of Italy from the northern cities. For the time being, the national radio setup, RAI (Radio Audition Italian) will head the administration; technically and artistically, of TV.

Film circles, which are studying the new medium, expect a bitter fight in the near future or as soon as Italian tele is fully established. Signs of this attitude of the local pix biz was revealed when several American film buyers arrived here to purchase local product for disto purchase local product for dis-tribution in America. They were told by the owners of the Italo product that only film rights are

product that only than are to for sale.

Asked why the pictures could not be bought outright, including TV rights, the Italians explained they had some plans of their own. Other local film leaders ander the impression that

their own. Other local film leaders are under the impression that American television is so wealthy that TV distribs can afford to pay fabulous prices for their pictures regardless of actual worth.

One Italian company, financed by the owner of a large coffee bar, made two pilot pictures for American TV. Producer, director and crew as well as some of the actors speak no English. It was dubbed in later at recording studies.

### LUBIN WOULD FILM JACOBS' YARN IN BRIT

London, July 29.

Bernard Lubin, in London on the last lap of a European vacation, is talking a deal with major British producers for the filming of a story based on W. W. Jacobs' "The Interruption." The Universalor a story based on w. W. Jacobs. "The Interruption." The Universal-International director owns the property personally and would retain the western hemisphere rights. If the deal matures, Lubin would direct and bring over a femme star from Hollywood.

In view of the large number of exteriors required for the film, lensing would not start before next spring. Lubin Intends, as far as possible, to shoot most of the interiors in homes rather than use studio sets.

### Lions' Conclave Lifts Mex. Tourist Spending

### Col. to Do 2 Alan Ladd Productions in Britain

Columbia is the latest major Hollywood outfit to launch bigscale British production, teeing off with two Alan Ladd starrers which will be made under the banner of Warwick Pictures, new organization headed by Irving Allen and Cubby Broccoli.

Ladd is due here next month, and starts work on the first, "The Red Beret," on Sept. 1. Terence Young will direct from a screenplay by Frank Nugent. "Beret" will be followed by "The White. South," based on Hammond Innes' novel about the whaling industry. novel about the whaling industry Both will be in Technicolor.

### U. S. Pix Still Bucking Handicaps in B. Aires; Big Arg. Film Grosses

Big Arg. Film Grosses

Buenos Aires, July 22.

It's now become an accepted fact here that American distributors will only wrest exhibition licenses from the Entertainment Board at a snall's pace, and there's a certain amount of resignation on the subject.

Local producers are given every opportunity of grabbing the best playing time, so that releases of platures like "All About Eve" or "Adam's Rib" have to be post-poned time and again.

The Terbis Co. announced it has 10 German pictures ready for release, and it's certain that better playing time will be available for them than for films from Anglo-Saxon countries.

Some of the local productions are hitting the boxoffice jackpot, possibly because they deal with morbid themes. One of these is "Deshonra" ("Dishonou") (Interamericana) which has grossed \$105,075 in four out of seven weeks at the Gran Rex. Pic has an unsually frank treatment of the perversion angle in a woman's prison.

Another local production with

perversion angle in a woman's prison.

Another local production with an unusually long run is "La Bestia debe Morir" ("The Beast Must Die") (Argentina Sono Film), adapted from an Anthony Blake mystery story. Picture has run seven weeks at the Monumental Theatre and had grossed \$56,050 up to the end of the fifth week.

Hollywood films of "A" rating available at present are "Joan of Arc" (RKO) and "Cyrano de Bergerac" (UA), but they're being exhibited day-and-date at small theatres without the deluxe facilities of houses assigned local product. In Rosario, capital city of Santa Fe, despite the economic depression, "Joan of Arc" made a record gross of \$14,033 in the first two weeks.

### 2D UNIT AT WORK ON 'HOLIDAY' IN ROME

Rome, July 22.

Paramount, which has "Roman Holiday," the "Gregory Peck-Audrey Hepburn starrer, now in production here, is placing a second unit into activity for the next few weeks. Second one, which will lens location shots in and around Rome, is headed by Italian director Luciano Emmer. Emmer has directed "One Sunday in August" and "Girls of Piazza di Spagna."

"Holiday" director, William Wyder, has been working outside, mostly on night shots, for three weeks, and went to the Cine-Citta studios last week for the first interiors.

### Pfc Nakamura in Tokyo For Nipponese Pic Stint

For Nipponese Pic Stint
Tokyo, July 22.

Nisei actor Henry Nakamura,
undersized soldier with the oversized pants in M-G's "Go For
Broke" and immigrant teamster in
"Westward the Women," is in
Tokyo on 60 days temporary duty
from his Korea assignment as Pfc.
with the 521st Military Intelligence
Service platoon. He's here to play
a part in the Daiei film, "Forever
My Love," being megged by vet
Hollywood director Paul Sloan.
Film, dealing with escapades of
two servicemen on duty in the Far
East Command, stars Mitsuko
Kimura, cover girl for Life maga-

East Command, stars Mitsuko Kimura, cover girl for Life maga-zine's recent Asia edition, Also appearing in the picture are Metro's Chris Drake, of "Battle-ground,"

# M-G's Eckman Vindicated in Empire **Default, Rated Pro-British American**

### Warsaw Pix-Making In Sharp Upbeat; 3 in Prod.

Sharp Upbeat, 3 in Prod.

Warsaw, July 22.

Three pictures are before the cameras in the studios of Film Polski here, Trio includes "Soldier of Victory," "A Day in Warsaw" and a musical tentatively titled, "Mariensztadt Accident." Latter is said to be Poland's first feature-length film in color.

Directed by Wanda Jakubowska, "Victory" is described as a two-part biography of Gen. Karol Walter-Swierczewski, covering his participation in the Spanish Civil War and the period up to March 28, 1947 when he was assassinated. "A Day in Warsaw" is based upon performances given at two of the Polish capital's theatres, the Satirical and Sirena. The three pix now rolling represents a sharp upbeat in production.

# 'Iwo Jima' Socko In 13 Nip Houses

Tokyo, July 22.

"Sands of Iwo Jima," 20th-Fox thriller of the last war, ended a 12-day first-run date here with a smash \$51,430, playing at eight theatres. Over 314,000 people here saw the watered-down version of the pic originally released eaverage. the pic originally released several

the pic originally released several years ago,
"Desert Fox" (20th) in the first three days grossed \$33,683 in eight houses. "Winchester "75" (U) did \$2,683 playing in one

"Iwo' Tops in Osaka Osaka, July 22.

"Iwo Jima" led in boxoffice returns in the Osaka-Kobe-Kyoto area early this month, doing \$12,447 at five theatres. At the bottom of the list of seven foreign films shown during the week was "Valentino" (Col) with a weak \$1,053 at one theatre. "Tea For Two" (WB) hit \$5,533 playing five houses. Other films released were from Italy, France and Britain.

### MEX FILM SETTING B.O. MARK: 58G IN 2 WEEKS

MAKK; 58G IN 2 WEEKS

Mexico City, July 22,
Top boxoffice champ is the Mexican pic, "El Derecho de Nacer"
("The Right to be Born"). If grossed \$57,953 in two weeks at the Cine Orfeon, local first-run house. That's tops for any pic in that time at one stand in Mexico.
Pic, produced by Producciones Calindo Hnos. and distributed by Filmadora Chapultepec, stars Jorge Mistral, Spanish juve actor, Gloria Marin, Martha Roth and Jose Baylera, and is directed by Zacarias Gomez Urquiza. Pic is based on the novel by Felix B. Caignet, Cuban author.

### **London Film Notes**

London Film Notes

London, July 22.

Raymond Stross making his first picture for United Artists' release titled, "A Rough Shoot," based on Geoffrey Houshold's book of same name. Pic, which is being scripted by Eric Ambler, will star Jeel McCrea, with shooting to start Sept. 15 at Nettlefold Film studios . . . George Brown's next picture for J. Arthur Rank's GFD release is Martha Albrand's "Desperate Moment," which is being scripted by Pat Kirwan and Brown. Story deals with postwar Germany, with 80% of the film to be made in Germany . . . Sydney Box's next picture is a story on police women, and will be a femme counterpart of Michael Balcon's "Blue Lamp," made by Ealing Studios two years ago. Film will be directed by Muriel Box, his sister, and star Peggy Cummins, Margaret Johnston, Rosamund John, Anne Crawford and Sheila Sim, with shooting to start Sept. 8.

Boulting Bros. first picture for Metro, "Crest of the Wave," which was due to go into production in the middle of August, has been postponed until next spring. Understood the delay is due to diffins of the film delay is cooperation being essential in the making of the film

The House of Commons has now presumably heard the last of the quota default by the Empire Theater, Leicester Square, the principal Metro showcase here. And it took Metro showcase here. And it took an adjournment debate, which began at 1 a.m. Friday morning (25), to do it. The outcome was a complete vindication of Sam Eckman, Jr., Metro chief in Britain, who was described as a pro-British American:

American:

The attack was spearheaded by Stephen Swingler who, with his Labor colleague Woodrow Wyatt, has pursued the quota defaulters relentlessly during the last few months. It was during a recent interrogation of the Board of Trade prexy that he expressed dissatisfaction with government policy, and gave notice to renew his protest on the adjournment.

Swingler's attack covered three

save notice to renew his protest on the adjournment.

, Swingler's attack covered three aspects of the quota default situation. Firstly, he complained at the delay in examination of defaults, and contended that at the present rate of progress it would take up to six years to analyze all the 771 first-feature defaulters in the 1950-51 quota year. There were also upward of 2,000 defaults on the second feature quota in the same period, Secondly, he criticized the practice of trade members of the Films' Council sitting in judgment on their own defaults.

Finally, he pinpointed the case of the Empire, which had shown only one British film during the year; and protested that Eckman had been present at the Films Council meetings when the case was considered.

The defense was led by Tom

was considered.

The defense was led by Tom O'Brien who accused Swingler of promoting a Communist attack on the U. S., and hinted that the reference to the Films Council suggested that it might be a body of conspirators. O'Brien outlined Eckman's service to the British. Then he explained that during the period of that default, the Empire was giving employment to more than 100 artists, musicians and stagehands with its vaude shows at a cost of nearly \$20,000 weekly.

The viewpoint of the defense

a cost of nearly \$20,000 weekly.

The viewpoint of the defense was categorically endorsed by the Board of Trade prez, Peter Thorneyeroft, who asserted it was a mistake to assume that if a cinema failed in its quota, those responsible were somehow criminals. In a retort to the Swingler gibe complaining of the inadequacy of prosecutions, he reminded the House that the previous Labor administration had only taken action against 39 of the 2,000 odd defaulters in the first year of the quota.

### Percentage of French Pix Released in '51-'52 Up to Recent Season

Paris, July 22. Statistics released by the Center National of Cinema here show that the percentage of French films re-leased here during the 1951-52 sealeased here during the 1951-52 sea-son are up to previous ones in number. With the recent decree by the Ministry of Commerce cut-ting the import of foreign pix from 186 to 138 per year this might create longer day-date playdates and a more selective film market.

# With Govt. Policy Set, Brit. Pix Biz Seen Okaying Eady Fund Continuance

Taking its cue from the policy statement made in behalf of the government in last week's House of Lords debate, the British picture industry is condeastly expected to reach early agreement on continuation of the Eady Fund for an indefinite period. It will continue to operate on, a yoluntary basis without any substantial modification.

basis without any substantial modification.

During the debate in the upper house, Lord Archibald, former J. Arthur Rank producer, pressed the government to put the Eady Fund on a permanent and statutory basis, claiming it was one of the three main props of the industry, and that production would collapse without its perpetuation. The main government spokesman, Lord plea, declared the government's support of its continuance but insisted it was ultimately a matter for the industry to decide, and could not be resolved by legislation.

of the four main industry asso-ciations who administer the fund, the two directly concerned with production, the British Film Pro-ducers Assn. and the Assn. of Spe-cialized Film Producers, have for cialized Film Producers, have for some months been campaigning for an extension of the Eady scheme beyond its present deadline of August, 1954. The remaining two, representing exhibitors and distributors, have still to define their policy but are indicating their readiness, to discuss an indefinite prolongation.

\$10,000,000 Yield

The standarding of producing in

their readiness to discuss an indefinite prolongation.

\$10,000,000 Yield

The standpoint of producing interests is based on the elementary assumption that, without a steady flow of Eady coin, British production will fade away. The levy, in the current year which ends next month (Aug. 4), will yield close to \$10,000,000, and its distribution among British pix will add almost 50% to the distribs' gross. Without that subsidy, the bulk of native product would operate in the red, and most independent companies would be forced out of business.

The importance of the levy has been underscored by the warning given to the BFPA by some of the leading indies, who have threatened to stop production by next March. Attention to this aspect of the situation was focussed by Lord Archibald during the Lords' debate. Leading exhibitors realize the strategic value of continued cooperation, particularly in regard to Treasury negotiations for admission tax relief, but a moderate number of indies are irrevocably opposed and would like to keep the Eady money to widen their narrow margin between profit and loss. A small number, indeed, have done just that. They have defaulted on their payments to the pool, and as there is no statutory obligation on them to pay up, the industry can do no more than exert pressure. Diplomatically, support for the Eady Fund also has been a potent weapon in the hands of distribs. They used it to good advantage in last year's negotiations for a renewal of the Anglo-American pact and will undoubtedly employ it again when the talks reopen in the near future. American distribs, who make a sacrifice of revenue by their support, get some compensation by being granted extra conventibility from sterling to dollars:

their support, get some compen-tation by being granted extra con-vertibility from sterling to dollars; they also get the full benefits of the funds for their British-made productions. British distributing interests naturally support the unthe funds for their British-made productions. British distributing interests naturally support the un-compromising, stand of the pro-

### New Tokyo Film Offices

New Tokyo Film Offices
Tokyo, July 22.
The Tokyo Film Centre, first in a series of eight building projects by U. S. film interests here, has been opened. The one-story structure will house nationwide distribution facilities of the seven major U. S. companies.
Harry Moskowitz, chief of construction for Loew's, coordinated plans with Czech-American architect Antonin Raymond and five Japanese contractors. Second building, a six-story structure now underway in downtown: Tokyo, will be completed in December. This will house general officers for 20th-Fox, Metro and WB.

### Ban on Vaude Strippers Before London Council

London, July 29.
At its meeting tonight (Tues,), the London County Council, on a committee recommendation, is to consider the imposition of a ban on strippers in vaude theatres. The council is the licensing authority for variety theatres, whereas the Lord Chamberlain is in control of legit houses.

Strip-tease is normally barred

Strip-tease is normally barred in legit and the council is suggest-ing the new ban to make variety theatres conform to the Lord Chamberlain's policy.

# **Aussie Wage Tilt** Slugs Film Biz

Sydney, July 22.
Introduction of increased weekly basic wage, bringing total to an
alltime record of about \$25 for
males and over \$20 for females,
is seen as a terrific slug at the
motion picture industry here by
top film execs. An immediate upbeat in overhead, out of all proportion to the present intake for
exhibition and distribution is predicted, with small chance for redicted, with small chance for

couping.

Current figuring is that cinema operators, both major and minor, will be forced to seek higher admissions in the period ahead in order to keep pace with opera-tional upbeat, with distributors also compelled to ask for increased rentals throughout the Aussie ter-

ritory.

Every commercial organization operating here has been granted the governmental okay to increase prices. Assumption currently is that both the exhibs and distribs will delay in seeking additional price boosts ways to offset the new salary titl. Both branches frankly admit that this additional basic wage increase will make current operational methods uneconomical. Also that both sides will have to place all their cards on the table to back each other for a fair and just readjustment of prices on admissions and rentals.

Australia's pic industry is also concerned presently with the marked increase in unemployment following overseas' credit restrictions, curbage of dollars, cuts in governmental revenue and marked slump on the Aussie Stock Exchange. Unemployment upbeat, greatest since the end of the last Everý commercial organization

slump on the Aussie Stock S.E., change. Unemployment upbeat, greatest since the end of the last war. It's feared, we will see a marked falling off at the Aussie film boxoffice from now on.

### **PACKAGE THEATRE IN** PARIS SET FOR FALL

PARIS JEI FUR FALL

Paris, July 22.

Bruno Coquatrix will start a package theatre using top film names at the small 500-seat comedie-Caumartin Theatre. Project will start in October, presenting a big star in a play of his own choosing to run for about 30 representations at the house and 30 on the road. Coquatrix feels this will give name stars, who don't wish to be tied up with long theatre contracts, a chance to get back into the theatre, and also pick their own plays. Scale will be jacked up to a \$5 top.

the theatre, and also pick their own plays. Scale will be jacked up to a \$5 top.

First star to play the theatre will be Daniele Delorme in Hendrik Ibsen's "Doll's House." She has also been slated to do a film version of "Doll's House" for Hoche Productions for more than two years. Robert Lamoureux, radio comic turned legit and film actor, will follow Delorme with a version of "The Deceits of Scapin."

London, July 29.
David E. Rose returned from
America yesterday (Mon.) where
he has been lining up the cast for
his next British Technicolor production, "Toilers of the Sea," which
RKO will distribute throughout the

Raoul Walsh, who is to direct the film, travelled to London with Rose. Script has been written by Borden Chase.

### Hottest Ballet Season In Years Winds Up in Zurich With Cuevas Troupe Bow

With Cuevas 110upe Dow Zurich, July 22.
With first Swiss appearance of the Marquis de Cuevas Ballet, at the Corso Theatre, Zurich, July 14-15, the hottest Zurich ballet season in years has ended. In seven months, three major ballet companies have played here, the New York City Ballet and Marquis de Cuevas Ballet for the first time, and the Ballets Jooss after a hiatus of many years.

de Cuevas Ballet for the first time, and the Ballets Jooss after a hiatus of many years.

Furthermore, German vet dancer Harald Kruetzberg gave a solo recital at the Schauspielhaus; Rosario & Antonio appeared for the first time in this, country at the Corso Theatre to sock returns; the Ballet Janine Charrat, Paris, gave an open-air performance at Rueschikon; and the Stadttheatre staged three ballets with its own cast. Topping them all, financially as well as artistically, was undoubtedly the N. Y. City Ballet, which made two appearances at the Stadttheatre during the Zurich June Festival, to SRO biz.

New interest of the Swiss public towards the ballet equally became evident in the outstanding success of Metro's "An American in Paris" Whereas, in general, musical pix never boasted any sensational b.o. returns here, "American in Paris" had a record-breaking eight-week run at the Scala, with big word-of-mouth and rave reviews, chiefiy in regard to the climaxing ballet sequence.

The Marquis de Cuevas Ballet played to good results, though not SRO, in view of the fact that performances took place in the hot weather period, and prices at the 1,100-seat Corso ranged to \$4 top (which is even higher than regular prices at the Stadttheatre and

1,100-seat Corso ranged to \$4 top (which is even higher than regular prices at the Stadttheatre and Schauspielhaus). Had it been skedded for the winter season, it would certainly have played to capacity. But even so, b.o. returns were satisfactory and reviews excellent

### All-Yank Prod. Setup For TV Short in Italy

Rome, July 22.

"Man from Capri," first in a series of TV shorts, has been completed here and soon will go to N. Y. The series, called "Secret Agent," stars Signe Hasso. It constants who works as a Agent," stars Signe Hasso. It concerns an actress, who works as a foreign agent, with each episode in a different locale of Europe. Producers are Jeff Jones and Bob Edwards.

"Man" is not the first tele film

"Man" is not the first tele film ever to be made in Rome, but it is the first one where an American star, supporting actress, producer, director and cutter, were brought from the U.S.

Sandre Pallavicini of INCOM, Italian newsreel setup, is looking forward to the day when his newsreels and documentaries can fit into Italian TV production.

### 'Lion's Corner' Folds In London After 1 Day

"Lion's Corner," a new comedy by Bruce Walker, which opened at the St. Martin's last Wednesday (23), has earned the questionable distinction of being the first play for more than a decade to fold after a single performance.

It was presented by Alexander Cumnock and was roundly panned by the crix.

by the crix.

### Hallowed Pix

Beith, Scotland, July 22.
For the first time since this town's only cinema burned down over a year ago, the inhabitants are able to go to the pictures without a bus journey of some miles.

A new cinema has been opened in a converted hall in a graveyard.

# David Rose Back in London New Rules for Spain on Subsidies Finally Set; Seen Aiding U.S. Distribs

### Tri-Dimensional Films In Paris Spot; Use Specs

Parls, July 22.

The Broadway, first-run house on the Champs-Elysees, has booked the four three-dimensional films which were a feature of the 1951 Great Britain Festival. Placing in this theatre which usually features offbeat and art films may prove okay. Polaroid glasses have to be used.

used.

These pix use polarized light to give body to the flat imagery. The film is shot with two lenses that give an overlapping image on the film. When projected, the polaroid glasses give the illusion of depth.

# Mex. Film Prod. Sags, B.O. Soars

Mexico City, July 22.
Film production this year shapes up at a new low ebb, but new peaks in boxoffice returns loom. Trade in boxoffice returns loom. Trade estimates are that this year's crop of pix scarcely reach 100, as against 108 in 1951. Estimate is based on the announcement by Hector Fernandez, manager of the Mexican Motion Picture Producers Assn.

Motion Picture Producers Assn.
Only 49 films were produced during the first half of 1952. Threatened strike late this month against the studios by technical and manual workers locals is holding off

ual workers locals is holding off new productions.
Fernander revealed a substantial increase in pic-making costs. Average cost per pic now is \$69,300. That is some \$11,500 more than the price in 1951. Producers are stressing quality more than ever, the association chief said. This spells better boxoffice returns.

### **4 MAJOR BRIT. CHAINS UP ADMISSION PRICES**

UP ADMISSION PRICES

London, July 29.

Although four major theatre groups have agreed to raise admission prices starting next month, there is no certainty that a majority of independents will follow suit. Indeed, some provincial exhibs are seriously contemplating a reduction in scale.

The four circuits who are to boost their admissions are associated British, Odeon, Gaumont and Granada. Charges are to be made in two popular categories, affecting the 29c and 36c seats, which are to be raised by 2c and 1c respectively. There are no statistics available to indicate the extra income which will accrue to these groups, but it has been calculated that if the entire exhibiting industry came into line, revenue would be increased by approximately \$6,500,000. The British treasury would also net an extra \$2,100,000 by way of increased admission tax.

### Loewenthal Forms Own German Film Outfit

Berlin, July 22.

A new German film-making company has been formed by Rodolfo Loewenthal, Mexican Berlin-born film producer, and Wenzel Lue-decke, head of the Berlin Synchron Gesellschaft (dubbing company). New company is Inter-West-Film and is registered in Berlin. Loewenthal planned the establishment of the new film producing outfit last year while he was in Berlin for the first International Film Festival.

national Film Festival.

Program of the new company comprises three pix. First is "Attention! Danger of Life," a Berlin story based on the radio play by Oscar Wutig. Shocking will begin early in September. The second pic, "Domino," will have an international background and be musically based on the same-titled French song.

Story Safely has arrived from

Madrid, July 29.

Six months after they were first announced, the new rules about subsidies to the Spanish picture industry and importation of foreign pix were published here July 19 for immediate application. Despite being signed by the Ministers of Information, of Tourism and Commerce, these rules don't constitute any law. However, for practical purposes, they are the law for the film biz.

The first rule says that Spanish

The first rule says that Spanish independent producers and firms that produce in Spanish studios may ask for a subsidy. Also that the Spanish producers or firms may invest capital in co-production ventures or foreigners and Spaniards may invest capital in the production of pix in Spain. However, special permits must be obtained.

tained.

The second rule establishes five categories of films which may apply for a subsidy. The sixth category covers pending deals here. The producers will receive subsidies from 50% to 25% of the foreseen cost of the pic. The Directorate for the Chema will judge to which category a projected pic belongs.

The third rule establishes how.

belongs.

The third rule establishes how the subsidies will be given in importation and dubbing permits for foreign films. The value of such permits will be established by the Directorate for the Cinema. This rule should help to put some order into the dealings in permits, but it's doubtful if it will take them entirely out of the black market.

but it's doubtful if it. will take them entirely out of the black market.

When a producer has his financial plan approved and the importation or dubbing permits, he can import directly the ple or films he wants or sell such permits to importers of foreign films. Then he can use the money for the actual making of his production.

May Bring in Additional Films

The fourth rule says that in case the yearly Spanish production is not sufficient to fill the necessary quota of Spanish pix to be exhibited, some special permissions for entry of foreign films can be given. Part of the foreign capital at the disposition of Spanish studios must be used for modernizing their plants.

The fifth rule establishes that importation and dubbing permits must always be tied up with the production of pix in Spanish studios. The sixth one says that all negotiations and contracts which have been pending (not definitely approved by the Cinema Directorate) will be considered in the next three months and that the new rules will apply to them.

No Conflict With New U.S. Pact

The Director General for Cinemas and Theatres, Joaquin Argamasilla, who will have to supervise operation of the new rules and regulations on permits and substities, declared the new regulations are flexible enough to be compatible with the recent Spanish-U. S. agreement on importation of American pix. He foresaw the new setup resulting in a larger number of Yank pix being imported, with less bureaucracy and in quicker time. This, of course, is exactly what all reps of U. S. distribs here have been seeking for a long time.

### London Shakespeare Troupe to Tour Aussie

Iroupe to Tour Aussie

London, July 22.

Drop of 7% in the gross receipts at the Shakespeare Memorial Theatre, Stratford on Avon, has led to a weekly decline in revenue of approximately \$850. Average takings during the current season have amounted to \$11,110 as against \$11,950 during last year's Festival season. The cycle of historical plays which were featured at Stratford last year attracted audiences of over \$25,000 and resulted in a surplus of over \$6,000 which has been added to the reserve fund of \$400,000.

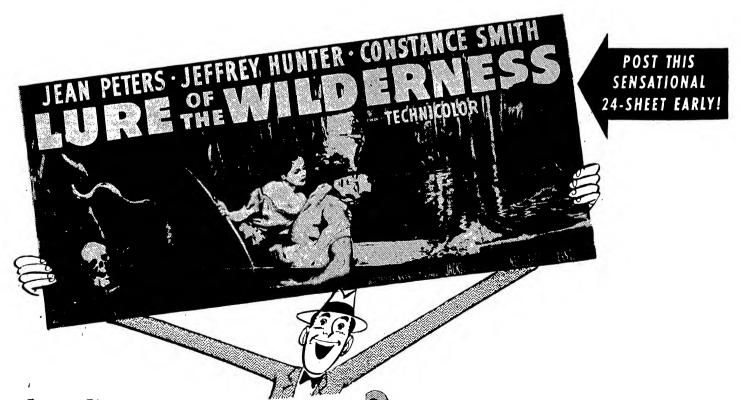
At the end of the current season, the company, with its director, Andrew

oscar wutig. Shocing will begin early in September. The second pic, "Domino," will have an international background and be musically based on the same-titled French song.

Steve Sekely has arrived from Hollywood to take over directing job of the first pic.

"LURE # WILDERNESS
IS OUTGROSSING
"WITH A SONG IN
MY HEART" IN 48
OF ITS FIRST 53
ENGAGEMENTS

——INCLUDING FOX, Atlanta; PARAMOUNT, Nashville; ALABAMA, Birmingham and IMPERIAL, Asheville!



There's No Business Like 20 Century-Fox Business!

## **Inside Stuff—Pictures**

Amazing growth in a few years of the b.o. pull of Dean Martin and Jerry Lewis is seen in the fact that their latest release, "Jumping "Jacks" is likely to give Paramount its biggest grosser since Cecil B., DeMille's "Samson & Delilah" and "Greatest Show On Earth," both produced at many times the cost of Wallis-Hazen's indie-made "Jacks." On the basis of engagements to date, the new M&L-starrer can't fail to do better than \$5,000,000 domestic. Their previous release, "Sailor Reware," will hit \$4,500,000, and every date played so far by "Jacks" has reached 100% to 160% of the "Sailor" gross, "Greatest Show incidentally, now looks likely to score close to \$8,000,000 domestic. It did \$4,000,000 on its 300 pre-release engagements and is now doing biz in regular runs that seems likely to reach \$4,000,000.

New York newspaper reviews of "Jacks," by the way, will undoubtedly give M&L ammunition to continue the battle with Wallis-Hazen that almost resulted in rupturing their contract recently. Their squawk then was that stories W-H were providing were just strings of gags and did not give them opportunity for proper development, Most of the New York reviewers made this very criticism of "Jacks." W-H, of course, have the logical answer that no matter what M&L themselves or the critics would like, grosses indicate that audiences are pleased with the scripts being provided.

August issue of Park East magazine highlights a story on Joseph urstyn, foreign film distrib who won the precedent-setting victory the U. S. Supreme Court with his film "The Miracle." Burstyn yarn, y Herbert Mitgang, surveys Burstyn's career and his views on the

by Herbert Mitgang, surveys Burstyn's career and his views on the foreign film market. In commenting on the high tribunal's "Miracle" decision, Burstyn told Mitgang: "Why did I fight, 'The Miracle' case? It surely wasn't just for the principle. I wouldn't say that, Maybe it was just self-protection, for myself as a small business man, and for the country I came to and adopted. The small man needs freedom more than the big one. Maybe it was because I have a feeling of frustration over not doing more creative work, and this was a form of expression that would leave an original and permanent mark for the arts. I'm not sure, I do know that if I hadn't taken up the fight I would now be a completely defeated person."

Almost all the New York reviews of "High Noon" last week contained interlinear expressions of regret at the breakup of the team of Stanley Kramer and Carl Foreman. Kramer and Foreman were partners in the Kramer productions until Foreman made an enforced exit last year. Foreman screenplayed most of the pix on which the Kramer outfit's reputation was built, with "High Noon" the last to bear his handmark.

pear nis handmark.

None of the critics openly mentioned the split, but the implications were fairly clear to insiders in a number of the reviews. The pic, as a matter of fact, probably profited some by the critics feelings in the matter, since the reviewers appeared to be leaning over backward in their laudatory comments in deference to Foreman.

Paul MacNamara, chief flack for Telemeter, Paramount's pay-as-you-go TV system, jumped on the poor returns recently from the Bob Hope-Bing Crosby telethon to send out a promotion piece pointing up that "entertainment can only be sold on a cash basis." The 14½-hour Hope-Crosby show received pledges of more than \$1,000,000 to send the American Olympic team abroad; but only about \$300,000 of that amount has been remitted.

"Results were no surprise to people in the entertainment business... It is well known fact that entertainment can be sold only on a cash basis." MacNamara pointed out. He also made note of the fact that had Telemeter been in operation, contributions could have been made at once, while audience_enthusiasm was hot.

As part of its campaign for equality, in newspaper ad rates, the Motion Picture Assn. of America is distributing to advertising managers, publishers and key exhibs throughout the country prexy Eric Johnston's talk on "Why Premium Ad Rates?" Speech was delivered at a press-film symposium sponsored by the Hartford Times in June. Johnston's talk points out that the industry is 'not asking for lower prices that are charged other local firms doing business in a competitive atmosphere. We ask only equality in the matter of cost. A fair shake."

### **Ohio Censorship**

struck was in Toledo although uncensored reels were exhibited in Cleveland and Cincinnati also.

Reps of the Motion Picture Assn. of America, which is spearheading the end-censorship drive, are expected to be on hand for the Smith learing. Observers will be Sidney Schreiber, MPAA chief counsel, and Tim Claggett, New York press rep. Case is being handled for the MPAA by the law firm of Paxton & Seasongood while Marshall, Melhorn, Block & Belt is representing Smith.

Majors Get Going-Over Most of the majors came in for a going-over from the Independent Theatre Owners of Othio in pespect

Majors Get Going-Over
Most of the majors came in for
a going-over from the Independent
Theatre Owners of Ohio in respect
to their attitude on the censorship
test in Ohio last week. The ITOO
secretary Robert A. Wile in the
organization's current bulletin observed that the "much heralded
test is now underway as the result
of our past president, Martin G.
Smith, in Toledo,
"We should be conditioned to

Smith. in Toledo.

"We should be conditioned to this sort of thing," Wile opined, "but the distributors' lawyers threw some last-minute monkey wrenches into the machinery. You will be interested to know that of all companies, Warner Bros. threw up its hands in holy horror at the thought that one of its men might be arrested; fortunately, Universal men have clean hands and no compunctions, so the reel was run in Cleveland where Universal distributed it.

"The other distributors stuck

### Latest Film Catalog

Washington, July 29.

A list of 1,200 theatrical and non-theatrical motion pictures and film strips copyright during the second half of 1951 is contained in the latest semi-annual issue of the

the latest semi-annual issue of the Motion Pictures and Filmstrips section of the "Catalog of Copyright Entries," just published by the Library of Congress.

The motion picture section includes a listing of films usable for television, indexes designed to assist film buyers or persons planning film programs, and a list of copyright claimants, producing companies, sponsors, and authors represented.

The semi-annual catalogs are available from the Register of

Cleveland where Universal distributed it.

"The other distributors stuck like glue to the wrong side. However, Martin Smith in Toledo, and F. W. Huss, Jr., our vicepresident in Cincinnati, on the advice of this office, took the bull by the horns represented.

The semi-annual catalogs are available from the Register of Copyrights, Library of Congress, Warland Copyrights, Library of Congress, These catalogs supplement the 1,-250-page cumulative catalog, entitled "Motion Pictures, 1912-39," which was published last year.

### Nov. Global Preem For 'Kilimanjaro' Revealed by Einfeld

"Snows of Kilimanjaro" will have a worldwide day-and-date preem early in November, 20th-Fox ad-pub veepee S. Charles Einfeld revealed Monday (28) upon arriving in New York on the Liberte after a four-week European junket. In event French and Italian dub bing of the film is not ready in time for the unveiling, he said that the English version may be screened at the Paris and Rome

screened at the Paris and Rome openings.

In the course of the trip, Einfeld met with 20th-Fox reps in Rome, Paris, Munich, Genoa, Naples and Lisbon to map sales and exploitation plans for the studio's upcoming product. Exec described attendance at continental film theatres as excellent. He largely attributed this to the fact that the public looks upon attending a picture as an "important event" inasmuch as most liouses maintain a reserved-seat policy and an air of glamour similar to that of a Broadway show.

### WB Due to Reopen Its Theatre on B'way

Its Theatre on B'way

Reopening of the Warner Theatre on Broadway, Warner Bros.'
New York flagship, is expected to take place shortly. Since house shuttered in early June, company has been attempting to peddle the long-term lease. It has held talks with several of the tele networks, but failed to negotiate a deal. Present plans are for WB to operate the house for straight pix.

Whether theatre will open with a Warner pic is still a matter of conjecture. Outfit has been extremely active recently in peddling its product to other Main Stem houses. "Where's Charley?" is currently at the Music Hall while "The Story of Will Rogers" is at the Astor. "Our Lady of Fatima" follows "Rogers" at the Astor and will also be seen at the Bijou in a day-and-date booking. "Big Jim McClain," John Wayne starrer, is slated for the Paramount, to follow the current Martin & Lewis top-liner, "Jumping Jacks."

Warner Theatre reportedly put in a blid for Paramount's "Son of Paleface," Bob Hope-Jane Russell-Roy Rogers starrer, but was turned down when it failed to offer Par what latter considered a big enough guarantee.

Warner sales chief Ben Kalmenson has been conferring with other Stem operators on deals for upcoming films Slated for Read.

Warner sales chief Ben Kalmenson has been conferring with other Stem operators on deals for upcoming films. Slated for Broadway debut for September are "Man Behind the Gun" and "The Crimson Pirate." Following in Oct. and Nov. are "Springfield Riffe," "Top Secret" and "The Iron Mistress."

### **Fan Mag Sales**

the relation of films and fan mags

to the public.

During his short stay here Manheimer visited with heads of all major studios and reported to them that what the film-going public wants most, as reflected in their letters and in the policy of the fan mags, is new faces on the screen.

screen.
"Fan magazines only have the
"Fan magazines only have the
amount of the letters which they
receive from readers requesting receive from readers requesting more information, more layouts, more gallerles of the new up-and-coming stars in their screen fare, Manheimer stated. "Our editors have trouble getting more studios to submit cover and art layouts on newcomers because they want to push the old established stars instead.

"The fan mags are closer to the public than the studios, it would seem. Look through the film publications on the newsstand and notice how much space is devoted to the new and younger players.

If Fan mags have no 'captive audience'—they have to sell in a fiercest ly competitive field and it has been proven that the way to excel is to put more stress on new faces.

'Magazine publishers have an immediate and accurate index to the public's interest in this respect because they can see the newsstand sales, fluctuate from month to month in accordance with the emphasis on new players." The fan mags are closer to the

# **Even Dry Cleaning Bills Dip When Pix** B.O. Sinks; Exhibs, Merchants Co-op

COMPO Dues Collection Differs in Each Area

Differs in Each Area
While the general plan is to
have exhibs, write out a check for
their COMPO dues and hand it
over to film company salesmen
for forwarding to the industry org's
headquarters, the procedure may
work differently in some areas.
Salesmen will make the rounds of
theatremen to pick up the COMPO
con during the week of Aug. 11.
New York's Metropolitan Motion Picture Theatres Assn. has
decided to collect the COMPO
money from its members instead
of having the drummers soliciting
them. Independent Theatre Owners
Assn., also N.Y., and a few exhip
associations in the field may do
the same.

### Bargain Rates' a Key Agreement by Majors In Arbitration Setup

Still definitely in as part of the projected industry arbitration system is organized conciliation machinery with which theatremen. chinery with which theatremen, who are in economic distress, will be given the opportunity of obtain-ing relaxed terms on rentals. They're referred to as "bargain rates" in some quarters.

rates" in some quarters.

All film companies who'll be party to the arbitration setup have agreed to the conciliation idea. Under the plan, theatremen who can prove they're undergoing economic hardship will first seek out eased terms from the local branch manager. If the exhilts are not satisfied with the deals offered they can take their beefs to conciliation panels to be set up in each exchange area.

ciliation panels to be set up in each exchange area.

Actually, the idea of such special consideration has been placed into effect by some companies already, but on an individual and informal basis. If success is met in drafting an arbitration program, the conciliation system, it's believed, would be adopted in uniform and formal manner.

### Arbitration

Continued from page 7

tion may be ebbing in some quarters, no one is giving up in the pursuit of an agreeable method of settling intra-trade squabbles. This was seen in the exhibs' willingness to reconvene with the non-presidential distrib reps, plus the apparently relaxed attitude of the distrib negotiators on the matter of bidding. tion may be ebbing in some quar-

With the new series of meetings approaching, it's privately agreed on both sides that whatever plan is developed by the two negotiating is developed by the two negotiating committees must be accepted in its entirety by the entire industry. It's pointed out that the various items in the field of trade practices more or less overlap. Consequently, if, say, a paragraph on bidding in the arbitration plan is to be revised, all previous ground covered must be reconsidered in the light of the bidding revision.

bidding revision.

Core of the one troublesome part of bidding is that the arbitration system aimed for must be a voluntary one. Concerning this, it's said, large theatres could be the "villains." If smaller houses in an area have a grievance and the larger spots are a party to the complaint, the latter must be agreeable to arbitration. If they refuse to arbitrate, the lesser situations simply cannot force an arbitration proceeding. 'Another factor, say some ob-

proceeding.

'Another factor, say some observers, is that the exhib reps in the huddles are being particularly careful about any language in the arbitration plan which would reflect or even suggest their endorsement of bidding. For this reason, it's said, much time was lost in the past over phraseology in drafting the arbiter plan. the arbiter plan.

the arbiter plan.

Important point stressed by both sides is that the system which eventually is adopted will be an experimental one. It will be subject to re-inspection by the two sides after a given period, of perhaps two years, and must be okayed anew before it's made permanent.

Active support of local merchants to help hypo their own biz as well as theare b.o. is being sought by Indiana exhibs, who point out strongly that poor film business affects the economy of surrounding stores.

"A community without an up-to-date movie theatre is a dead one from "a" business standpoint," the bulletin of the Allied Theatre Owners of Indiana declares, Unfortu-

from 'a' business standpoint," the bulletin of the Allied Theatre Owners of Indiana declares. Unfortunately, the bulletin, says, there are some communities where the businessmen take the theatre for granted, and 'it takes a dark theatre to prove the point to them."

The ATOI cites the case of a theatre closing in a small town near Indianapolis. It reports the reopening of the house by the merchants on a cooperative arrangement, with people of the area getting their tickets from the businessmen free, with no strings attached. Fifty business firms, encompassing almost every sort of overation, supported the oreject, the exhib bulletin notes. "It's too bad," it says, "that merchants in some towns can't give this sort of cooperation to the theatre before it has to close because of lack of support."

The Indiana exhib org also notes that many other businesses are suffering "by people staying at home to watch TV." These viewers, it is stressed, do not visit restaurants as often, do not attend the beauty shops as frequently, buy less gasoline, and recuire dry cleaning service less often. "If you think about it," the exhib outfit tells its members, "vou can expand this list almost endlessly." Theatre-owners group suggests

this list almost endlessly."
Theatre-owners group suggests
that its members join with local
merchants to sponsor a theatrerestaurant night, plugging the
event with the slogan "Take Her
Out at Least One Night a Week,"
theme of a campaign currently being used in Detroit.

New British Film Prod. Aid

New British Film Prod. Aid
London, July 22.
A new technical aid to production, designed to facilitate filming
of musical numbers and big crowd
scenes, is to be put into operation
at Associated British Elstree studios after three years research
work by sound technicians headed
by Harold King, the company's
recording director.
Known as the "silent playback,"
the device consists of a tiny portable amplifier and a miniature
earphone, the same size and shape
as a normal deaf aid.

### **COMPO** Fate

Continued from page 7 =

Continued from page 7

COMPO fold. Leaders of these regional units, because of personality conflicts or the traditional wariness of distrib shenanigans, more or less can be regarded as permanently out of COMPO despite its achievements, it's believed.

Meanwhile, non-members as well as members will be asked to chip in to build COMPO's general fund, which will be tapped to finance the tax program. This means that virtually every theatre in the country will be asked to participate when the drive to collect COMPO dues takes place during the week of Aug. 11.

During that seven-day span film

of Aug. 11.
During that seven-day span film company salesmen from all exchange centres will call on the atremen in their respective areas. Exhibs will be asked to sign pledge cards and signature checks in amounts to cover their COMPO dues for the period of one year. Distribs will-match the collections dollar for dollar.

Remarkable strides have been taken in organizational work preliminary to the revenue roundup and the direct efforts to eliminate

liminary to the revenue roundup and the direct efforts to eliminate the Feds' levy. Some exhibs in every state in the union have agreed to serve on local committees to handle the tax endeavor, and the first meetings of COMPO groups in all exchange cities took place late last week. Second round of such sessions took place Monday (28) and the third is slated for next Monday. All details of the solicitation of the COMPO dues will have been worked out by the end of that third set of meetings, it's figured.

**Paramount** 

reports:

# CARRIE TAKES HER PLACE IN THE SUN AS THE BIG-MONEY LOVE STORY OF 1952...

LAURENCE JENNIFER Olivier and Jones



in WILLIAM WYLERS
Production of

MIRIAM HOPKINS
EDDIE ALBERT

Produced and Directed by WILLIAM WYLER
Screenplay by RUTH and AUGUSTUS GOETZ
From the American Classic, SISTER CARRIE,
by THEODORE DREISER

"Carrie" shapes up magnificently in her first dates! Paramount selected them carefully to prove her magnetic appeal to mass midsummer audiences who everywhere are flocking to see her "seething, passionate love story". (N. Y. Mirror)

And "Carrie" has those beautiful boxoffice legs for long runs—third big week starts today at New York Capitol.

At the Capitol last summer, "A Place In The Sun" began its climb to the top of 1951's grossers. Today in all her dates, "Carrie" is being compared favorably with that great money-hit by both the press and the public.

No wonder "Carrie" is the exhibitor's favorite gal to date today!

## **Amusement Stock Quotations**

For the Week Ending Tuesday (29)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues, Close	Net. Change for week
N. Y. Stock Exchange					
100	. 30	101/4	91/8	101/8	+ 1/8
CBS, "A"	13	343/8	337/a	343/8	+ 3/8
CBS, "B"	. 11	341/4	333/4	341/4	+ 1/4
Col. Pic.	. 52	131/4	113/4	131/8	+11/2
Decca	113	87/8	81/8	83/8	1/4
Eastman Kodak	. 178	443/4	44½	443/4	+ 1/2
Loew's	. 221	127/8	125%	123/4	
Paramount	. 84	223/4	221/8	223/4	+ ½ + ½
Philco	107	331/4	323/8	321/2	+ 1/8
RCA	294	. 271/2	265/8	263/4	, ,,,
RKO Pictures	. 128	41/8	37/8	4	
RKO Theatres	. 115	33/8	31/4	33%	
Republic,	. 18	4	33/4	37/8	+ 1/8
Rep., pfd.		97/8	97/a	97/8	, /0
20th-Fox:		151/4	15	151/8	+ 1/8
Un. Par. Th		141/8	131/8	14	, /6
Univ		121/4	12	121/4	5/8
Univ. pfd.	2	65	65	65	+1
Warner Bros	61	123/8	121/8	12½	1/8
Zenith	24	791/2	77	77 1	5/8
				• •	/6
N. Y. Curb Exchange	0.4	151/			
Du Mont		151/4	151/8	15%	+ 1/4
Monogram		0/0.	27/8	. 3	
Technicolor	12	$21\frac{7}{8}$	213%	211/8	+, 1/2
Over-the-Counter Securi	ties		Bid	Ask	•
				15%	
Chesapeake Industries (				41/4	
U. A. Theatres			41/2	51/2	
Walt Disney				8	
Quotations					
· (Quointions	·	cu, vg Di	egjus.or	.,	

## **Exhibs' Squeeze Play**

lic may see on their television sets."

TV Behind Suit?

Theatremen believe the sult stemped from much D. C. political counter little difficulty in Ilning up the support of lawmakers via the tweet television interests. As a result, the theatre ops are resorting to political counter attack, hopeful of bringing enough pressure on the D. of J. from Congress to discourage any active pursuit of the complaint.

There were many tipoffs on the course which the battle will take. Typically. Trueman Rembusch, former president of Allied States Assn. and now prexy of Allied Theatre Owners of Indiana, revealed that several members of the unit's board of directors want a complaint lodged with the House Small Business Committee, asking the House group to intercede in exhibition's behalf.

Rembusch also disclosed that atempts will be made to line up Senators Capehart and Jenne of

exhibition's behalf.

Rembusch also disclosed that attempts will be made to line up Senators Capehart and Jenner of Indiana plus all the states' House reps in the exhibs' camp. Rembusch added: "It is the private feeling of exhibition in this traditionally Republican state that the Justice Department's action smacks of politics between television and the present Democratic administration."

Abram F. Myers Allies's have

smacks of politics between television and the present Democratic administration."

Abram F. Myers, Allied's board chairman, reminded that in several instances in the past he has warned of the "insidious efforts being made by television interests through political channels to gain access to the choicest films. Those warnings apparently were ignored by the film companies; at least no effort was made to oppose the activities in Washington of the television lawyer-politicians. Therefore the good faith of some (film) company executives, as well as the fate of the theatres, is involved in this proceeding."

Myers promised that Allied — whose membership comprises thousands of small, indle theatremen throughout the nation — is going on the warpath and "will exhaust all remedies available; including appeals to committees of Congress." The exhib leader further warned that "18,000 theatres are not going to be destroyed at the whim of any bureaucrat acting at the behest of the television industry, however useful the latter may be to certain politicians."

Exhibs Side With Distribs
Curious aspect of the situation is that the theatremen — who haven't been named defendants in the Government suit—are carrying the ball for the distributors, who were listed in the complaint, at least initially. Distrib reps state they need plenty of time 'to study the suit before strategy can be mapped.

Another factor drawing more than routine interest is the extent

Curious aspect of the situation is that the theatremen — who haven't been named defendants in the Government suit—are carrying the ball for the distributors, who were listed in the complaint, at least initially. Distrib reps state they need plenty of time to study the suit before strategy can be mapped.

Another factor drawing more than routine interest is the extent of political pressure which the exhibs can bring to bear in their behalf. Some observers in New York believe that the showmen could exert great power, actually \$2.40.

### Maver-Cinerama

Continued from page 3

duced the pix for a Broadway run at a cost of about \$750,000. T-T holds exclusive world rights to the Cinerama system for five years, but the company must make two films a year during that period to fulfill terms of the deal.

fulfill terms of the deal.

Todd, who was originally to be the producer of the films for T-T, is now said to be working only on the promotion and advertising of the product, with no voice in management or financing of the company. T-T, which will shortly change its name to Cinerama Productions, Inc., has options to buy a total of about 1,000,000 shares of Cinerama, Inc., stock. That would give it working control of the system.

Right to Buy 500,000

### Right to Buy 500,000

Right to Buy 500,000
It has the right to buy 500,000
shares of the 999,999 held by
Reeves Soundcraft Corp. (headed
by Hazard Reeves, who played a
part in the development, along
with inventor Fred Waller) and
500,000 shares held by Cinerama,
Inc. T-T is entitled to buy the
first 200,000 shares of common at
60c upon presentation of its first
film prior to an Oct. 31, 1952, deadtilne. Options are good until 1954,
when with completion of the third
pic T-T can buy 50,000 shares at
\$6.

### TOP EXHIBS PROTEST SUIT TO TRUMAN

SUIT TO TRUMAN

Dallas, July 29.

Threatened use of the nation's pix house screens was included in messages to President Truman and Gov. Adlai E. Stevenson, Democratic nominee for President, over the weekend by six local theatre chain execs. Protesting last week's Government suit filed in L. A., which would, in effect, force film studios to make their pix available to TV, local exhib group branded the suit "political."

Wires were signed by R. J. O'Connell, v.p.-genral manager of Interstate Theatres, Inc.; Ed Rowley, prexy of Rowley United Theatres; Claude Ezell & Associates; Phil Isley, of Phil Isley Theatres, Inc.; H. J. Griffith, of H. J. Griffith Theatres, and Col. H. A. Cole, head of Texas Allied Theatres.

Top exhibs here, at a protest meeting, chose Rowley to head a committee for group action in Texas. Accepting the post, Rowley stated Texas exhibs will not stand by and see "this great injustice deprive us of our livelihood. If, necessary, we plan to use all the talents and resources at our command to combat this unfair action brought against us by the Justice Dept."

ITO's Wile Protests

### ITO's Wile Protests Govt.'s 16m Suit

Govt.'s 16m Suit

Columbus, July 29.

A strongly-written letter of protest to the Government's antitrust suit against distributors refusing to sell 16m film to television was fired off to the U. S. Department of Justice last week by Robert A. Wile, executive secretary of the Independent Theatre Owners of Ohio. The letter said:

"The officers of this organization, which represents several hundred theatres in Ohio, with an investment of many millions of dolars, instruct me to convey to you their shock and amazement at the antitrust suit filed against the major distributors for refusing to sell their 16m films to television.
"In view of the economic state of the theatres at the present time, we are at a loss to understand how you can feel that competition can be fostered or the antitrust law be served by building a new industry which would deprive all of these theatres of their income. We earnestly hope that you will reconsider this act when you realize that the investments of several hundred theatre owners and the livelihood of several thousand of their, employees would be jeopardized if your prosecution were successful."

The letter was addressed to Atty. Gen. James McGranery. Coples were distributed to members of the ITO.

### **Roach Deals**

Continued from page 3

lease, whereby he would make direct deals with regional exhibs.
Latter would guarantee the cost of the film on a territorial basis and would handle the distribution themselves on a states-rights pro-

would nandle the distributions themselves on a states-rights procedure.

Roach has brought to New York pilot films of two one-hour shows, both broken up into quarter-hour segments. Each quarter-hour unit is a complete story in itself, allowing for multiple sponsorship of the hour-long shows. Vidpix are known as "Children's Hour" and "Actors' Hour." If his new arrangement goes through, Roach expects to use his "staff" players in these films. It is the producer's contention, that players should only be used in short sequences on TV, enough to arouse interest in theatres. theatres.
"A name player," he says, "can'i

theatres.

"A name player," he says, "can't sustain a half-hour television show for 39 weeks without losing the interest of the audience." He believes that tele can be a valuable adjunct to theatrical pix and decried the ostrich-like attitude of the major filmeries. "The future of the business is great" he maintains, "but the large companies cannot continue to exist without other sources of income."

Roach said that he had discussed his combined vidpix-theatrical films scheme with Leonard Goldstein, Leo McCarey and George, Stevens, and that all three had expressed interest. He noted, however, that there were no talks on specific deals.

McGranery

continued from page 5
companies except Paramount and Metro. There was no evidence of a conspiracy involving Par and M-G said the D. of J. Listed as an alleged co-conspirator but not a defendant is the Theatre Owners of America.

Film business generally is not taking the case on its face value, but instead believes there's a gimmick hidden in the surprise Government action. Those on the top level state that the making of narrow-gauge available to schools, churches, etc., is of minor consideration, certainly far short of the stature which justify any large-scale suit as the one filed.

That leaves only the conclusion that television interests are putting on a squeeze, hunting a back-door method to force the release of features to TV. Whether the features are on 16m or 35m is insignificant, it's said, since the question involved is the negative rights in the pix.

Film company homeoffice exects and attorneys were especially riled over the fact that no effort by the D. of J. was made to consult with them prior to institution of the action. Also causing suspicion among the New Yorkers was the D. of J. selection of the L. A. Federal Court. Although the suit was filed on Tuesday (22); it was not until last Thursday that copies of the complaint reached Gotham.

On this count, film company reps believe there should be little difficulty in switching the case to N.Y. if it reaches the litigation stage. Companies will' press this on the grounds that the industry's principal business activities are conducted in N.Y. and a trial 3,000 miles away would result in inconvenience and many hampering delays.

Suit Unites Pixites

In addition to coming as a big

Suit Unites Pixites

In addition to coming as a big In addition to coming as a big shock, the Government attack had the immediate effect of uniting producers, distribs and exhibs in the same camp. Republic prez Herbert J. Yates said he failed to understand how Rep could conceivably be one of the targets. He pointed out that Rep has been licensing films to TV for the past 12 months and commented that no D. of J. rep "had made any effort to learn the true facts from us in this matter."

Exhib toppers across the coun-

D. or J. rep "nad made any errort to learn the true facts from us in this matter."

Exhib toppers across the country were agnast over the suit and hastened to tell McGranery so. Wilbur Snaper, president of Allied States Assn., penned a quick letter to the Attorney General protesting the action. Trueman Rembusch, head of Indiana Allied, publicly stated that his outfit plans to "initiate action looking toward correction of the underhanded and misleading attempt of the television monopoly through the U. S. Department of Justice to force motion picture producers to make available their film at a pittance to free Tv."

Officers of Independent Theatre Owners of Ohlo, Columbus, conveyed their "shock and amazement" anent the suit in a letter to McGranery. "The investments of several hundred theatre owners and the livelihood of several thousands of their employees would be jeopardized if your prosecution were successful," Robert A. Wile, ITOO's exec secretary, said in the letter.

were successful," Robert A. Wile, ITOO's exec secretary, said in the letter.

Harry Brandt, N. Y. circuit op and head of Independent Theatre Owners Assn., in another letter to McGranery, branded the suit as "ill-advised and contrary to the American principle of free enterprise because the showing of a theatrical feature film on television destroys its commercial value for theatrical exhibition—the normal market for which the film was originally produced."

Brandt added: "This suit furnished tangible evidence of the misleading attitude that has been so ingeniously generated in important Government circles and in the public mind." Brandt further complained that "self-seeking forces" constantly are striving to dupe the public into believing that everything capable of being televised should fall within the public domain without regard to property rights.

# IA Would Up TV Jobs as Offset To **Theatre Foldos**

Meeting in executive session here this week prior to the 41st biennial convention, Aug. 4-8, officers comprising the executive board of the International Alliance of Theatrical Stage Employees and Moving Picture Operators are considering ways and means to organreaching ways and means to organize TV unions and to increase employment in television for their present members in order to offset job losses caused by theatre closings.

In planning convention details and preparing final reports for the convention, the board also was deconvention, the board also was de-bating measures that could be taken to help stimulate film at-tendance and aid in bringing about repeal of the Federal 20% amuse-ment admission tax besides other-wise taking action that would as-sist in keeping exhibitors "in business."

Among those here for the preliminary meetings are Interna-tional president Richard F. Walsh, his assistant, Thomas J. Shea, and general secretary-treasurer Wil-liam P. Raoul and their staffs.

### Walcott-Marciano

Continued from page 3 =

ager. Gate proved somewhat disapager. Gate proved somewhat disappointing, and Marciano and the International Boxing Club, the promoters, felt badly about losing the \$75,000 or so that theatres might have added. There was muttering at the stadium that Hurley had "outsmarted" himself.

Result is that IBC, Marciano and undoubtedly Walcott will be in a favorable mood to dicker for the September fray. However, it is understood that by no means out of the picture is the possibility of

understood that by no means out of the picture is the possibility of home tele showing the fight with the local territory blacked out. Brief duration of the Marciano-Matthews setto would have posed a problem for the theatres that they haven't run into before in their telecasts. Other fights have gone the full route or most of it.

gone the full route or most of it.

Customers in theatres who got only five minutes of fisticuffs for \$2.40 or \$3.60 would have no more room to squawk, of course, than those who paid much more to get into the stadium. Nevertheless, theatremen are fearful that such an event would cause undue grousing.

Lee Roberts who produces grousing.

ing.

Joe Roberts, who produces special pix of IBC fights for theatres not equipped with tele, had cameramen on the scene Monday night. He decided, however, not to at eramen on the scene monday night. He decided, however, not to attempt to make or sell a film on the round-and-a-half. It was felt that not enough coin would be had from it to make it profitable.

from it to make it profitable.

Even had the glove-slinging gone the full distance, Robert wasn't committed on making a pic, and he had made no attempt to sell it in advance. He has come to the conclusion that only fights filled with sufficient thrills to make them interesting are worthwhile for the 20-minute pix he's been distributing, since the film can't ever be better than the fight itself. Therefore, Roberts had his cameramen shooting on the gamble that if the battle proved exceptionally interesting, he'd rush a film out the following day.

### D. J. Greene

Continued from page 7

he'll still undoubtedly require plenty of support from indie share-holders at the next annual meeting. Howard Hughes is the largest stockholder with 929,000 of the close to 4,000,000 shares outstand-

NEW TEL-AVIV CINEMA

Tel-Aviv, July 22.
The Armon-David, 600-seat cinema, was opened recently in Tel-Aviv. Cinema was under construction for over three years.
Opening picture, French production of "La Ronde," is doing well.

### **Film Reviews**

Larre of the Wildermess comparatively short footage as the other girl.

The Technicolor cameras wielded by Edward Cronjager make much of the story's natural swamp locale, adding interest to the melodramatics as the plot unfolds. It finds Hunter searching the swamp for his dog eight years after Brennan and Miss Peters have taken refuge in its dank depths. They capture him, but later guide him out when he promises to see that Brennan gets a fair trial on charges of murder. Inevitably, it comes out that Brennan is innocent, as he claims, and when the real killers seek to prevent Brennan from making his charges in court, one goes to his death in a mud sink while the other is saved to clear the falsely accused. During the course of events, Hunter, betrothed to Miss Smith, falls in love with Miss Peters to give the melodramatics a happy ending.

The basic passions with which the novel was concerned do not nun as rampant in this version as they did in the earlier screen treatment. Hunter has his romance moments with both the Misses Smith and Peters. Principals have competent support from Tom Tully, Harry Shannon, Will Wright, Jack Elain, Harry Carter and Pat Hogan, in getting this initial Robert L. Jacks production on film. Pleture is well-framed with outdoor values and rates a good music score from Franz Waxman.

Anz Wax
Brog.

Anirs of a Model

(SWEDISH)

Union Film Distributors release of Swedish Film Distributors release of Swedish Film Distributors are by Gustaf Molander. Screenplay, Rune Lindstrom; camera, Ake Dalheyist; music, E. Eckert-Lundin. Tradeshown in N. Y., July 25, 52. Running time, 22 MiNS. Alf Kiellin, Mai-Britt Nilssen Mariame J. Coreus Mariame J. The Count. Olof Wi-Consul-General. Olof Wi-Consul-General. Olof Wi-Consul-General.

Gregerson
Buind.

Fig. 0h-The

(In Swedish; English Titles) Aside from a couple of disrobing scenes and two love sequences, "Affairs of a Model" has little to "Affairs of a Model" has little to offer the American market. This Swedish import has too many pro-duction flaws, is overacted and has a silly story. Also, it has no names that mean anything on U.S. mar-

quees.

Tale of a jobless artist's model who falls in love with a rising young sculptor, (he sees her only as a perfect model), is told at a pedestrian pace. Both model and artist center their efforts on sell-ing Parliament on the idea of a national monument, but much extraneous matter is tossed in with excessive verbiage.

Maj.-Britt Nilsson, as the model, indicates some thespian potentiali.

indicates some thespian potentialities as well as suitable chassis for the role. Alf Kjellin suffices as the young sculptor. Stig Jarrel and Olof Winnerstrand top an adequate supporting cast. Wear.

### Sen Tiger

### Good action melodrama for supporting market.

Hollywood, July 24.

Monogram release of William F. Broldy (Wesley E. Barry) production. Stars John Archer, and Marquerile Chapman; fear John Press, and Jarquerile Chapman; fear John Press, and John Sander, Marquerile Chapman; fear Start McDonald; sevennay, Diocted by Frank McDonald; sevennay, Diocted by Frank McDonald; sevennay, Diocted Verkow; camera, John Martin; editor, Ace Herman, Previewed July 22, '52. Ruming time, 71 MMS.
Jenine Mins. John Archer
Marguerite Chapman
Harry Lauter
Ralph Sanford
Marvin Press
John Mylong
Mary Corday
Paul MeGuire

I mre of the Wilderness around, as various others try to comparatively short footage as the other gain possession of secret treasures hidden aboard the ship before it

gain possession of secret treasures, hidden aboard the ship before it sails. At the fade-out, a crooked insurance investigator has been killed while trying to make off with the gems he's located, and several others have either been rounded up or killed while attempting to make off with the fabulous gold treasure aboard. Arcler, who's now proven himself... good citizen, has also proven to be romantically acceptable to Miss Chapman.

Archer turns in a forceful performance to meet the demands of the script while Miss Chapman has little to do as femme interest. Among those impressing in the supporting lineup are Harry Lauter, Marvin Press and Ralph Sanford.

William F. Broidy and Wesley

ford.
William F. Broldy and Wesley
E. Barry, as exec Froducer and
producer, respectively, have realized full minor-budget potentialities from the script, which also
draws good direction from Frank
McDonald.

Neal.

# Sculs Au Monde

Seuls Au Monde
(Alone In The World)
(FRENCH)
Paris, July 22.
Discina productions and release. Stark
Rene Lafevre, Madeleine Robinson: features Raymond Cerdy, Louis Seigner,
Jean Ozenne, Rapheal Patourni, Directed
fevre; camera, Nicolas Toporkoff; editor,
Jacques Poltrenaud, At Paramount,
Paris, Running time, 99 Mins.
Francois Rene Lefevre
(enevieve Madeleine Robinson
Campbell Jean Ozenne
Liouis Seigner
Lawyer Raphael Patourni
Lawyer Raphael Patourni

This film deals simply with the problems of orphaned children and their adaption to life. Obvious story line and lack of penetrating characterizations rob this of the depth and feeling it needs. Moppet work is a bit stilted. Film has little chance abroad, except in lowercase situations.

Story concerns a social worker whose offended humanity has him making off with a bunch of moppets to make a life for themselves outside state institutions. He gets a house donated by a sympathetic

house donated by a sympathetic philanthropist and builds his own humane orphanage, where he feels pangs at adaption of his wards. Into this comes a simple, kindly woman who takes the Mr. Chips and kids in hand for an eventual hanny end

and kids in hand for an eventual happy end.
Direction is slow and wandering, but manages to make a few poignant points in its theme of childish innocence and adult indifference. Rene Lefevre is touching as the idealistic social worker, and Madeleine Robinson is appealing as the woman, though her character is left murky. Lensing has a tendency to flatness, and editing doesn't take off wordiness of the story. Moppets are a bit self-conscious and not too well handled.

Mosk.

### Sound Barrier (BRITISH)

Ralph Richardson, Ann Todd in strong British meller; fine U.S. entry.

١	London, July 22.
۱	British Lion release of London Films
	Production, Stars Rainh Wichardson An-
	1000, Nigel Patrick, John Trestin Di
١	rected by David Lean. Screennlay Tran-
ı	tuce Katuran: camera, Jack Hildwird.
1	cultor, Geoffrey Foot: muche Maloolm
١	Arnold. At Carlton, London, July 22, '52,
ı	Running time, 118 MINS.
ı	John Ridgefield Ralph Richardson
ı	Susan Garthwaite Ann Todd
ı	Tony Garthwaite Nigel Patrick
Į	Philip PeelJehn Justin
	Jess Peel
ļ	Will SparksJoseph Tomelty
	Christopher Ridgefield Denholm Elliott Windy Williams Jack Allen
ì	Fletcher
	A.T.A. Officer Donald Harron
	OMACCE Donate narron

The visionary in the film is superbly played by Ralph Richardson. His ambition to make the first faster-than-sound plane has brought him nothing but grief and disaster. He sees his only son killed on his first solo try; he accepts the estrangement of his daughter when his son-in-law crashes while making the first attempt to crash the barrier. But he cannot stop risking lives to make progress, and the final triumph is accompanied by a tender reunion with his daughter and her newborn son.

Other roles are sincerely etched

and her newborn son.

Other roles are sincerely etched by a polished team of British artists. Ann Todd's portrayal of the daughter correctly yields the emotional angle. She points up the woman's point of view, selfish but sincere, with a delicate simplicity. In contrast, Nigel Patrick plays her husband in a superficially light-hearted fashion, almost betraying his own emotions on the eve of his fatal crash. John Justin, as the pilot who penetrates the sound barrier, Dinah Sheridan, as his wife, and Joseph Tomelty, as the pressive performances.

David Lean's direction is bold and imaginative while Jack Hild-yard has done a first-class job of lensing.

### Le Baquet Des Frandours

(The Smuggler's Ball)
(FRANCO-BELGJAN)
Paris, July 22.
AGDC release of Tevefilm production.
Directed by Henri Storck: screenplay.
Charles Spaak; camera, Eugene Shuttan.
Featurer J. P. Kerien, Francoise Rossy,
Paul Frankeur, Christian Lenier, Daniel
Ivernel, Andre: Valmy, Raymond FelleFrancoise Paris,
Mine. Demissed Halls.
Among Paris,
Mine. Demeuse J. F. Kerien
Achille Yves Denlaud
Siska Christian Lenier
Auguste Paul Frankeur

Achilie Siska Christian Lenier Auguste Paul Frankeur This deals with the fatuity of borders in using the recent Benelux frontier agreements as a springboard. Serio-comic-aspects and a profusion of border shifting plus a hacked-up story line make this an uneven plc, and not one to appeal to the art house or sureseater audiences.

Story has the Belgian, Dutch and German' frontier before and after the Benelux formation that cut out customs regulations. A cynic, beloved by the daughter of the head Belgian customs man, is calmly plying his smuggling trade betwixt the countries. There is a love feud when a young customs man comes on the scene and tries to make love to the girl. There is also the story of the shoe manufacturer who goes bankrupt when his country is flooded by cheaper Dutch shoes after the lowering of customs barriers. The smugglers save the day by hauling the shoes to Germany for sale and then have a big party to fete the continuance of borders which gives them a living. Film is as complicated as the problems and has a tendency to wander. Direction is honest but does not sock home the drama or clarify the character and border conflicts.

Yves Deniaud gives one of his familiar laconic takeoffs on a kindly customs man. J. P. Kerien is properly phlegmatic as the smuggling king, and Christian Lenier does well with the difficult role of a simple country lass who is not above loosing the dogs on a rival in love. Lesser roles are good. Lensing is fine and editing keeps coherence in the rapidly-changing border locales. Mosk.

### Deshoura (Dishonour) (ARGENTINE)

Sombre yarn of life in Argentine woman's prison. U.S. appeal spotty.

more impressive are the accompanying sound effects. The shrill whistle-like noise of the jet at full speed represents a triumph for the recording erew.

Casting of actors like Francisco de Paula, Guillermo Battaglia and others in tiny bit parts seems a wasteful move, unless, as often happens here, their help was enlisted on a cuffo basis for "partiotic" or "political" reasons.

Political propaganda is one objective of the production, although without any overt mention; the underlying theme is that justice and decent treatment have improved since the present regime, whereas in point of fact conditions in the women's jails are just as bad as they always were.

Some unpleasant aspects of perversion are treated quite openly, which makes it all the more surprising that the Censorship Board should have qualified the picture without restriction for all age groups.

Camera work and montage are outstanding, footage in a wealthy mansion is particularly sumptuous, while the musical background is also carefully suited to the dramatic requirements.

Drama depicts the tribulations of trained nurse Fanny Navarro, who is unjustly sentenced to a term of five-year imprisonment for the accidental fall down a lift-shaft of Tita Merello, a wealthy cripple married to villainous Georges Rigaud. Latter, has seduced the nurse and lets her stand accused of the crime he himself committed, using her as unwitting tool.

Initially, jail conditions are appalling, until with the new regime: a human directress is appointed, who transfers the heroine to the infirmary. Work there allows her to conceal her advanced pregnancy, until with the help of other inmates she escapes through the city sewers, her only thought be born outside jail. He shoots her and she survives only long enough to have the child know her innocence is proved and leave the child to the prison directress' care.

Practically all the footage is allotted to Fanny Navarro, who acquits herself well, although outclassed by Tita Merello and veteran Pepita Munoz. Golde Flami keys her performance with ability as the jail pervert. George Rigaud portrays the heef with a villainous enough evil suavity.

Jail scenes are punctuated with som

# Les Deaux Verites

Les Derux Veriles

(The Two Truths)

(FRANCO-ITALIAN)

Paris, July 15.

DFF release of Jacques Boris production. Stars Michel Auciair, Michel Simon Ann-Marie Ferrero. Written and directed by Leonviola; camera. E. Serafin; editor. Benedetti, At Normandle, Paris. Running time, 100 Mins.

Michel Auciair. R. Benedetti, At vormanue, Falls Auglair Ining time, 106 MiNS. Louis Michel Auglair Marie-Louise Ann-Marie Ferrero Maitre Michel Simon Muk Valentine Tessier Prosecutor Ruggero Ruggieri

An attempt to give a two-sided view at court justice does not come off in this plodding film. Lacklustre direction, skimpy scripting and leabored use of coincidence and irony don't give this much chance for the U.S. Erotic aspects of pic and downbeat theme might give this a chance for hypoing in special situations. But general atmosphere and story give this little chance.

This gives the two sides of a murder during a courtroom scene with the familiar ensuing flashbacks. The prosecutor sounds off first in his direct accusation of the accused youth of having led a girl astray, used her as bait to get a job and then finally killing her in anger when she walks out on

hing time, 71 Mills

Sen McGrun

John Archer
Jenius

Marguerite Chapman

Art A. Okies

Donald Harron

Technically, artistically and emodioally this is a topflight British

offering. Although not a prestige
dictive in the conventional sense

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"Sea Tiger" fills

Monogram's "Sea Tiger" fills

Monogram's "Sea Tiger" fills

Meline's Geaman. John Reces

of a melodramatic supporter. Audiences desiring a dist of actionide

of British scientists who have designed aircraft that can fly faster

that sound. Cast names spell nice

U.S. boxoffice.

The story, of course, has been

actionalized, but the entire theme

charles Yerkow original tagged

"Island Freighter," tale details efforts of sea captain John Archer

to disprove the erroneous impres
sion that he was a Jap agent durfor the spent way in the sam Roes

alternative with the familiar ensuing flash
actionally and mono
dictionally for the exhibitor in search

of an elodramatic supporter. Audiences desiring a dist of actional transporters and the propertion of the

size of interamerican release of interameri
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Interamerican release of interameri
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Le Desir et L'Ampun,
(Leve and Desire)
(FERNCH)

Paris, July 22.
Marceau ralease of SGDC production.
Start Martine Grad. Antionio Villar; feaires de landry, Carmen Sevilla.
Gerard Landry, Carmen Sevilla.
Gerard Landry, Carmen Sevilla.
Michel Relber; editor, Annick Millett.
Vedettes, Paris, Running time, 90 Mins.

Antonio Villa

Antonio Villa

Carmen Sevilla.

This is attempt at a looksee into the making of a pic, using the film-within-a-film formula. Mixture of lightness and heavier love and desire overtones don't jell, and pie emerges as slow-moving and conventional in unfoldment. Pic was shot in Spain using Gallie and Spanish stars with an eye on both markets, but for the States it does not have much to offer either in treatment, theeping of marquee appeal. Might do as dual fodder with sexy Martine. Carol for exploitation bait.

Story has a French film group going to Spain to shoot exteriors. Once down there, they find that the leading man can't swim and a double has to be found for him. A handsome fisherman is pressed into service and he falls for the predatory leading lady, though engaged to a lovely peasant gal. Usual complications arise, with the fisherman finally being won back by love and country ties and quenching his desire for the star.

Pic has some nice bits of local color that help take off the edge of contrivance and artificiality. Religious pageants, fishing scenes and Spanish dances give it some good dress appeal. Direction of Henri Decoin is light but never gets around to any emphasis, and slimness of story lets him down. Miss Carol is decorative, but not up to par in the thesp department. Carmen Sevilla is a fine looker, and her songs and flamenco are standout. Antonio Viliar can't do much as the desire-smitten fisherman. Rest of the cast is adequate. Lensing is fine. Editing slows the pic, which needed pointing up in movement and pacing.

Vacanze Col Gaugster (Vacation with a Carmeter)

### Vacanze Col Gangster (Vacation With a Gangster)

(ITALIAN)

Genoa, July 15.

Lux Film release or a Mambretti production. Stars Mare Lawrence, Lamberto Maggiorani, Glovanna Pala. Directed by Dino Risi. Screenplay, Risi and Ennley Piero Portalupi: est., Flavio Mogherinin nusic, Mario Nascimbene. At Universale, Genoa. Running time, 96 MiNS.
The gangster ... Amberto Maggiorani The prisoner ... Lamberto Maggiorani Clambreto Giordin Clambreto Gantano Pessina Gaetano Pessina

Lack of tighter script and an uneven structure will keep this in the modest brackets despite some good moments. Easy to take pic involves some youngsters who carry the bulk of acting chores.

involves some youngsters who carry the bulk of acting chores.

Story tells of attempts by a gang of boys to liberate an innocent prisoner (Lamberto Maggiorani) from an old castle. Prisoner's far from innocent cell-mate (Marc Lawrence) intercepts their message and when he finds a secret tunnel, escapes in his stead. Kids at first worship their new found "hero," but soon wise up to his true character and help hand him over to police. Also involved is a gangster's girl, who worms her way into gang's escape plans. Film is best when spotlighting the boys in their setting up of escape, and in the scene when they first realize their hero is actually a baddie. Marc Lawrence, here in his initial Italian role, is fine as the gangster; Giovanna Pala, a former "Miss Italy," a looker is his girl, Lamberto Maggiorani is wasted in a bit part. The boys are uniformly competent. Piero Portalupi's camera work is good. Hawk.

Mad Woman)
(Matican-Songs)
Mexican-Songs)
Mexican-Songs)
Mexican City, July 15.
Producciones Zacarias production and release: Stars Libertad Lamarque, for tures Ruben Rolo, Abarto Changuerotti, Fanny Schiller. Directed by Miguel Zacarias. Screenplay by Zacarias and Edmunde Baets camera, Alex Phillips music Manuel Esperon At Cine Alameda, Mexica City, Running time 195 MINS.

Libertad Lamarque, Argentinian tango singer, top show bix name in Mexico, has a fine interpretation here of an exacting role—a philanthropic madwoman. Her interpretation of a rich autumnal Mexico City socialite who loses her reason is so deftly done that horror of the tragedy of insanity is mitigated—even the terrible scene of a public mental hospital crew wresting a mother from her daughter. Miss Lamarque has a fine sense (Continued on page 22) Libertad Lamarque.

# "MEMORABLE SUSPENSE DRAMA-

JOSEPH KAUFMAN presents

# Joan Crawford Sudden Fear!

JACK PALANCE GLORIA GRAHAME BRUCE BENNETT VIRGINIA HUSTON TOUCH CONNORS

Produced by Directed by JOSEPH KAUFMAN DAVID MILLER Screenplay by

LENORE COFFEE and ROBERT SMITH
Based on Edna Sherry's Story, "Sudden Fear"

A THRILLING NEW HIGH IN SUSPENSE MELODRAMA!

The shock
of truth . . .
The dread
of murder . . .
The hope
of revenge . . .
HEARTBREAK
poised on a
trigger of terror!



# HIGH ON LIST OF MONEY FILMS" -DAILY VARIETY

"Sudden Fear' is a memorable suspense drama certain to register high on the list of RKO money films this year. Independently made by Joseph Kaufman and taken by RKO for distribution, the picture scores notably. Kaufman's realization of his production responsibilities is socko... Quality casting, with Joan Crawford's name as the big marquee lure... A physical polish that is just right for the story, and many show values that can be exploited, acclaim the picture for large cash returns. For Miss Crawford the picture is a triumph as a performance, and as a vehicle unmatched since her 'Mildred Pierce' of seven years ago. A beautiful job of acting in a role that should appeal to every woman."

- Daily Variety

"A taut chiller... A gripping story of terror and suspense... A genuine shocker which serves as a tour de force for Joan Crawford, whose truly brilliant performance will make a conversation piece for a long time to come. The Joseph Kaufman picture is a smartly produced, superbly directed film that maintains an unrelenting tension from beginning to end. For David Miller, 'Sudden Fear' stands as a directorial triumph."

-Hollywood Reporter

"A powerful story with many high-tension dramatic high lights... With Joan Crawford turning in a deeply moving and exciting performance, the film has every indication of becoming a top grosser of the year."

-Film Daily

"A high-powered melodrama of love and evil design... It beats upon the emotions relentlessly. Showmen can be sure it's the type of melodrama that will bring to the theatre those patrons who go only when the product is strong?"

- Motion Picture Daily

"Excellent fare for any theatre and will get word-ofmouth to pack 'em in. Exhibitors should play it, exploit it, and add considerably to their bank account."

-Showmen's Trade Review

"A well-made, suspense-filled entry...continues to build in intensity until a climactic ending. Interest well-maintained throughout. Crawford is very good...Direction and production in the better class...Could go far boxoffice-wise."

-The Exhibitor

"Audiences that like their drama and melodrama on the taut side—with suspense and sound effects built up to the tolerable limit—will be well satisfied with this film... Reviewer's rating—very good."

-Motion Picture Herald

# French Subsidies For U.S. Licenses Studied by MPAA

Without committing the Ameriwithout committing the American industry in any way, reps of the Motion Picture Assn. of America have been sounding out French pic toppers during the past week on what they have in mind regarding subsidies that would give the Vanks additional licenses for sendfilms into France.

ing hims into France.

New decree cutting American imports from 121 to 90 annually has been extremely disturbing to the U. S. distribs. However, it contains a clause indicating that additional permits will be granted if the Yanke provide subsidies to help French producers.

Fayette W. Allport and Gene Van Fayette W. Allport and Gene Van Dee, who were joined in Paris this week by Ted Smith, newly-appointed Continental rep of the MFAA, have instructions to find out what the French are thinking of in terms of subsidies. It has been made clear, however, that this indicates in no way American acceptance of the deeree or of the subsidy plan

in no way American acceptance of the decree or of the subsidy plan, Allport, MPAA's London manager, and Van Dee, Rome rep, havebeen meeting with French industry execs rather than government officials, although any pact would be between the U. S. and French governments. However, since the French government and industry are working closely together, and it was undoubtedly pressure from the industry that brought on the subsidy clause in the decree, it is felt that present preliminaries are better taken up with film officials. American producers are split on

American producers are split on the subsidy idea. The independ-ents and some of the majors, as well ents and some of the majors, as well as the State Dept., are firmly against spreading largesse. Other majors, however, are understood ready to listen to reason if it will enable them to up substantially the number of pix they send in and coin they are able to thaw.

### Bingo Reprise

= Continued from page 7 =

License Department. They point out the games are not illegal, per se, since there is no law which prohibits the running of the games provided the state law pertaining to lotteries is upheld. Various city administrations, starting with the LaGuardia regime, have frowned on the practice and have used the city's, licensing power to prevent their operation, exhibs contend. If a direct appeal to the city government fails, the theatre owners are contemplating setting up a test

ernment falls, the theatre owners are contemplating setting up a test case. They are considering establishment of a fund to fight in court any attempt to prevent the rivival of the giveaways. One exhib, who operates a nabe house in Brooklyn, has expressed a willingness to serve as the guinea pig in the experiment.

Money giveaways, exhibs say, pulled many small theatres through the depression years, often boosting their take from 40 to 50%. In the light of the precarious position

the light of the precarious position some of these exhibs now find themselves in, they believe time is now ripe for a re-establishment

or the coin come-ons.
Exhibs, in their petition to the mayor, will cite the number of theatres going out of biz and the decline in employment among projectionists. Indies contemplating move say they are currently operating at a 40% deficit.

### Anglo-U.S. Pact

Illustrated Book Reviews Italo Pic Scene, 1945-51

Italo Pic Scene, 1945-51
Continuing bid by the Italian film industry for worldwide attention was further indicated during the past week by issuance in the U. S. of a lavishiy illustrated 100-page book reviewing the Italian cinema from 1945 through 1951. Distribution was financed by Italian Films Export, the promotion agency subsidized by American film-makers in return for liheral treatment by the Rome government on getting their frozencoin out of the country.

Book contains 'articles from various countries telling of the reactions to Italian pix. It's all in English. In addition, there are articles on various aspects of the industry, such as co-production with foreign producers, the Italo-American agreements, critical studies of tomic, musical historical and documentary films, economic development and other subjects.

### Ann Arbor Will Vote On New Amus. Tax Plan

Ann Arbor, Mich., July 29.
Circuit Court has ruled that Ann Arbor voters may cast their ballots at the Aug. 5 primary on a proposed city amusement tax. Court rejected plea of Butterfield Theatres, Inc., that the proposal rould not legally go on the ballot since the voters at an April election voted against a proposed municipal excise tax program.

Butterfield contended that state law provides that a tax proposal, when beaten, cannot be presented to the voters again for two years. The judge ruled, however, that the amusement tax is a new proposal and not a part of the old one.

One.

Under the suggested tax, a 10% amusement levy would be charged on all admissions of more than 26c.

### Olympics Pool

its daily output with Suomi-Filmi Oy, turns out three fine grains, and airships one each to Paris, London and New York for the further distribution necessary, About 2,000 feet hits the mailbag each day.

TV held out as a matter of principle, and only BBC-TV came inon a money basis, reportedly at on a money basis, reportedly at about \$1,500. The International Newsreel Pool membership also refused to sell to U.S. TV, which left the latter standing pat for the first time on a big show without coverage. It is an odd quirk, in that the U.S. Olympic team was largely bankrolled for the jaunt by: hoopla fund-raising.

TV hoopla fund-raising.

Olympia-Filmi Oy, a special corporation set up by Risto Orko, prexy of Suomi-Filmi Oy, and Toive Sarkka, boss of Suomen-Filmiteolli Suus, will assemble the XV Olympiad into a 9,000-foot feature for world circulation. Project will lay down a 100,000-foot negative before estiting, and is budgeted for 60,000,000 finnmarks. Orko and Sarkka have a crew of 200 on this job, 42 of them cameramen drawn from France, Germany, Sweden, Norway, Denmark, Great Britain and Finland.

So far signatures for distribut-

So far signatures for distribut-tion rights are on the line for Ger-many and Scandinavia, with Japan in the offing. Orlo says the West-ern Hemisphere is still in the hagern Hemisp gling stage.

In all this photo welter, Russia sent in six reelers, to which the Finns gave an okay on two and sent the other four packing. Much to everyone's surprise, the four thus denied very quietly packed and left the Russ cinema coverage in the hords of two one of them. and left the Russ cinema coverage in the hands of two, one of them a woman. No protests, no squawks and no threat to withdraw their Olympic team, ask for four new naval bases on the Baltic, or any-thing like that.

go to England toward the end of September.

Americans have been pointing to have the talks in New York or Washington, first as a matter of convenience and second because they feel the atmosphere is more favorable. Lee is coming to the U. S. anyway and it is understood that the British government has agreed now that he can open up the discussions.

Talks are expected to be long and tough, with the British reputdy considering extending their quotas and taking other steps to hold down on Yank earnings and remittables.

### UA OPENS IN ALCIERS: NAMES NEW INDIA REP

United Artists this week opened its own office in Algiers as dis-tribution headquarters for the North African territory. Sub-branches also have been estab-lished in Tunis and Casablanca, according to Arnold M. Picker, for-

according to Arnold M. Picker, for-eign department v.p. Maurice Aubier heads the new exchange, which will function as part of UA's French organization under the overall direction of Georges Rouvier, Under the new regime at UA, the outfit has been on the prowl for its own outlets throughout the world.

for its own outlets throughout the world.
Terry M. Lindner, Columbia Pictures manager in New Zealand, has: resigned to join United Artists as its special representative in India. He succeeds the late John Lawlor who died last month.
Lindner, who will act as homeoffice lisison with Western india Theatres, Ltd., UA dilistrib in the territory, assumes his new post after 11 years with Columbia's foreign organization. Accompanied by Keith Goldsmith, UA Far East supervisor, Lindner arrived in Bombay last week.

### Rackmil Analogy

- Continued from pag

opportunity to exploit pix and build stars.

opportunity to tapace build stars.
Problem of the pic industry, the U-Decca prez declared, is now to "cut the pattern to the cloth." Theatre grosses, he pointed out, still total \$1,250,000,000 a year and "when you handle that much still total \$1,250,000,000 a year and when you handle that much money, some of it has to stick to your fingers."
Other companies, he added, are now doing what U did seven years ago—trimming costs to the new pattern of the industry.
Rackmil is high on telefilm production.

Rackmil is high on telefilm production. He sees an inevitable marriage of yidpix and theatrical film production at the major studios. Us subsid, United World Filins, is now prepping three senies of telepix and has four finished in the initial round. Company called a short hiatus after this first quartet to inspect and mult the product and has just started up again on the next four. When these have been completed, there will be a further halt, and then another five in the first series of 13 will be made, Rackmil said.

Each of the pix costs about \$20,000, he explained, which means that a series of 26 ties up better than \$250,000. Nevertheless, the than \$250,000. Nevertheless, the U topper declayed, there will be nofeffort made to self them until the senies is completed. He said that U was in the fortunate position of having cash on hand to do this rather than having to use the less profitable and less successful method of making pilots. "There'll be no profits this year or mext in making TV films," Rackmil declared in answer to a query. "The profits lie in the residual rights. They may not be realized for three years or five years, but they'll be there eventually as long as you have your product on film."

rights. They may not be realized for three years or five years, but they'll be there eventually as long as you have your product on film." There are no changes in the offing in either policy or personnel at U, the new prez declared. "You don't tamper with a winning." ("eam," he remarked.

He said that studio exec Leo Spitz was seriously ill and that his future with the company hinged entirely on his health. Production topper William Goetz will stay with U, he asserted.

Goldstein Won't Return Queried regarding reports that producer Leonard Goldstein, who recently left the lot, might return, Rackmil said it was not so. Emphasizing the teamwork at U, he stated: "No one man is responsible for successful productions, and no one man does all the selling. It's the team that counts."

Rackmil said he'd make his headquarters in New York, going to the Coast as frequently as necessary—"It's only nine hours away."

Rackmil stated, "and will be used wherever his vast experience proves valuable."

The plan of merging U and Decca is off, Rackmil said, but the two companies will work together in instances where they complement each other. He admitted that there has been thought of using Decca's distribution organization to handle sales of telepix but a sid that the

has been thought of using Decca's distribution organization to handle sales of telepix, but said that it would take time to make definite

### Picture Grosses

### WASHINGTON

(Continued from page 8) week, and "Outcast of Islands" in smash first stanza at Playhouse. Estimates for This Week

Estimates for This Week
Capital (Loew's) (3,43; S5-95)—
"Till Sun Shines Nellie" (20th)
plus vaude. Fair \$18,000. Last.
week, "Lady in Iron Mask" (20th)
and vaude, \$17,000.
Dupont (Lopert) (372; 50-85)—
"Under Paris Sky" (Indie) (2d wk).
Nice \$4,000. Holds. Last. week,
\$4,600.
Kaith's APKO) (1930. KASS.

Nice \$4,000. Holds. Last week, \$4,600.

Keith's (HKO) (1,939; 50-85)—

"King Kong" (RKO) and "Leopard Man" (RKO) (reissues). Fine \$14,000, and holds. Last week, "Robin Hood" (RKO-Disney). \$13,000.

Palace (Loew's) (2,370; 50-80)—
"Diplomatic Courier" (20th) (2d wk). Okay \$13,000 after strong \$19,000 apener.

Playhause (Lopert) (485; 50-\$1)—
"Outcast of Islands" (UA). Sock \$8,000, and holds. Last week, "Marrying Kind" (Col) (7th wk), \$4,200.

Trans-Lux (T-L) (654; 80-\$1)—
"Walk East on Beacon" (Col) (2d wk). Soid \$10,000, after record \$15,000 first round. Holds again.
Ontarie (K-B) (1,424; 4-74)—
"Something Live For" (Par). Okay \$200, despite had two days during convention. Stays on. Last week, "Lydia Bailey" (20th) (3d wk), \$7,000.

Warner (WB) (2,174; 50-80)—
"Will Rogers" (WB). Good \$15.000

\$7,000.

Warmer (WB) (2,174; 50-80)—

"Will Rogers" (WB). Good \$15,000.

Last week, "California Conquest"

Last week, "California Conquest" (Col), \$9,700.
Mctropolitan (WB) (1,200; 50-80)
"Models, Inc." (Indie). Average \$4,000. Last week, "Denver Rio Grande" (Par), same.

### KANSAS CITY

(Continued from page 9)

"California Conquest" (Coi) and
"Cripple Creek) (Coi), \$6,000.

Faramount (Tri-States) (1,900;
50-69)—"Jumping Jacks" (Par) (3d
wk). Holds four days, and hitting
nifty \$5,000. "Greatest Show on
Earth" (Par) opens at regular
prices next Last week, Martin and
Lewis comedy was great \$11,000.

Tower, Upiewa, Fairway, Granada (Fox Midwest) (2,100; 2,043,
700; 1,217; 50-75)—"Sally and St.
Anne" (U) and "Rose of Cimarron"
(20th). Okay \$13,000. Last week,
"Anybody Seen My Gai" (U) plus
"Wagons West" (Mono) added at
Tower and Granada, \$14,000.

Vogue (Golden) (500; 50-85)—
"Last Hollday" (Indie). Neat
\$1,800. Last week, "Odette" (Indie), \$1,300.

### **BUFFALO**

(Continued from page 8)

(Continued from page 8)
\$11,000 or near. Last week, "Diplomatic Courier" (20th) and "You Can't Beat the Irish" (Lip), \$10,000.
Paramount (Par) (3,000; 40-70)—
"Jumping Jacks" (Par) and "Fort Osage" (Mono) (3d wk). Trim \$3,000 in 5 days. Last week, great \$14,000.
Center (Par) (2,100; 40-70)—
"We're Not Married" (20th) (2d wk). Held at \$7,500. Last week, fast \$9,500.
Lafayette (Basil) (2,000; 40-70)—
"Francis To West Point" (U) and "Spider and Fly" (Indie). Good \$9,000 or close. Last week, "Paula" (Col) and "Red Snow" (Col), \$3,000.
Century (20th Cent) (3,000; 40-70)—"Robin Hood" (RKO). Sturdy \$11,000 or near. Last week "King Kong" (RKO) and "Leopard Man" (RKO) (refssues), fancy \$12,000.

### **BOSTON**

(Continued from page 8)

(Continued from page 8)

"Diplomatic Courier" (20th) and
"Breakdown" (Indie). Nice \$18,000.
Last week, "Robin Hood" (RKODisney) (2d wk), \$14,000.

Mctrepolitan (NET) (4,367; 4085)—Jumping Jacks" (Par) and
"Without Warning" (UA). Opened
very big, with giant \$32,000 pacing.
city. Last week, "Captain Pirate".
(Col) with Johnnie Ray, others, onstage, disappointing \$35,000.
"Jovely Look At" (M-G) and "Confidence Girl" (UA). Opened nicelylast Saturday (26). Last week, "Pat'
and Mike" (M-G) and "Montana
Territory" (Col) (2d wk), \$10,000.

Paramount (NET) (1,700; 40-85)

"Layd in Iron Mask" (20th) and
"Corp. Dolan Goes AWOL" (Mono).
Fairish \$9.500. Last week, "Working Way Through College" (WB)
and "Wagons West" (Mono) (2d
wk), good \$11,000.

State (Loew) (3,500: 40-85)—

Fairish \$9.500. Last week, "Working Way Through College" (WB)' and "Wagons West" (Mono) (2d wk), good \$11,000.

State (Loew) (3,500; 40-85)—
"Lovely to Look At" (M-G) and "Confidence Girl" (UA). Opened Saturday (26) in oke fashion. Last week, "Pat and Mike" (M-G) and "Montana Territory" (Col) (2d wk), oke \$5,500.

### Jacks' Rousing \$22,000.

Indpls: 'Beacon' OK 9G

Indianapolis, July 29.
"Jumping Jacks" o uned bigger
an "Sailor Beware" at Indiana "Jumping, Jacks" o sened bigger than "Sailor Beware" at Indian and leads fown with prospects of year's biggest gress despite heat and Dean convention on TV. In fact, exhibitors here figure political confabs helped them except during key sessions. "Diplomatic Courier" at Circle and "Walk East on Beacon" at Loew's are splitting cloak-and-darger trade even, with mild results for each.

**Withmaker for This Week* Estimates for This Week

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 5076)—"Diplomatic Courier" (20th)
and "To Shores Tripoli" (20th).
Fair \$8,500. Last week, "Working
Way Through College" (WB) and
"Big Night" (Indie), dandy \$11,000.
Indiana (C-D) (3,200; 50-76)—
"Jumping Jacks" (Par). Terrific
\$22,000, and second week is sure.
Last week, "Clash by Night"
(RKO) and "Bal Tabarin" (Rep);
\$9,000.
Leew's (Loew's) (Z.427-50-76).

Lacw's (Loew's) (Z.427; 50-76)—
"Walk East on Beacon" (Col) and
"Brigand" (Col). Okay \$9,000 or
near. Last week, "Lovely Look At"
(M-G) (Zd wk), tepid \$5,500 in 5
days.

days.

Lyrle (C-D) (1,800; 50-76)—"Scarlet Angel" (U) and "Border Saddlemates" (Rep). Oke \$5,500. Last week, "Valley of Engles" (Lip) and "Outlaw Women" (Lip), \$4,800.

### PITTSBURGH

(Continued from page 8) week's nearly \$2,500, which was almost as good as opening session.

almost as good as opening session.

Stanley (WB) (3,800; 50-85)—
"Jumping Jacks" (Par) (2d wk).

The Martin and Lewis boom shows no signs of subsiding and ought to get at least \$11,000 or near on holdover. Last week, big \$20,000.

Warner (WB) (2,000; 50-85)—
"Robin Hood" (RKO). Looks like socko \$10,000, and holds another stanza. Last week, "Models, Inc." (Indie) and "Outlaw Women" (Lip), \$5,000.

### PORTLAND, ORE.

(Continued from page 8) College" (WB) and "Stolen Face" (Indie) (2d wk) (m.o.), \$4,400.

Oriental (Evergreen) (2,000; 65-90)—"We're Not Married" (20th) and "Bodeo" (Mono), day-date with Paramount. Oke \$3,000. Last week, "Diplomatic Courier" (20th) and "Valley of Eagles" (Lip), and " \$3,600.

and valley of Lagress shifts, 3,600.

Orpheum (Evergreen) (1,750; 65-90)—"Cripple Creek" (Col) and "Captain Pirate" (Col). So-so \$6,000. Last week, "Diplomatic Courler" (20th) and "Valley of Eagles" (Lip), \$7,400.

Paramount (Evergreen) (3,400; 85-90)—"We're Not Married" (20th) and "Rodeo" (Mono). Oke \$7,000. Last week, "Fort Osage" (Mono) and "Here Come Marines" (Mono), \$8,200.

United Arthis (Parker) (890; 65-90)—"Lovely to Look At" (M-G).

Tall \$10,000. Last week, "Scaramouche" (M-G) (4th wh), \$4,300.

### TORONTO

(Continued from page 9)

"Scaramouche" (M-G) (3d wk). Holding at good \$9,500. Last week, \$11,500.

Odeon (Rank) (2.390; 50-90)—
"High Noon" (UA). Smash \$17,000.
Last week, "Loan Shark" (Lip),
\$7,000.

Shea's (FP) (2,396; 40:80)— "Working Way Through College" (WB) (2d wk). Nice \$10,000. Last week, \$13,500.

week, \$13,000.
Tivoli, (University (FP) (1,436;
1,558; 40-80)—"Rains Came" (re-issue) (20th) and "Assassin for Hire" (20th). Fair \$5,000. Last week, Lady in Iron Mask" (20th),

week, 'Lady in Iron Mask' (2001), ditto. Uptewn (Loew) (2,743; 40-80)— "Girl in White" (M-C). Weak \$6.-000. Last week, 'Francis to West Point" (U), same.

### SAN FRANCISCO

(Continued from page 9)

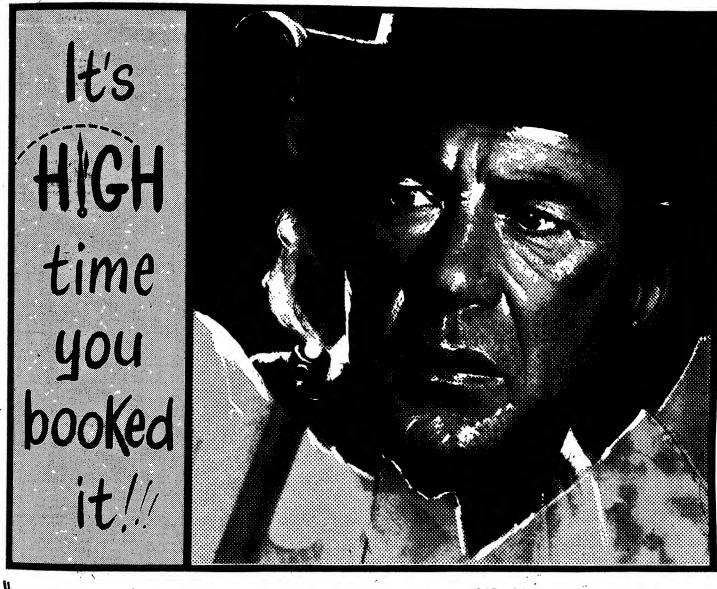
(Continued from page 9)
65-95)—"Tales of Hoffmann" (UA).
Fair \$5,500. Last week, "Francis to
West Point" (U) (2d wk), \$6,500.
Stagedoor (A-R) (370; 85-\$1)—
"Laura" (20th) and "This Above
All" (20th) (reissues). Husky \$4,000.
Last week, "Lavendar Hill Mob"
(U) and "The Magnet" (U) (2d wk),
\$2,800.
Clay (Rosener) (400: 65-85)—

Tlay (Rosener) (400; 65-85)— "Kind Hearts, Coronets" (UA) (4th wk). Oke \$2,000. Last week, \$2,700.

STANLEY KRAMER PRODUCTIONS presents

# **COOPER**

"ONE OF THE BEST WESTERNS EVER MADE!" -Time Magazine



# HIGH NOON

STANLEY KRAMER PRODUCTIONS presents GARY COOPER in "HIGH NOON" with THOMAS MITCHELL LLOYD BRIDGES - KATY JURADO - GRACE KELLY - OTTO KRUGER Lon Chaney - Henry Morgan - DIRECTED BY FRED ZINNEMANN - Screen Play by Carl Foreman - Music Composed and Directed by Dimitri Tiomkin - Director of Photography Floyd Crosby, A.S.C. - RELEASED THRU UNITED ARTISTS

FLASH! OPENING WEEKEND INDICATES SMASH TO RECORD-MAKING BUSINESS IN NEW YORK, PHILLY, BOSTON, PITTSBURGH, NEW ORLEANS, CLEVELAND.

# Clips From Film Row

### **NEW YORK**

Herb Steinberg, Paramount's publicity chief, accompanies Jane Russell from New York to Chicago today (Wed.), then continues to the Coast for huddles with Teet Carle, studio publicity head, on upcoming campaigns. Miss Russell personals the Oriental, Chi, in connection with opening of Par's "Son of Paleface," in which she is costarred with Bob Hope and Roy Rogers.

### **CHICAGO**

Bell and Howell showed a 24% sales gain for the first half of 1952 as against the same half, last year, but profits, were smaller.

Roxy, West Chicago, Ill., sold by the Vallos Circuit to the American Legion.

the Val.

Legion.
Cozy and Lyric of South Bend,
Ind., shuttered, but the Times in
same city has reopened.
Roxy, formerly the Peck, in Pecatonica, Ill., bought by Hans M.
Balle; after remodeling will relight

Balle: after remodeling will relight. Sept. 6.
Balaban & Katz southside houses reverted to 7se prices after a stab at slightly higher admission scale, for several weeks.
Azteca Films set up a branch here with Harry Stern as manager.
Federal anti-trust suit against the Alliance Circuit postponed in Terre Haute, Ind., until Aug. 30.
Phyllis Dezel, wife of independent distributor Albert Dezel, convalescing from virus pneumonia.

### **MINNEAPOLIS**

Joe Wolf went to San Antonio, Texas, to improve his drive-in the-atre there by installing twin screens and a new refreshment

stand, W. R. Frank, circuit owner and

W. R. Frank, circuit owner and Hollywood film producer, one of three judges who chose winner of "Queen of Lakes" crown for local Aquatennial.

Reflecting general conditions which affect the boxoffice, building activity for the upper midwest area was slightly over 1% less for the first six months than for the corresponding period in 1951. However, the Minneapolis drop was 23%.

Mann's 400-seater World

"SKIN-TONIC ACTION in Lux care makes:

my skin wonderfully smoother!" says

Jane Wyman

**She's Lux Lovely** 

here landed two Paramount re-leases, "Carrie" and "Encore," on competitive bids against four United Paramount Theatres, Loop firstrun houses.

Frank Eisenberg back to United Artists sales staff after long sep-aration, succeeding Don Miller, re-signed.

At convention here, house man-agers of Eddie Ruben's Welworth circuit made plans for a 10-week showmanship drive to celebrate 20th anni of chain's founding by

Ruben.
Minnesota smalltown theatres cleaning up with advanced admission showings of "Quo Vadis" and "Greatest Show on Earth." Former ran four days to capacity business in little Wheaton and latter broke resords in tiny Worthington.

### **DALLAS**

Joe Duley named manager of the Circle Drive-In at Waco, succeeds Bobbie Chambers, transferred to the Belknap ozoner at Fort Worth. Chambers replaces Fred McHenry, who resigned.

Chambers replaces Fred McHenry, who resigned.

Elbert Smith is new owner of the Gay Theatre at Kountze; he purchased house from Tom Easley.

E. H. Rowley was reelected head of Rowley United Theatres at a meeting of stockholders and directors here. Other officers relected included John H. Rowley, executive veepee and secretary, and C. V. Jones, general manager.

Nelida Darven joined Danne Deane orch currently at Cipango Club, as vocalist. Phil Cate new drummer for Bill McCune orch, now playing St. Anthony Hotel in San Antonio... Chuck Cabet band currently booked into the Balinese in Galveston.

### ST. LOUIS

Harold Larkin and Claud Davis, owner of Strand, Ellington, Mo., lighted new 300-car ozoner near

lighted new sourcar ozoner neathere.

Adolph F. Meier, owner of the Cuba in Cuba, Mo., will construct a new coner near that town.

Clifford H. Hough, Lebanon, Ill., sold his Lyric in Newburg, Mo., to Mr. and Mrs. Joseph Eagleworth.

Fanchon & Marco relighted its St. Louis, a 4,000-seater in mid-

town, dark since Feb. 21, last

Fred Durbin shuttered his Perry in Perry, Ill., for the summer.

The Pike, 300-seater, Griggs-ville, Mo., closed for an indefinite period by Richard Wade.

Tag for the new theatre in St. Ann's Village, St. Louis county owned by St. Louis Amus. Co., is the Lacosa. House is being readled for fell coming.

the Lacosa. House is being readiled for fall opening.

Fanchon & Marco-St. Louis Amus. Co., took over booking and buying chores for the Crest, Affton, Mo.

Mo.

A. L. Matreci, owner of the Upton, will relight the house in September.

Jack Kane, St. Louis salesman for Lippert Pictures, resigned to be come Indiana-Tennessee-Kentucky and Arkansas rep for Mack Enterprises, Centralia, Ill.

### **PITTSBURGH**

Bud Hahn, who recently resigned Harris Amus. Co. office post, is back in fold again as a relief manager. Publicity duties for circuit now being handled by William Zellor, who runs the downtown J. P. Harris theatre. Ken Hoel quit few weeks ago as ad pub director for Harris after being with company nearly 25 years.

Phyllis Petrof replaced Jean

Phyllis Petroff replaced Marcini as secretary in WB publicity department. Latter's joining her soldier-husband at Fort Leonard Wood, Mo., until he ships overseas.

overseas.

Norbert Stern, real estate investor who heads the Associated Drive-In Theatres circuit, is secretary-treasurer of Norjay, Inc., company which plans to construct a big new suburban shopping center opposite the old Allegheny County airport entrance in West Mifflin borough.

borough.

Anton Theatre in Monongahela, recently acquired by William Gray, who also owns the Bentley there, is being completely renovated and an entire new floor will be added.

### **COLUMBUS**

After seven months of house-hunting Robert A. Wile, exec sec-retary of Independent Theatre Owners of Ohio, finally found one and moved his family here from California in July.

California in July.

The ITO, which has labored several years to get Paramount to conform with the practices of other companies and serve Columbus out of Cincinnati rather than Cleveland, has finally won qut, with the distributor making the desired switch.

### LOS ANGELES

Paramount appointed James Ricketts temporary branch manager in Denver to succeed Clarence Olson, resigned.

Harold Wirthwein, Monogram's western sales manager, announced the resignation of Jack Frost as manager of the Kansas City exchange, effective Aug. 15.

RKO will release "Under the Red Sea," prepared for the screen by Sol Lesser from adventure films by Dr. Hans Haas, with narration by Elliot Paul.

### **CINCINNATI**

Razing of Orpheum theatre, built in 1900 for William Morris vaude-ville, in opposition to downtown Keith interests' house, announced by its present investment broker ownership. A chain store is to re-place it.

place it.

Jerome Shinbach, RKO Theatres division manager, set up headquarters here Monday (28) in adding Ohio to territory he supervises out of Chicago. Joe Alexander, in charge of Clincy and Dayton (O.) operation, continues as city manager.

### Duggan

Continued from page 5

one man's opinion anent television one man's opinion anent television which, in effect, boils down to the observation that TV can't compete with the magic of the big screen. The film-maker said he caught the recent televising of the politico conclaves in Chicago. His conclusion: "When the camera focused on the more than 2,000 persons in the arena, the 21-inch screen reduced them all to pinheads. In contrast, the regular theatre screen depicts big, exciting events in depicts big, exciting events in larger-than-life size. There's no connection between the two."

Duggan is in Gotham with his wife, short story writer and novelist Libby Block. They return to the Coast at the weekend.

### Film Reviews

La Loca

La Leea
of comedy and her singing is a
tasteful relief.
Story is hard-hitting, but avoids
propaganda. Miguel Zacarias directs sharply but considerately. Depression and shock are lessened
even in glimpses of the local mental hospital and its procedures.
Camera work is excellent. Alma
Delia Fuentes is fine as the harassed daughter. Alejandro Changuerotti, newomer to Mexican pix,
is firstrate in trast-comedy relief
as Miss Fuentes' dipsomanic cousin. Pic is big box office here.

Cente Piccelee Mammae
(100 Little Mothers)
(ITALIAN)
Genoa, July 1.
Columbia release of an Italinter Film
production. Stars William Tubbs, Annato.
A. Augusto. Directed by Guida Moguy.
Statemplay, Leonide Moguy, from story
by Jean Guitton; camera, Glorgio Oraini;
music, Carlo Innocenni. At Olimpia.
Martino William Tubbs.
Martino William Tubbs.
Mimeelf
The mother Lia Amanda

### Rendezvous a Grenade (FRENCH)

(FRENCH)

Paris, July 15.

Sirius release of SFDC-Sirius production, Stars Luis Mariano; features Jean Tissier, Marthe Mercadler, Nicole Maurey, Ollyier Hussenot, Directed by Richard Fottler; screenplay, Andre Tabelt camera. Gerard Carler; editor, Andre Germain, der Aller; editor, Andre Germain, der Mills, Marco Luis Mariano Maxime Jean Tissier Nina Nicole Maurey Amette Marthe Mercadler Chaugeur , Olivier Hussenot This.

This is a showcase job for the popular tenor warbler here, Luis Marlanb. Flimsy plotting, wooden thesping and lack of any eye-catching production numbers make this of little appeal for stateside circuits.

enits.

Plot has bobbysox idol Mariano meeting his lady love every Wednesday in her lush villa far from the Paris hurly-burly. Into this setup comes Mariano's lovable but bumbling foster-father who puts a bug in the gal's ear that starts all the trouble. She sees Mariano mobbed by chicks. and runs off broken-hearted, but is caught up in time for the final clinch.

Direction is plodding. Pic gives evidence of a low budget. Mariano thesps in a listless manner and the babe in the woods fares little better. The few yocks are garnered by Jean Tissier in his attempt at injecting something into the pic as the girl-happy ex-carny man who bungles and straightens out the lives around him.

Mosk. Plot has bobbysox idol Mariano

# La Ausente

La Auscrite
(The Absentee)
(MEXICAN)

Mexico City, July 1.

Columbia Pictures release by Internacional Cinere Columbia Pictures release by Internacional Cinere Columbia Pictures
Arturo de Cordoba, Rosita Quintana, Festures Mary Douglas, Andrea Palma,
Ramon Gay, Angelica Hartman, Directed
by Julio Bracho, Scrigt, Netfall Beltran;
adaptation, Julio Bracho; camera, Alex
Pictures Music, Raul Lavista, At Cine
Refere Music, Raul Lavista, At Cine
Refere Music, Raul Lavista, At Cine
Balla, Mexico City, Running time,
118 MMR.

This heavy, conventional drama of a rich man brooding in the be-lief that he has killed his wife must depend largely on Arturo

Cordoba, recently Oscared as top
Mexican dramatic actor; Rosita
Quintana, a sightly blonde, and
camerawork by Alex Phillips, a
champ lenser last year, for its
draw. Story is more than a little
reminiscent of "Rebecca," a smash
in Mexico more than a decade ago.
Film is a current boxoffice champ,
being on longrun at the Cine
Metropolitan.

Ton roles admirably 6t De Con-

Metropolitan.

Top roles admirably fit De Cordoba and Miss Quintana. Mary Douglass portrays an intruding sister-in-law with rapier sharpness. Character of the child is well done by Angelica Hartman.

Direction could be better which is surprising because it is handled by one of Mexico's tap directors, Julio Bracho. Direction is so jerky, one wonders if censors ordered many cuts.

Doug.

# Ouvert Contre X (The-Case Against X) (FRENCH)

Paris, July 1. Paris, July 1.

Gaumont release of Gaumont-Cinephonic production. Features Ephonic production. Marie Dea. Directed
by Richard Petitler; screenplay, MarcGilbert Sauvajon; camera, Pierre Levent.
At Baizac, Paris, Running time, 100 MMNS,
Katherine Ephonic production of Marie Dea
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Film is a whodunit without any action, suspense or deft characterization to lift it out of the ordinary. It does not have the stature or appeal for U. S. markets. Story concerns a girl accused of murdering a heel who was trying to blackmail her with her past to ruin her new love.

ruin her new love.

Direction of Richard Pottier can't do much to dispel the wordy script which bogs down any action. Obvious plotting and or dinary thesping don't help much. Elina Labourdette is wooden as the unjustly accused and Marie Dea adds a spark of vehemence as the frustrated, jealous rival. Yves Vincent is properly dashing as the ambiitious detective with Yves. Deniaud giving his standard performance as a garrulous inspector.

Mosk.

### **Eva Per**on

Continued from page 3

distribs, among others, if it resulted in restoring the country to its former strong financial position. As things stand now, the em-

bargo has been lifted and import permits are being granted in sufficient number to allow companies to send a stream of new pix into release. But U. S. firms are getting no coin out, despite an agreement entered into with the government two years ago.

Prospects appear nil at the moment of unfreezing earnings because of the severe lack of foreign exchange. Country, which was one of the great grain exporters of the world, has been forced even to import wheat. Result of the whole economic mess is to make it tough on Yank film men, as well as other importers.

## New York Theatres

RADIO CITY MUSIC HALL "IVANHOE" TAYLOR . TAYLOR . FONTAINE ofor by TECHNICOLOR . An M.G.M Pictur plus SPECTAGULAR STAGE PRESENTATION





Refreshment Service for DRIVE - IN THEATRES

### See Jane Wyman "THE STORY OF WILL ROGERS" A WARNER BROS. PRODUCTION TECHNICOLOR NOW SHOWING LOCALLY

Here's a tale with a mighty happy beginning!





"the funniest of all the -HEDDA HOPPER

has the same boxoffice stamina as its predecessors and is even tópping them in many situations ...for instance:

Paramount Theatre, Amarillo, Texas, 11% bigger than FRANCIS GOES TO THE RACES, 35% bigger than FRANCIS;

Chief Theatre, Pocatella, Idaho, 13% bigger than RACES, 3% bigger than FRANCIS;

Lucas Theatre, Savannah, Georgia, 25% bigger than RACES, 44% bigger than FRANCIS;

Majestic Theatre, San Antonio, Texas, 2% bigger than RACES, 5% bigger than FRANCIS;

Jefferson Theatre, Huntington, Indiana, 20% bigger than RACES, 23% bigger than FRANCIS.



with LORI NELSON·ALICE KELLEY·PALMER LEE

and FRANCIS" the Talking Mule

Directed by ARTHUR LUBIN - Story and Screenplay by OSCAR BRODNEY - Produced by LEONARD GOLDSTEIN Based on the character "FRANCIS" created by David Stern • A UNIVERSAL-INTERNATIONAL PICTURE



# Colgate's Les Harris Sees Dubious **Payoff on Residual Vidpix Rights**

The phrase, "residual rights," which some agencies and clients look on as the answer to all their vidfilm budgetary problems, actually may not be the profit-taking panacea that it looks on first glance. That's the opinion of Colgate production manager Les Harris, who believes that it might be more advantageous for a sponsor to have believes that it might be more au-vantageous for a sponsor to have a show produced for him at a lower cost in the beginning, rather than insisting on retaining a share of the residuals and so paying a higher initial cost.

er initial cost.

"Webster defines 'residual' as that which remains after any process of subtracting," Harris said, "and that is hitting pretty close to the mark. A lot of subtraction is likely to take place before any advertiser gets to share in the loot. There have been several instances since the device was introduced. rnere have been several instances since the device was introduced, where a share of the residuals earned a tidy profit, but as a standard attraction for the future, any profits for the client from residuals would amear negligible."

would appear negligible."

Actually, according to Harris, the cost of a package where the client demands a share of the residuals is (Continued on page 34)

### SAG Members Urged To Okay New Pact With Vidpic Prods

Hollywood, July 29.

Additional details of pact recentagreed to by Screen Actors Guild and various leading telepix companies have been announced by SAG, which sent copies of pacts and ballots to membership along with recommendation of board of directors that new deal be okayed. Pact is effective as of last July 21,

Arrectors that new deal be okayed.
Pact is effective as of last July 21,
subject to Wage Stabilization
Board's okay.
Contract calls for guarantee of
13 episodes on series, at minimum of
\$125 per episode; minimum of
\$250 per episode for first six episodes and \$200 per episode for
each one over six where guarantee
is for less than 13 episodes; players
get minimum of \$160 a week on
term pacts guaranteeing work 20
out of 26 weeks; \$225 per week
minimums where pact guarantees
10 out of 13 weeks work.

If producer sells film, SAG is
protected with clause in pact. Exclusivity provides thesp will not
appear in TV blurbs or films which
would be in competition with sponsor.

### 'BLINKEY'S' \$3,200 TAB AS 15-MIN, TELEFILM

Offered as further proof by eastern film producers of how much less expensive is vidfilm production in N. Y., producer Murray less expensive is vidilim produc-tion in N. Y., producer Murray King is currently turning out a new quarter-hour moppet show at \$3,200 per stanza. Show is titled "Adventures of Blinkey" and the low budget is made possible, ac-cording to King, by a new process for combining live action with maniforation.

for combining live action with marionettes. Show, dealing with the experiences of an average child in a world of adventures, is scripted by Or. Lucille Emerick, author and child psychologist, who has already created 117 stanzas. King, who is bardling his own distributed. King, the the short of t

### MCA-TV Taking Outside Vidpix for Distribution

Hollywood, July 29.
Distribution end of MCA-TV
Ltd. has expanded its activities and for the first time the MCA agency's video arm is handling production.

for the first time the MCA agency's video arm is handling product other than that filmed by its own TV subsidiary, Revue Productions. New product is being distributed on a regional and local basis, not national.

Acquired by MCA-TV Ltd. for distribution are the Abbott and Costello vidpix series made some time ago at the Hal Roach lot, and angeled by A&C; the George Raft series, "I Am the Law," also bankrolled by A&C, and the Werner Janssen "streamlined" music classics;

### FATHER KNOWS BEST SET AS VIDPIX SERIES

Latest established radio property to hit the vidfilm route will be "Father Knows Best," the half-hour situation comedy starring Robert Young. Actor, who owns the package, has set a deal with Ted Robinto produce the telepix series on the Coast in which Young will also star. Consolidated TV Sales,

on the Coast in which Young Will also star. Consolidated TV Sales, which will distribute, is seeking a network sponsor.

Radio version goes again on NBC this fall under General Foods' sponsorship. TV version will be budgeted at about \$20,000 per stanza, which the producers claim is about one-third less than other top-name situation comedy vidfilm shows. Consolidated is attempting to sell the series without benefit of a pilot film and claims to have aroused sponsor interest on the basis of an announcement of plans alone.

Consolidated, incidentally, will also syndicate a new vidfilm western show, titled, "Steve Donovan, Texas Ranger" and being produced by Jack Chertok, producer of the "Lone Ranger" telepix show. Title role is played by Douglas Kennedy. Show is designed for either national or spot sponsorship.

### Mfrs. Pick Up Tab For Ed & Pegeen's Vidpix Series for Dept. Stores

New series of Mr. and Mrs. vidfilm shows starring Ed and Pegeen Fitzgerald, which are currently under production at the Seaboard Studios, N. Y., will be sponsored by top department stores in the various TV markets at no cost to the stores. Under a deal worked out by George Kamen, packager of the series, and Seaboard prez Sanford Johnson, the manufacturers whose products will be plugged in each film will pay not only for the film itself but also for air time in each market.

in each market.

Deal calls for four plugs to be carried in each quarter-hour stanza. In return for the manufacturers paying for production costs and air time, the stores in turn will give the products plugged extra display space on their counters and will also take-daily newspaper ads, tying in the pix with their stores. Idea, of course, is a co-op venture to help both the stores and manufacturers sell more goods inside the stores.

### 14-----Telepix Reviews Telepix Keviews

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.
(Blow)

(Biom)

"My Little Margie," new vidfilm series which is in as summer re-placement on CBS-TV for "I Love Lucy," hasn't improved since its preem June 18. Latest stanza, aired Monday night (28), suffered from the same weak scripting and ludicrous slapstick as the originaler. For the benefit of both Philip Morris, the sponsor, and CBS, it's probably a good thing that "Lucy" comes back into the time slot soon.

Monday night. preem June 18. Latest stanza

turn will give the products plugged that "Lucy" comes back into the extra display space on their counters and will also take-daily newspaper ads, tying in the pix with their stores. Idea, of course, is a co-op venture to help both the stores and manufacturers sell more goods inside the stores.

Format of the show will have the Fitzgeralds offering household hints to the wife and husband in viewing households. Pilot film, completed some nine months ago, was titled "Something New," but it's not yet certain whether that ittle will stick. Series is slated to tee off in some 20 markets outside N. Y. during September.

about which the action revolved

about which the action revolved was phony.

Ex-film star Charles Farrell, who plays the widowed, romantic father in the series, has not yet recaptured the thesping ability which made him a name 15 or 20 years ago. Gale Storm, in the title role, fared slightly better but hadn't much of a chance with her lines and situations. Hillary Brooke, as Farrell's vis-a-vis, and Don Hayden, as Miss Storm's boyfriend, are still the best in the cast.

Stal.

SPORTS PARADE Distributor: United Artists TV 15 Mins.; Thurs., 11 p.m. BRISTOL-MYERS KTLA, Hollywood

Grooved at the sports fans, this segment appears on KTLA late Thursday nights, appropriately spotted to follow the channel's wrestling matches. A sports newsreel covering highlights of the previous week in sports, it's a natural for this particular segment.

for this particular segment.

On the 15-minute spot caught were shots of the Olympic acqua finals; All-Star baseball game; stock car championship race, and the Brooklyn handicap. Best lensing was of the Langhorne race, with some excellent shots of the cars zooming around the dirt course.

course.
Bristol-Myers sponsors this lateevening program, plugging Vitalis
and Bufferin. Blurbs are rather
mechanical, without any semblance
of originality. Daku.

## TV Films in Production

as of Friday, July 25

ARROW PRODUCTIONS "RAMAR OF THE JUNGLE" 28 half-hour jungle adventure telept series resume in August. Producers: Harry S. Rothedhild Leon mades. Flum Producer Maduph Flothow Director. Wally Fox

BREAKSTON-STABL PRODS. SAFARI Service Studios: Hollywood SAFARI BILL" series of 26 half hour pix to begin shooting August Loca-ishots 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. BROIDY PRODS.
"WILD BILL HICKOK" series of halftiour western adventure series now in
oreparation to resume shooting mid-Autust. Guy Madison, Andy Devine set

gust. Guy Magison, And, Devine estlear, Robust' series featuring Jimmy
Slarr now being prepped for fall.
"CASE HISTORY" featuring Regis Toomey, Sara Hayden, and "TRAIL BLATFRS" with Alan Hale, Jr., as set lead,
also in preparation for fall shooting,
which we will be a series of the control
produced wellow for fall shooting.
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JACK CHERTOK PRODS.

General Service Studios. Hollywood "LONE RANGER" half hour series of 52 videoaters now shooting John Hart, Jay Silverheels set leads. Producer: Jack Chortok Associate Producer: Harry Poppe.

FEDERAL TV CORPORATION
Glowyn Studios, Hollywood
"MR. AND MRS. NORTH" series of half
hour situation comedies now shooting
first 39. Barbara Britton, Richard Denfroducer: Federal TV
Forducer: Federal TV
Orporation.
Director: Ralph Murphy.

DESILU PRODUCTIONS

DESILU PRODUCTIONS

General Service Studios, Holywood

"I comeral Serv

### FRANK FERRIN PRODUCTIONS

8528 Sunset Blvd., Hollywood
Casting: Virginia Mazuca
"SMIL PD'S GANG" series now shootsee Ed McConnell. Nino Marcel head cast,
oddeer-director: Frank Ferrin
soddeer-director: Raiph Ferrin
seistant director: Do Olsen

be made once a week for NBC. DeSoto-Plymouth sponsoring. Producer: John Guedel Film producer: I. Lindenbaum Directors: Bob Dwan, Bernie Smith

FLYING A PRODUCTIONS
6920 Sunset Blvd., Hollywood
"ANNIE OAKLEY" new series of 52
half-hour videoaters now in praparation.
Gail Davis, Billy Gray head cast. Parts to
fill.

Second series of, 52 half-hour Gene
Autry Western telepix shooting. Gene
Autry Western telepix shooting. Gene
Autry Hestern telepix shooting. Gene
Autry Hestern telepix shooting. Gene
Autry Hestern telepix shooting. Second series of 52 half-hour videolers. Jack Mahoney, Dick Jones head cast.
Producer: Douis Gray
Directors: Wallace Fox. Geo. Archainbaud
New series of half-hour western dramas
entitled "DEATH VALLEY DAYS" now
shooting.

coding.
coducer: Darrell McGowan
rector: Stuart McGowan

W. R. FRANK PRODS. General Service Studios: Hollywood Group of 4 30-minute "MEDAL OF HONOR" telepix now shooting. Producers: W. R. Frank, William Dean Director, Reginald LeBorg Production Manager: Bart Carre

GROSS-KRASNE, INC. General Service Studies: Hollywork formers Service Studies: Hollyw sories 28 half hour telepix July 28 sponsored / Lever Brothers, Patrick McVey and une Nigh set leads. roducers: Jack J. Gross and Philip N. Krasne

JOHN GUEDEL PRODS. oo Taft Bldg. Hollywood
t Linkletter starring in a series of
15-minute vidgix titled "LINKLETTER
THE KIDS."
ucer-director: Maxwell Shane
clate producer: Irvin Atkins

JAN PRODUCTIONS, INC. JAN FRUDUCTIONS, INC.
General Service Studios: Hollywood
"IT'S THE BICKERSONS" series of hafour comedy telepix now shooting, Lew
Parker and Virginia Grey set leads.
Producer: Jack Denove
Production supervisor: C. M. Florence
Director-writer: Phil Rapp

EDWARD LEWIS PRCDS. Motion Picture Center, Hollywood Series of 13 half-hour telepix featuring ene Dunne as femce now shooting roducer Edward Lewis roduction manager: William Stevens

THE McCADDEN CORP. General Service Studios: Hollywood
"THE BURNS AND ALLEN SHOW"
now shooting series of half hour comedy
telepix. The Carnation Co. sponsor.
Cast: George Burns and Graele Allen,
Fred Clark, Bea Benadaret, Harry Von
Zell.

Zell.
coducer Ralph Levy
irector: Ralph Levy
'riters: Paul Henning, Sid Dorfman, Harvey Helm, William Burns

MARCH OF TIME
369 Lexington Ave. N. Y.
"AMERICAN WIT AND HUMOR" seles of 26 half-hour pix. Thomas Mitchell,
arrator, with east including Gene Lockart. Jeffrey Lynn, Arnold Moss, Ann
ur and Olive Deering,
ur and Charles are sense.
Director: Fred Stephanl.

PATHESCOPE PRODUCTIONS

580 Fifth Ave.. New York City

780 We shooting "THE HUNTER," series

181 Alchour teleplix, sponsored by

182 First Control of the State of the State

William Reproducer: Ed Montagnetison heads cast,

Production Supervisors; Walter Raft,

Robert Drucker

Director; Oscar Rudolph.

FILMCRAFT PRODS.

8451 Meirose. Hollywood
GROUCHO MARX starred in 39 half-hour
audience participation film productions, to

Producer: Roland Reed Director: Howard Bretherton "MY LITTLE MARGIE" series of half hour comedy telepla now shooting. Charles Farrell and Gale Storm head cast. Philip Morris, sponsors. ip Morris sponsors. lucer: Hal Roach ector: Hal Yates

REVUE PRODUCTIONS Eagle Lion Studios: Hollywood Half-hour series of adult drama tele x now shooting for Revue Prods. coducer: Revue Productions irectors: Richard Irving, Norman Lloyd

HAL ROACH PRODUCTIONS

HAL ROACH PRODUCTIONS
Hal Roach Studies: Cuiver City
AMOS 'N' ANDY" series of character
comedy tejepix now shooting. Sponsored
by the Comedy tejepix now shooting. Sponsored
by the Comedy tejepix now shooting the Comedy
Childress, Emestine Wade, Johnny Lee,
Horace Stewart.
Supervisors: Freeman Gosden, Charles
Correll, Sidney Van Keuren
Director: Charles Bardon Series
Directors: Charles Bardon Series
Assistant director: Emmett Emerson

### **Vidpix Chatter**

Hollywood

Barney Gerard has submitted a video series, "The Beloved Judge," to a TV production company as a projected deal on which he would act as producer . . . Bing Crosby Enterprises sold 13 "Royal Playhouse" vidpix to Radio Audizioni Italia . . . Gioria and Lyle Talbot set for roles in Flying A vidpix series. Director George Archain-ALL ROAG SENDIOS: Curver City

All Road Sendios: Curver City

Blatz Beer for CES-T.

Cash Tim Moore, Spencer Williams, Alvits

Blatz Beer for CES-T.

Cash Tim Moore, Spencer Williams, Alvits

Broad Selvant.

Supervisors: Freeman Gosden, Charles

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Supervisors: Freeman Gosden

Supervisors: Freeman Gosden

Supervisors: Freeman Gosden

Supervisors: Freeman Gosden

Supervisors: Freeman band takes cast and crew of Gene Autry oaters to Lone Pine for location shooting . . . Filmcraft Pro-

# CLIENTS SWITCH TO SPOT VIDPIX

# Scorecard of Webs' Vidpix Shows

Following Is the lineup of major network shows which will be on film this year, as compared to those aired via film during the 1951-52 season. For the upcoming year, CBS will have 12 and NBC will have 13 film shows, while ABC will have two. DuMont airs a number of vidfilm packages but these are sponsored locally or regionally and not on a full network basis.

1952-53

Fred Allen Show (NBC)
Amos 'n' Andy (CBS)
Amos 'n' Andy (CBS)
Biff Baker, U.S.A. (CBS)
Biff Baker, U.S.A. (CBS)
Biff Baker, U.S.A. (CBS)
Big Town (CBS)
Burns & Allen (CBS)
Cavalcade of America (NBC)
The Doctor (NBC)
Dragnet (NBC)
Frour-Star Theatre (NBC)
Four-Star Theatre (CBS)
Gangbusters (NBC)
Greatest Fights (NBC)
Greatest Fights (NBC)
Groucho Marx (NBC)
I Love Lucy (CBS)
Lone Ranger (ABC)
Ozile & Harriet (ABC)
Man Against Crime (CBS)
Our Miss Brooks (CBS)

Available of the upcoming year, CBS will have two. 12 film shows, which Milm shows, while ABC will have two, the surface of the upcoming year, CBS will have two, the show which will have two, the surface of the upcoming year, CBS will have two, the surface of the upcoming year, CBS will have two, the surface of the upcoming year, CBS will have two, the surface of the upcoming year, CBS will have two, the surface of the upcoming year, CBS will have two, the surface of the upcoming year, CBS will have two, the surface of the upcoming year, CBS will have two, the surface of the upcoming year, CBS will have two, the surface of the upcoming year, CBS will have two, the surface of the upcoming year, CBS will have two, the same of the upcoming year, CBS will have two fill have two, the surfac

# H'wood Alarmed as Vidpix Producers Move Into Lush Foreign Markets

Hollywood, July 29

oackagers, on the lookout for additional revenue to get off the vidpic hook, are eyeing Hollywood's lush foreign market. In past weeks, many packagers have been overturned for pooling their product to be sold in world-markets. It's no secret that NBC, and

CBS, in organizing syndicates, had foreign sales in mind, and Holly-wood studio heads are alarmed at the growing movement to invade

their pix stronghold.

Desilu, for example, is making Desilu, for example, is making a feature length film out of several "I Love Lucy" episodes and is eyeing the foreign market for sales. Similarly, Jack Webb's "Dragnet" is being sought for overseas. Plan of one operating syndicate is to pool 1,000 pix to be "dumped" in foreign markets for whatever they'll bring. Due to the cost factor, films would be subtitled rather than dubbed but could serve as a good second feature, particularly since many boast names usually available only in top product.

One concept is to splice three

names usually available only in top product.

One concept is to splice three episodes from as many different series, and present them a la Maugham's "Trio" as a feature.

Foreign project would open up new vistas to vidpic producers and put them in better trading position for private financing, and bank loans. Additionally they're eyeing vidpic sales to theatres in towns where there's no television.

There's already talk of theatres to show only selected half-hour, 15-minute shorts originally made exclusively for television. Due to low costs, these houses could operate cheaply. It's figured program of dramatic, comedy features plus panel or quiz show and newsreel could be sold for package for less than \$100.

# Guinness' Topper Vidpix Deal on Tap

Bernard L. Schubert, the radio-TV packager, is currently in England, with negotiations reportedly land, with negotiations reportedly in progress which may find Alec Guinness doing a TV film series based on the "Topper" characterization. If deal jells, series would be made abroad.

In view of Guinness' current boxoffice appeal in this country, it's reported that both CBS-TV and NBC-TV have expressed interest in underwriting the cost of the series in exchange for an exclusivity.

### Arnold, Gwenn Signed

Ralph Cohn, head of Screen Gems, Columbia's vidpix subsidiary, returned to New York Monday (28) following a two-week stay on the Coast setting up production on the 39 telepix for Ford. Nine yarns have been selected and writers have been assigned to the properties. Among "names" signed to appear are Edward Arnold and Edmund Gwenn.

# **Music Pubs Eyeing Telefilms as New Source for Plugs**

Music publishers and song-pluggers, who have seen their major plugging media shift gradually from sheet music-to name bands to radio disk jockey shows, are now eyeing with considerable optimism the various musical film libraries being turned out by indie vidfilm producers and designed for TV deejay shows. With more than 17,000,000 TV sets now in circulation and with more and more stations programming the musical briefies all through the day and night, pubs and pluggers envision the pix as one of the best means of plugging they've yet had.

Illustrative of the format of such

the pix as one of the best means of plugging they've yet had.

Illustrative of the format of such films is the series turned out by Seaboard Studios, N. Y., and being distributed by United Artists.TV.
Seaboard has produced 101 of them to date and is now working on a 10-per-month schedule. Unlike the Snader Telescriptions and others which have sound-on-film, Seaboard is shooting its series in a silent version, for synchronization either with one particular disk or with several top-selling records. Films have the tunes acted out in pantomime or interpreted by dancers, and one of them is an animated cartoon.

Majority of the record companies and music pubs are cooperating closely with Seabord by turning over pre-release pressings on their disks so that the studio can time its productions for when the record is getting the biggest play. Under the distrib deal set up by UA-TV, stations subscribing to the service can have unlimited use of the films.

Seaboard as with other vidfilm producers making such plx, has no special arrangement with the (Continued on page 30)

(Continued on page 30)

# TREND UPWARD FOR '53 SEASON

A sizable swing of advertisers from network video stanzas to film series placed on a national spot. basis is shaping up for the '52-53 season. Already four spenders have set their spot vidpix deals and at least five others are considering similar from-web-to-spot switches. In some of the latter cases, time has already been bought on a chain, but spot placements will be used to supplement the stations lined up by the nets. In effect, the bankrollers are letting the webs sweat to clear whatever outlets they can; then the agencies will go out on their own to place their telefilm programs on stations of their own choice in markets the skein is unable to clear.

The new business going the spot-vidpix route this fall includes: Pacific Coast Borax, which will back a celluiold version of its oldtime radio stanza, "Death Valley Days," in all 63 markets, via McCann-Erickson agency; Miller Hi-Life beer, which will sponsor "The March of Time," a half-hour weekly stanza in 45 markets for 39 weeks, via the Mamilton Watch-International Silver "Jewel Theatre" which will go into about 20 markets, handled by Young & Rubicam and BBD&O for their respective clients.

It's emphasized that these stantage are in addition to canned series.

cam and BBD&O for their respective clients.
It's emphasized that these stanzas are in addition to canned series already making the national spot rounds, such as the Electric Companies' "Electric Theatre," General Baking's "Hopalong Cassidy." "Gruen Theatre," and others. Some of the backers mulling a move to spot have been network spenders and a few are new to the medium.

Siphoning Off Web Coin
If the trend continues, as it gives evidence of doing, not only may it take income away from the webs but it can make their clearance problems more difficult. Sponsors placing their shows on a station-bystation basis picked up some cream availabilities as long ago as May for network clearance. This situation, further complicating the clear-(Continued on page 34)

(Continued on page 34)

# Fromkess' 240G **Jungle Telefilms**

Leon Fromkess, prexy of Arrow Productions, Coast vidplx outfit, is currently in New York to confer with agencies on a national sponsorship deal for "Ramar of the Jungle," starring Jon Hall. Fromkess, formerly a v.p. of Samuel Goldwn Productions, has brought with him the first 13 pix of the jungle adventure series. Entire series of 13 was brought in at a cost of \$240,000, according to Fromkess.

series of 13 was brought in at a cost of \$240,000, according to Fromkess.

Filming on the half-hour telepix will resume in September, with another group of 13 set for production. Stories are currently being prepared and a unit is shooting hackgrounds in the Belgian Congo and South Africa.

In addition to "Ramar," Fromkess revealed that Arrow is set to begin work on two new series in the fall. Slated to roll in October is the first of 26 half-hour films dealing with "King Arthur and the Knights of the Round Table." In December, outfit will begin work on an unrelated dramatic series employing some of the top names in Hollywood.

Fromkess, a veepee at Goldwyn for seven years said that the new vidpix industry is beginning to attract the top theatrical producers "although there is no money in it yet." Banks, he revealed, are still reductant to finance telepix since they're still unaware of the potential of the market. Entrance of experienced film-makers, according to Fromkess, is beginning to weed out the fly-by-nighters who attempted to cash in on a single pilot pic.

# 27 TV Network Shows Going Pix Route in Fall; Doubles Last Season

Like 'Em on Pix
Partial answer to audience
acceptance of vidilm shows as
compared to live programs is
offered by 'Big Town,' Leversponsored show which
switched from live to film in
April. Ratings show a steady
rise for the program, indicating that most viewers find it
even better on film. Thus,
even though the film budget
is higher than was the live
budget, Lever is reportedly
well-satisfied with the switch,
particularly in view of the fact
that it retains subsequent-run
rights.

particularly in view of the fact that it retains subsequent-run rights.

According to national American Research Bureau ratings, the show, aired Thursday nights via CBS-TV, climbed from a 31.1 in April to 36.7 in May, then dipped to 36.0 in June, when the hot weather occasioned a dip in all TV ratings. Record is even better for the local N. Y. market. According to Videodex reports, "Big Town" jumped in N. Y. from a 21.4 in March to a 22.2 in April, then climbed to 26.8 in May when it went film and to 28.6 in June.

# **Lever Considers Vidfilm Re-Runs Good Economics**

Despite mounting pessimism on how valuable re-runs to vidfilm packages will actually be, a number of sponsors are going in for second-runs on vidfilm shows as an inexpensive way to grab off a quality program which might snare almost as high ratings the second time around as the first. Case in

almost as high ratings the second time around as the first. Case in noint is "Big Town," the Lever Bros. package on which United TV programs, which is handling non-Lever syndication, has already lined up second-run sponsors in a number of markets.

Under terms of UTP's deal with Lever and the Ruthrauff & Ryan agency, Lever retains a six-month clearance between the first and second runs. Since "Big Town" switched from live to film in April. stations getting it second-run can tee off the first week in October. With Lever bankrolling on some 20 CBS-TV markets, other stipulations are that the second-run be on a non-CBS putlet, be bankrolled by a non-competing sponsor and aired on a night other than Thursday, when the show is aired on the CBS net.

That means that different stancas of the same vidfilm show may be playing on two different stations in the same market during the same week. Thus, the re-run rights are drawing considerable agencyclient interest for the N. Y. area. As soon as UTP wraps up a deal for N. Y., Lever will be bankrolling "Big Town" first-run on Thursday nights via WCBS-TV, while a local sponsor will be bank-(Continued on page 30)

Any doubts still remaining about television's steady swing to film programming are being rapidly dispelled by the influx of major network shows which will be on film work shows which will be on film during the upcoming fall season. Latest live show scheduled to make the switch to film this fall is CBS-TV's "Man Against Crime," which raises the total of network shows on film to at least 27, or double the 14 which rode the networks last year.

This figure includes only those programs sponsored on a patton.

last year.

This figure includes only those programs sponsored on a nation-wide basis by major advertisers, and does not include the many vid-film packages bankrolled on a local or regional setup by other sponsors. While the total of network film shows represents but a fraction of live programs, the switch to film has been so insistent that some top industry exees are now predicting that all shows, except for the comedy and variety types, will ultimately be on film.

Despite the fact that some trade observers are beginning to doubt that the value of residual rights to vidpix will be as great as originally anticipated, that's still the primary reason for the shift from live to film. Lever Bros., for example, switched its "Big Town" to film mainly for that reason and Camel cigarets is following the same line of reasoning on "Man." But the audience acceptance of network film shows is also a major factor.

Camel used a film series, "The Hunter," as summer replacement

But the audience acceptance of network film shows is also a major factor.

Camel used a film series, "The Hunter," as summer replacement for "Man" this year and found it so successful that it decided to go film with "Man" also. As a result, star Ralph Bellamy is cutting short his vacation in Europe to return to N. Y. to start lensing the show next month. Esty agency, which owns the show and thus will control the residual rights, has turned over production to Pathescope, which also lensed the "Hunter" series. "Man" returns to its CBS-TV slot Oct. 8 and Esty hopes to have at least six stanzas in the can by then.

Pointing up the trend to film, "Man" is the third show aired live last year which will switch to film in the fall, Other two are CBS-TV's Burns & Allen and NBC-TV's Red Skelton show. Two other live shows shifted to film near the end of last season, including "Schiltz Playhouse of Stars" and "Big Tr. vn." On an individual network basis, NBC will have 13 and CBS will have 12 shows on film, while ABC has the other two, "Lone Ranger," and the upcoming "Ozzie & Harriet."

# WJZ-TV's 35 Pix Features Per Week

WJZ-TV, New York key of ABC-TV, launches a five-hour-long weekly session of old pix on Saturday afternoon (2). Program diet

same week. Thus, the re-run rights are drawing considerable agency-client interest for the N. Y. area. As soon as UTP wraps up a deal for N. Y., Lever will be bankrolling "Big Town" first-run on Thursday nights, via WCBS-TV, while a local sponsor will be bank-(Continued on page 30)

Best Foods Buys WNBT

Late Nite Film Theatre

Importance of late-night film stanzas on tele stations is underlined by the fact that Best Foods, via Benton & Bowles agency, has bought the "11th Hour Theatre" beamed on WNBT, N. Y., Saturday playhouse," which leads the rating field mand integrate the commercials. BF-takes over the show, which currently has participating sponsors, early in September.

# TV Packagers Bracing at Bit, Wait for ABC 'Full Speed Ahead' Okay to Take Shows Off Shelf

The package-happy gentry in-television are bracing at the bit, waiting for the word from Wash-ington that will restore the ABC network to good competitive graces and, through the sanction of a merger, permit United Paramount Theatres to pour some \$30,000,000 into the depleted network treas-ury.

merger, permit United Paramount Theatres to pour some \$30,000,000 into the depleted network treasury.

William Morris, Music Corp. of America and all the other talent package houses with a stake in TV are standing by, waiting for the FCC signal which will permit them to resurrect some hundred valuable properties which have been accumulating dust because there's no place to spot them.

A lot of these properties were already showcased on ABC—such as the Playwrights Co.-inspired "Celanese Theatre," the "Pulitzer Playhouse" series and flocks of other shows in dramatic, comedy and vaudeo veins, that were yanked primarily because ABC, lacking funds to expand, was unable to satisfy the clients clearancewise. In addition to these, there are shelves upon shelves of newly-auditioned properties that have no place to go because NBC and CBS television are practically sold out with little or no cream time availabilities.

The clients are around. Many have expressed interest in picking up the tab on dormant showswhen and if facilities open up. It's recognized, that once ABC gets the D.C. greenlight to merge interests with UPT (and all indications now point to a Labor Day finalization and erasure of all merger bottlenecks), the millions of dollars poured into ABC coffers for programming will invite more and more station affiliations into the fold. And with new postfreeze outlets, on the horizon, it's conceded that, with fresh manpower, coin and qualitative programming, ABC will have but one direction in which to move—and that's upward.

# **Coke Mulls Kosty Return to Radio**

Coca-Cola may be back on CBS Radio this fall with a new half-hour show spotlighting Andre Kostelanetz and his orch, one of the net attractions in Coke programming. While Coke's interest so far has been mainly in the show and not so much in which network would get its business, the fact that it was on CBS last season with Edgar Bergen and was close to pacling for Bing Crosby this season indicates that the Kostelanetz show will wind up on CBS.

Soft-drink firm had been talking last season about bankrolling a Kostelanetz show on NBC-TV, but after an expensive kinescope audition was lensed, the deal fell through. As for Crosby, Coke had placed an order with CBS for his show several weeks ago but backed out when Crosby decided to go into the ice-cream manufacturing business on the side, for fear that its

the ice-cream manufacturing business on the side, for fear that its product might be competitive with ice-cream.

### MBS SPORTS BONANZA: GOLF, GRID CLIENTS

GOLF, GRID CLIENTS

August is proving a sports bonanza for Mutual. Harry Wisner, now a general executive in Tom O'Neil's AM-TV empire, will cover two golf tourneys which the web is beaming on a co-op basis while Chevrolet and Admiral are picking up the tabs for other events. Wismer will cover the All-America Golf Tournament at Tam-O'Shanter on Sunday (3) at 7:30-8 p.m. and will do the World's Championship of Golf on Aug. 10 in two segments.

Chicago will also be the scene of the All-Star Football Game which MBS will beam on Aug. 15 from 9:15 p.m. to conclusion, with Al Helfer and Jack Drees spieling and Admiral bankrolling. Skein will also have the Soap Box Derby for Chevrolet

### Drive-In's AM Wedding

Houston, July 29.
KTHT will start soon all night operations. Qutlet announces that the Stuart Drive-In, owned and operated by R. E. Stuart, will be the origination point of an all-night broadcast each night.

Jameson Brinkmeyer will be featured in a \$5,000 glass studio built atop the drive-in.

# Ozzie & Harriet's \$3,000,000 Brace **Of ABC Sponsors**

Lambert Pharmacal (Listerine)

Lambert Pharmacal (Listerine) has bought the open alternate week sponsorship of "Adventures of Ozzle and Harriet" on ABC radio and television, to start this fall. Hotpoint previously had picked up the AM-TV package on a skip-a-week basis, contingent on ABC's lining up a second backer. It's a \$3,000,000 deal, with each sponsor putting up \$1,500,000.

Setup on "Ozzle and Harriet" is similar to the format evolved by ABC for getting sponsors in a two-medium spread. It's figured that the advertiser gets advantages by having the same stanza in both AM and TV, in view of the merchandising-promotion potentials and also a two-medium ride assures full national coverage. At the same time, due to the relatively high cost of video, the alternate week backing makes it economical for the spender who wants to stay in both fields.

Same pattern is being followed on Walfer Winchell's mooning

Same pattern is being followed on Walter Winchell's upcoming gabfasts, for which Gruen is al-ready set and another alternating sponsor is being sought.

sponsor is being sought.

"O&H," which has been the toprated radio stanza on Friday
nights, will remain in the ABC
sked in its 9 p.m. slot. Video spot
had not yet been firmed up. Maxon, agency for Hotpoint, and Lambert & Feasley, agency for Listerine, are getting together this week
to decide also on the details of
which weeks they will take. Series
will be in vidpie form, produced by
Ozzle Nelson in conjunction with
the network.

Lambert's inking of "O&H" follows cancellation of "Sammy Kaye Show" on CBS-TV. Program went off after last Saturday's (19) broadcast. It had been in the 7-7:30

### VARIETY Cavallo's JWT Post

Peter H. Cavallo, July 29.
Peter H. Cavallo, Jr., has been named radio-teevee director of the local J. Walter Thompson ad agency here, succeeding Hal Rorke, who recently resigned to move to the coast. Cavallo joined the agency in 1945.

who recently resigned the coast. Cavallo joined the agency in 1945.
Robert M. Gilbert has been upped to assistant radio-TV director, and C. Ross Littig was appointed administrative assistant of the radio department.

# RCA's Net Shaved As Expenses Rise

first half of year, increased op-

erating expenses at Radio Corp. of America shaved net to 70 cents a share on common stock from \$1.02 in 1951.

in 1951.

Radio Corp. earned \$11,299,930
on peak volume of \$305,637,825 in
the first six months of this year,
compared with \$15,703,361 realized
on \$302,332,933 a year ago. Cost
of operations increased to \$282,
500,895 from \$270,021,572, while
Federal taxes amounted to \$12,037,
000 compared with \$16,608,000.

000 compared with \$16,608,000.

For the second quarter, products and services sold totaled \$141,966,494, compared with \$116,742,178 net profit increased to \$4,223,410 or 25 cents a share on common from \$3,801,819, or 22 cents a share a year ago. Operating expenses increased to \$133,471,084 in the second quarter from \$112,174,359.

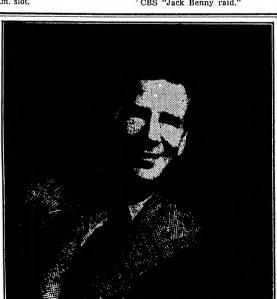
### WCBS-TV 'Spectacular' Flaunted Opposite Rival Radio City, N. Y., Hqs.

WCBS-TV, N. Y., is flaunting its promotion right in front of the headquarters of the rival NBC and ABC executive offices at Radio City, taking over a spectacular at 50th St. and Sixth Ave. directly opposite the RCA Building. It's expected to be functioning by Friday (1).

Large sign, formerly plugging Gruen watches, gives the time in neon numerals and will also flash Gruen watches, gives the time in eon numerals and will also flash running program notes and announcements. Contract was set by Bob Patt, WCBS-TV promotion director, with Douglas Leigh and also includes four-sheet posters which the Leigh organization has on Railway Express trucks in suburban New York.

Deal is a time-for-space swap, with Leigh's subsidiary, Flamingo frozen foods, getting time on the outlet in return for the spectaculars and poster displays.

CBS, on the Coast, did a similar bally directly opposite NBC h.q., on Sunset & Vine at the time of CBS "Jack Benny raid."



DURWARD KIRBY

GARRY MOORE SHOW—CBS-TV
GOODYEAR TELEVISION PLAYHOUSE—NBC-TV
BOB AND RAY SHOW—NBC-TV
HILLTOP, HOUSE—CBS-RADIO

# Ed Barrett's 'New Type News'

Ed Barrett, the former editor of Newsweek who resigned to become assistant Secretary of State in charge of "Volce of America," has negotiated a deal whereby he'll join NBC. He's scheduled to move into the network's AM-TV news operation Aug. 1 on a freelance "project basis" to work on "super secret" assignment. Pacting of Barrett is cued to the programming concepts projected by Sylvester L. (Path Weaver, NBC's radio-TV head. Primarily Barrett will function in an area designed to vest news presentations with a greater scope and effectiveness.

It's long been Weaver's contention that the real interpretive news job is yet to be done, notably in video, giving it a depth and dimension which will illustrate how news events influence the course of history. Exact nature of the project is being kept under wraps.

# **DuMont Web's Further Separation** From Lab; Full Autonomy Due Soon

### Dodge's Agency Shift

Bruce Dodge is leaving the Kenyon & Eckhardt radio and tele-Kenyon & Ecknard radio and television department in a couple of weeks to join Welss & Geller as AM-TV head.

He'll operate out of the Gotham office of the Chicago agency.

# **Jessel Set For** NBC-TV 'All Star'; Also Berle, Harris

Hollywood, July 29.
George Jessel makes his videbut next September heading his own show on NBC-TV's "All Star Review." Joe Bigelow, the series' exce producer, has set a solo shotfor Jessel with an option for more, which may make Jessel a regular with the other rotating Saturday night comics.

If Jessel returns from Europe in time, he'll open the show's season on Sept. 6. Otherwise, he takes the following Saturday. Others set so far are Jimmy Durante, Martha Ray and Milton Berle. Tallulah Bankhead is still a strong possibility, as is Phil Harris.
Durante is booked for the third outing, Sept. 20. Berle, in addition to his own Texaco telecasts, is committed for two shows in the first I? weeks. Martha Raye, one of last season's regulars, will be back in the rotation from New York.

### WDTV's 'Happy's Party' Gets 4-Station Spread By Florida Citrus Assn.

By Florida Citrus Assn.

First television network show to originate from DuMont's WDTV, Pittsburgh, has been bought by the Florida Citrus Assn. for a fourstation spread. Show is "Happy's Party," which played in Pitt as a one-hour production but will be trimmed to a half-hour for the spot booking setup. Agency is J. Walter Thompson.

Show is to be aired Saturday mornings on WDTV, DuMont's WABD, N. Y.; WNBW, the NBC o&o outlet in Washington, and the ABC-owned WXYZ-TV, Detroit. Program, which was originally designed in cooperation with the Pitt school system, deals with juvenile dental hygiene as explained by Happy, a puppet.

### COLEMAN, WATTICK TO DO CLEVE, BROWNS

Cleveland, July 29.

Appointment of Ken Coleman and Don Wattrick to be the television and radio voices respectively for the Cleveland Browns' football games was announced this week.

Coleman, a sports announcer at WNEB, will do the radio broadcasts for WTAM and a five-state network with 19 outlets in Ohio, Pennsylvania, New York, Kentucky and West Virginia. WTAM takes over the radio broadcasts this year from WERE where they had been handled by Bob Neal, now the sports voice for TV bascball telecasts. Neal also did the television show.

Wattrick is from Detroit and will do the television broadcasts over WXEL. He did the Detroit Lions' games last year.

DuMont network may be completely divorced from the DuMont Lab's plant at Passaic, N. J., in the near future, thereby following the lead of the RCA-NBC setup, CBS-TV and CBS-Columbia, etc. Web excess revealed this week that they have been granted more and more autonomy in recent months and that the network is now working pretty much on its own.

autonomy in recent months and that the network is now working pretty much on its own.

Actually, it was pointed out, there would be no particular advantage in separating completely, the two branches of the DuMont corporation at this time. When, however, the network achieves a sufficient volume of business to warrant a completely autonomous setup, the necessary steps will be taken to effect the move. Right now, Chris. J. Witting, as director and general manager of the net, operates the network with only a distant supervisory touch from Passaic, but the web and factory still work under the same accounting system, the network paychecks are forwarded from the plant, etc.

New accounting system is being completed at this time to give the network its own setup, and when that is completed, the net will be almost totally divorced operation-wise from the parent company.

# 'Luigi' to Preem **CBS Tele City**

"Life With Luigi," to be

"Life With Luigi," to be sponsored by General Foods, through Benton & Bowles, has been given Sept. 22 as starting date as the first network show out of CBS Television City. It airs live at 6:30 (9:30 N. Y. time) after "I Love Lucy" on Monday night.

Net's new \$25,000,000 plant had been slated for early October opening but one of four main studios will be made available for "Luigi" only. TV cast replacement will be Sig Rumann for Hans Conreid, with J. Carrol Naish, Alan Reed, Mary Shipp and Jody Gilbert doubling over from the AM version.

Norman Tokar flew in from N. Y. to discuss the directorial assignment with Harry Ackerman, Cy Howard and Mac Benoff.

### THORNDIKE, JENSEN ON 'OMNIBUS' SERIES

Joseph J. Thorndike, Jr., former Life managing editor, and Oliver Jensen, once a member of the mag's board of editors, have been appointed editorial executives for "Omnibus," the Ford Foundation's upcoming tele series.

Bob Saudek, director of the foundation's Tv-Radio Workshop, said that Thorndike and Jensen will be responsible for planning and editorial content of the 90-minute series which will start over CBS-TV on Nov. 9 at 4:30-6 pm. In 1950 the pair founded Picture Press, outfit which turned out picture tomes.

### Potter Seeks 4 TYers

Dallas, July 29.
Tom Potter, local oil man, has applied to the FCO for four TV outlets in the South and Southwest. Potter previously owned and operated KBTV which is now WFAA-TV, which he sold to the Dallas News.
Applications are for outlets at Baton Rouge, La., UHF Channel 30; Beaumont, UHF Channel 31; Austin, UHF Channel 24; Chaltanooga, UHF Channel 43.

# NBC'S FRONT-LINE CASUALTIES

# 50% Rate Slash Major Stymie?

Chicago, July 29.

Scene of activity in the prolonged CBS-affillate "rate reappraising" hassle shifted to Chicago today (Tues.) when the full committee sat down again with Columbia prexy Frank Stanton and his key radio network associates in another bid to arrive at a satisfactory solution. By late afternoon there were indications that an agreement might be reached before adjournment. This, in turn, would go before the full affiliate family, possibly next week, at a still-to-be-decided meeting ground.

Chief stynie thus far in failure to come to terms on a rate structure has been the reported insistence of the CBS high command that the affiliates agree to a 50% slash in the nightline rate structure, as against a reported 20% hike in the daytime rate. On the other hand, the affiliates are said to be willing to settle for a 25% nightline rate cut.

other name, the armace are said to be wining to settle for a 25% nighttime rate cut.

Best guess in some industry quarters is that the solution will lie in establishing one basic rate for day and night.

# WNBT's Experimental Assembly Line Production; 1-Studio, 1-Crew Formula

wnBT, Gotham key or NBC-1v, is undertaking a one-month test of "assembly line production" of its tele stanzas, starting Aug. 4. Idea is to originate all WnBT's live local strip shows, from 9 a.m. to 11:20 p.m., from one large studio which will be operated on a "turret" basis, the cameras moving ret" basis, the cameras moving from one section of the studio to

ret" basis, the cameras moving from one section of the studio to the next.

While this type of operation has been used in the hinterlands and to some extent by other New York outlets, it's the first time it has been applied on such a large scale by a metropolitan channel. The object is to come up with a more efficient method of production facilities charges for local airers.

Under the new plan, each strip show will be done every day by the same crew, with standing sets and from the same base of operations. At present the local WNBT shows come from a variety of NBC-TV studios and are done by crews not exclusively assigned to the Gotham operation. The new setup is expected to result in a more efficient operation with benefits passed on to bankrollers. It fits in with the station's concept that live programming is essential to a local stations and its advertisers, and now the technical and production facilities will also be keyed to the local advertisers' needs.

Assembly line will be set up in Studio 3 at the WOR Try Square, which NBC-TV had perviously sublet from WOR, N. Y. If the trial is successful, the system will be made permanent, although not necessarily continuing in the WOR sludios. NBC facilities at 106th St or in Brooklyn may be used.

# No More Friday **Godfrey Shows**

Arthur Godfrey will drop Friday from his broadcasting schedule over CBS when he returns from vacation extending through August. Star did final Friday program last week (25). Godfrey explained that for 19 years he had miked six days a week, and then eliminated Saturday. Godfrey told his listeners that as an "old foof," he thought four days would hereafter be sufficient. Godfrey, has been doing the Friday show from his farm in Virginia, while the rest of the cast performed in a New York studio.

### CBS-TV Preps Three

Hollywood, July 29.

Three new TV series are being readied at CBS for piloting. Frank Galen, staff writer-producer, has two in the works and Cy Howard is prepping the script and casting for "Miss, Ruby Stevens," to star Gloria Grahame in a comedy-drama of the soap opera genre. It will be kinnied next month.

Two properties under Galen's supervision are "Vanity and Mrs. Fair" to be produced by Danny Dare, and a televersion of the radio councy, "Meet Millie."

# Hugh Terry Upped

Denver, July 29.
Hugh Terry has been upped from veepee to prexy and general manager of Aladdin Radio & Tele-

Terry, who'll lead KLZ's fight for a tele channel in Denver, has been a director of the National Assn. of Radio & TV Broadcasters for the past eight years, a rep at the UNESCO radio conference in Paris and is on the radio advisory committee for the Voice of

# White's 'Who, Me?' **On Calling Turn** For Rate Pattern

Denial that he played any part in suggesting an agreement on a rate structure affecting CBS and its af-filiated stations was voiced last week by Frank White, veepee and general manager of the NBC radio and television networks.

general manager of the NBC radio and television networks.

"What actually happened was this." White told Variety:

"On Friday of last week George Storer, owner of several stations, one of which is affiliated with NBC, called at my office. I made no statement to him as to the intentions of NBC with respect to rates and there was no suggestion of an agreement or understanding between us as to changes in the rate structure of any network.

"NBC's network rates are currently under study and have been for some time. We have reached no conclusion as to what we may ultimately suggest to our affiliated stations and any future revision which we make will be on the basis of full and free discussion with them and will depend on their and our belief as to what is appropriate. "We have no agreement or understanding with anyone in the industry and our future action will be dictated by our own conclusions as to what revision may be necessary and not by action that others may take."

### PICCADILLY CIG COIN FOR MAGGI McNELLIS

When Maggi McNellis preems her new stanza for WJZ-TV, N. Y., tomorrow (Thurs.) at 9:30-10 p.m., she'll be in the same sponsorship family as she was on "Leave It To the Girls."

"Girls" was bankrolled by Regent cigarets, of which Frank Riggio is prexy. The new McNellis show is backed by Piccadilly cigs, of which Louis Riggio, brother of Frank, is topper. Agency is Hilton and (Lou) Riggio. Incidentally, initial edition of the "video magazine" airer will include film clips of Miss McNellis and hubby Clyde Newhouse at the opening of the Glen Cove, L. I., strawhatter.

# AXE FALLING ON SEVERAL EXECS

By GEORGE ROSEN

With the political conventions out of the way and NBC prexy Joseph H. McConnell back at home base, the network's "total integration" steamroller takes on full speed ahead this week, with the web's new veepee and general manager, Frank White, entrusted with the task of putting NBC's administrative house in order.

In the wake of the streamlining there will be some major casualties as well as those in a lower level, designed to effect wholesale economies and unify the web's personnel structure. Scheduled for payroll lopoff on the "early agenda" are, among others, Gen. Lyman Munson, who was brought in originally at top coin to oversee the network's stake in film, but eventually wound up with the title of director of operations reporting to veepee Edward A. Madden.

Also, slated for axing, it's reported, is Fred Shawn, who has been director of AM station relations. Under the new integrated by veepee Harry Bannister, Sheldon Hickox, Jr., now director of TV station relations, takes over as director of both facets as No. 2 man. Tom Knode moves up into the newly-created post of manager as No. 3 man.

Along with station relations, two other NBC divisions get immediate the station of the content of the station relations, two other NBC divisions get immediate the station of the station relations, two other NBC divisions get immediate the station of the station relations, two

as No. 3 man.

Along with station relations, two other NBC divisions get immediate attention. These are programming and advertising-promotions. Charles H. (Bud) Barry, newly-named head of programming for both AM and TV, will name Tom McAvity as No. 2 man of the integrated division, Jack Cleary, eastern program manager, will take over managerial reins in AM under McAvity, with Carl Stanton managing the TV department. Mitchell Benson will head up talent development for both radio and television.

Rudd Lawrence Upped

### Rudd Lawrence Upped

Rudd Lawrence Upped
New boss man in promotion-advertising under the integrated pattern is Rudd Lawrence. With both Jim Nelson, in TV promotion, and Jake Evans, of AM promotion, both falling into the unification formula, still to be resolved is their future status.

Davidson Taylor, Jr., becomes overall head of news-special events-public affairs, with Bill McAndrew taking over the news and special events phases for both AM and TV and Ed Stanley the integrated public affairs programming. Tom Gallery heads up both AM-TV sports. On a lower level, the news departments are slated for a going-over.

Major confusion prevalls within (Continued on page 31)

### Mpls. Beefs on 'Today' Blackout Makes Hubbard Skeptical on 'Ratings'

Skeptical on 'Katings'

Minneapolis, July 29.

Stanley Hubbard, KSTP-TV and radio station president and general manager, says his faith in television and radio shows ratings has been shaken as a result of what happened when KSTP-TV had to go off the air during the "Today" show last Wednesday morning (17).

"Our rating of 'Today' hasn't been very high, but when it went off after hardly getting started the calls of protesting and inquiring TV set owners paralyzed our studio switchboard for hours," explains Hubbard. "There were many more telephone calls than the rating would show, and surely every setowner watching and liking the show didn't bother to telephone us.

"It makes me wonder how much

"It makes me wonder how much value the various ratings of TV and radio shows have."

radio shows have."

The KSTP-TV equipment breakdown, keeping the station off the air nearly two and a half hours was caused by dust, resulting from "excessive maintenance," that broke down the insulator and crystal osculator," according to Hubbard.

# 4 Agencies Jockey for \$3,000,000 GOP Billings; Decision in Few Days

Angel in the Winds

Angel in the Winds
Chicago, July 29.
Bob Hope turned up as a
surprise last-minute guest on
NBC-TV's "Ask Me Another"
last Thursday night (24).
Former Baseball Commissioner A. B. (Happy) Chandler was slated to appear on
the panel but hadn't shown up
10 minutes before airtime.
Hope, who did a comedy commentary for NBC during the
political conventions, was
standing in the wings at the
Studebaker Theatre, where
"Ask Me" originates, waiting
to go on with his own show.
He quickly consented to sub
for Chandler.
Show is packaged by Louis

for Chandler.
Show is packaged by Louis G. Cowan. Cowan donated \$1,000 to the Olympic fund, with the comic bypassing a guest fee. "Ask Me" has a sports format and Hope, as a partowner of the Cleveland Indians, held his own in the questioning.

# Web' Resolved: 'Amateur Hour' To CBS (Both AM-TV)

CBS-TV and the P. Lorillard Co. came to terms this week in their argument over where "The Web" is to be slotted this fall, thereby resolving the triple cigaret programming switch into which CBS had entered with Lorillard, American Tobacco and R. J. Reynolds. Under the deal as finally worked out, "Web" goes into the choice Sunday night at 10 slot, with CBS-TV also inheriting "Original Amateur Hour."

Radio version of "Amateur Hour," which Lorillard recently axed off the ABC net; switches over to CBS Radio for a Thursday night spotlighting in the fall but sans the Lorillard bankrolling. Understood a new AM client is on tap. TV version, which had occupied the Tuesday night 10 to 10:45 period on NBC, goes off to make way for the upcoming Fred Allen vidfilm quiz, "Two for the Money." Video "Amateur" is now to be aired on CBS Saturday nights from 6:30 to 7:30 starting Sept. 28, with Lorillard (Old Gold) bankrolling the second half-hour. CBS must still find a sponsor for the first half of the show.

CBS-TV's triple ciggie switch,

the show.

CBS-TV's triple ciggie switch, which blew up considerable smoke, started originally when American Tobacco optioned the Thursday night at 9 period for its new "Biff Baker, USA" series. "Man Against Crime," sponsored by Reynolds' Camel cigarets, had been in the (Continued on page 31)

### TV_MARATHONS PAY OFF DOWN TEXAS WAY

San Antonio, July 29.
It seems that local TV viewers keep their promises much better than those in California or New than those in California or New York Marathon TV programs in those two states brought big pledges to charity but when it came to collecting the cash, pro-gram sponsors were sorely disap-pointed. New York collections

pointed. New York collections totaled about one-third the amount pledged, California's about one fourth.

At an all night Telethon bere on WOAL-TV last month for Cerebal Palsy, pledges plus collections at the telecast were announced as \$70,000. Final collections now reveal a total of \$76,000 which indicates that local viewers who pledged actually paid the amount given on the telecast.

agencies grabs off the lucrative Republican Party billings in the all-media campaign to elect GOP standard bearer Dwight D. Eisenhower as the next President, will be resolved in the next few days. About \$3,000,000 (all of it to be spent within an approximate 60-day period) is involved.

spent within an approximate 60-day period) is involved.

Four agencies are reported in the running. These are Young & Rubicam, BBD&O, Kudner agency and McCann-Erickson. That Y & R should wind up with a major slice of the biz wouldn't come as a particular surprise to the trade in view of the pre-convention role played by Y & R prexy Sigurd Larmon and his key aides at the agency in promoting the Eisenhower presidential aspirations.

On the other hand, BBD&O (which had the GOP billings during the general elections four years ago) figures prominently in the picture because of prexy Ben Duffy's close association with Gov. Thomas E. Dewey. The BBD&O chances have become even more strengthened since the Chi convention in view of the Eisenhower appointments of top Dewey aides to his up-front campaign entourage.

While in some quarters it's reported that Y & R and McCann-

while in some quarters it's reported that Y & R and McCann-Erickson will share the GOP biz, it's reported else where that BB&O stands a good chance of grabbing it all. Still others say that Kudner agency's closeness to General Motors (wealthy auto merchant Arthur Summerfield, chairman of Republican National Committee is the link here), projects it prominently in the foreground. Time is of the essence in view of the difficulty of grabbing choice TV time on such short notice. Also, it's recognized that the account invites a multiplicity of agency headaches, entailing considerable travelling expenses, staff additions, etc.

Democratic biz is being handled

Democratic biz is being handled by the Joseph Katz agency in Bul-timore. GOP billings are esti-mated at approximately \$2,500,000.

# TV 'Cavalcade' Set By DuPont

NBC-TV, after trying all summer to sell a full-hour Tony Miner-pro-duced dramatic series for its Wed-nesday night at 8 spot, has finally tossed in the towel on that project

nesdav night at 8 spot, has finally tossed in the towel on that project and is turning the time over to other bankrollers. First to sign on is duPont, which pacted for the 8 to 8:30 period alternate Wednesday nights only for the TV version of its "Cavalcade of America." Agency is BBD&O.

Video "Cavalcade" will be on film, with 13 of the half-hour productions having already been completed by several indie producers on the Coast. Screen Gems, Columbia Pictures' wholly-owned TV subsid, for example, has lensed six of the vidpix. In moving into the Wednesday night period, the duPont show will be bucking CBS-Triends. There's already considerable trade speculation over not only how well the show will do against Godfrey but whether its potentialities are strong enough to lure other bankrollers in to round out the hour. out the hour.

out the hour.

As for Miner, it now appears definite that NBC will be forced to give him a Sunday afternoon time, despite the fact that his \$2,000 per week salary should apparently rate him a Class A period. While NBC still has several alternate-week sponsor spots to fill, these are for times in which shows are already committed. As a result, the only time remaining for Miner is on Sundays. He's currently producing "Curtain Call" for RCA Victor this summer, but RCA will bring the Dennis Day sho back into that Friday night period in the fall.

# 'Greig System' to Parlay WHUM-TV Into Black Ink on First UHF Day

Washington, July 29. When the FCC issues a permit for channel 6 to WHUM in Reading, Pa., probably in a few weeks, it will pave the way for construction of one of the most remarkable television station operations in the world. For when WHUM-TV television station operations in the world. For when WHUM-TV takes to the air this fall (it is shooting for Oct. 15), it will be the first commercial UHF station to get into operation, the most powerful TV station ever built, and, although it is starting in a city without local TV stations, it will be in the black the very day it begins broadcasting.

we in the black the very day it begins broadcasting.

How such a phenomenon can happen with a UHF operation is a story which has its origin in the faith and foresight of Humboldt J. Greig, owner of WHUM, and the technical know-how of General Electric engineers. The WHUM-TV operation, which will be the G-E "showcase of the ultra highs," will have the first Klystron high-power amplifier to be used commercially. Made for G-E by the Varion brothers who developed it, at Stanford University, WHUM's Klystron carries 14 kw power. Employing an Helica antenna (giving 25 to one gain), the WHUM-TV signal will have an effective radiated power (ERP) of 261 kw. This is greater power than all the New York and Philadelphia TV stations combined.

Greig purchased the Klystron in

Greig purchased the Klystron in 1951 when it was the fashion to speak of UHF as "another FM." It was said that UHF was limited in coverage, that there would be no transmitter tubes of sufficient

(Continued on page 36)

# **DuMont to Preem New Studio Plant**

DuMont, most sorely pressed among the major networks for studio space, will be able to start breathing easief by Aug. 15, when the first studio of its new uptown Manhattan plant is scheduled to launch operations. Studio is the smallest of five in the building, which will be opened officially on schedule by mid-October.

Studios are being constructed.

schedule by mid-October.

Studios are being constructed originally with live programming in mind, but web execs noted this week that, if and when the new trend to film programming requires an overall shift to film production, the new studios can be converted with little extra trouble or expense. Both NBC-TV and CBS-TV, incidentally, are operaing under that same procedure in their new TV cities now under construction on the Coast.

CBS. for example, is concentrat-

construction on the Coast.

CBS, for example, is concentrating all its construction presently on a live programming setup, despite the fact that it will have more film shows on the air this fall than ever before. Web is currently farming out production on its own film packages, such as Amos 'n' Andy and Burns & Allen to indie producers on the Coast, but is prepared to convert its TV City to film production whenever the necessity is felt.

### McLendon, Noe's 40G For LBS Properties

Dallas, July 29.

The physical properties of the Liberty Broadcasting System was purchased by a former part-owner of the web and a onetime Governor of Louisiana.

nor of Louisiana.

William J. Rochell Jr., trustee in bankruptey, said that B. R. McLendon and James Noe made the high bid of \$40,000 for the property. Noe is the father-in-law of Goridon McLendon, former preceding the former 400-station network.

B. R. McLendon is his father.

The austion of the resistance property.

The auction of the radio properties was held in the LBS offices. It was held on order of D. M. Oldham, federal referee in bankruptey, who declared the network bankrupt and \$1.400,880 is debt last May.

### Charlotte TV Bid

Greensboro, N. C., July 29.
A new firm, the Pledmont Electronics and Fixture Corp., has applied to the FCC for a permit to construct a 316,000-watt television station at Charlotte.

station at Charlotte.

H. H. Everett, president of the firm, said plans were to spend about \$700,000 on the project if a permit is granted. Recent FCC decisions allocated two additional commercial television channels to Charlotte. Four applications already have been filed for the available channels.

# **WCBS Series For Emily Kimbrough**

In another major programming switch for WCBS, key outlet of the CBS Radio web in N. Y., a new show starring Emily Kimbrough moves into the 4:15 to 4:30 p.m. cross-the-board slot starting Aug. 18. Show, which will be open for participating sponsorship, replaces the Tommy Riggs program, which has long been one of WCBS' afternoon mainstays. Miss Kimbrough co-authored "Our Hearts Were Young and Gay" with Cornelia Otis Skinner.

Deal for Miss Kimbrough, who is handled by indie packager Lester Lewis, was set as the result of her success. as sub for Margaret Arlen when the latter vacationed in Europe earlier this summer. If the new show proves successful, WCBS plans also to expand it into the 4 to 4:15 strip, replacing the "Johnson Family" program. Harry Marble, who was Miss Arlen's visavity, will take over the same job with Miss Kimbrough.

Move is the latest in a series of programming revamps instituted by WCBS general manager Carl Ward. He had previously dropped both Miss Arlen's show and the Phill Cook program.

### Pader in Defense Vs. Joe Cook on Exploitation Manual for TV 'Today'

New York.
Editor, Variety:
Your story in last week's issue
about Joe Cook of Minneapolls and
the "Today" Exploitation Manual
made an amusing yarn. Joe writes
a good script. As it happens, many
ideas in the manual were put to
successful use in Philadelphia before being passed to the field. The
"Arab" stunt, for example, possessed sufficient news value to garner extensive comment in the fore being passed to the field. The "Arab" stunt, for example, possessed sufficient news value to garner extensive comment in the Philadelphia press as well as picture placement. Exploitation and its audience-building values are relatively unfamiliar in many quarters, so perhaps Joe can be pardoned for passing up the showman-ship slants provided without putting them to the test.

I'm glad you saw fit to devote substantial space to the piece, because indirectly it highlighted a rather important question: How do you go about focusing as much attention as possible on network radio and TV shows in an era of increasing inferent increasing for ecompetition? What do you do to help your advertisers get the utmost in audience turnout?

Personally, I see a role of increasing importance for exploitation in city-by-city saturation campaigns designed to arouse maximum interest for network shows. Exploitation permits pin-pointing of effort. It is readily adaptable to the advertiser's marketing situation. It welds visual and other appeals together for solid cumulative impact.

We are determined here that no approach shall be spared which can possibly be of benefit to our sponsors. Our criterion is and must be results, rather than opinions based on past experience. For the broadcasting picture is constantly changling, and we must change right along with it to keep in step with all the new developments, which are bound to occur.



### EDDY ARNOLD

On CBS-TV for Chesterfield
Cigarettes
Monday, Wednesday and Friday
7: 46 P.M. EDST.
Now in 9th year on Radio Coast to
Coast
The EDDY ARNOLD SHOW for
Purina Mills
RCA Victor Recording Artist
Exclusive Management
THOMAS A. PARKER
Box 417, Madison, Tenn.

# **Webs' Dismantling** Of Chi Equipment A Herculean Job

When the Democrats finally ran down the curtain on their marathon national convention. started immediately on the Herculean job-the packing up of the \$4,000,000 worth of radio and tele-vision equipment used by the various networks and indies on the politico's big show.

politico's big show.

The engineers hardly had time to catch their breaths after the finale before orders came down to start striking the gear. Reason for the haste—particularly in the case of television—is the fact that all three networks—NBC, ABC and CBS—had virtually stripped their New York and Chi studios to shoot the two conventions here. So to get back on the normal program schedule, the cameras, control units, etc., have to be put back into regular service as quickly as possible.

The web engineers figure they

The web engineers figure they The web engineers figure they brought out enough gear to equip five tele stations — except, of course, for transmitters and antennae. And they hope to bundle up in three or four days facilities that took over four months to organize and install at the International Amphitheatre and the Conrad Hilton Hotel.

R. G. (Tommy) Thompson, CBS-TV director of technical operations who headed up the planning and installation of the pool setup, is staying over this week to supervise the dismantling operation.

### Even 'Audition' Audience Can Win Prizes Now Via 'Sing the Words'

Audience participants in a preiew performance of a new show will be able to compete for actual cash prizes for the first time to-morrow night (Thurs.), when NBC cuts an audition disk of a new half-hour show, "Sing the Words." Packaged by Jay Herbert, the show will have Morey Amsterdam as emcee and most of the cast from his WNBT, N. Y., morning video show, including vocalist Francey Lane and Milt deLugg and his orch. cash prizes for the first time to

orch.

Program will have a musiquiz format, in which Miss Lane will sing only the verse of a tune, from which participants must guess the title for the \$500 jackpot. Each time a contestant misses, she'll give out with another line. Johnny Stearns will produce, with Stearns and Willie Stein scripting. Three advertisers are reportedly interested in the package, which is scheduled to preem the last Wednesday night in August.

# **Convention Post-Mortems**

by FARRELL DAVISSON

"These are the pictures you'll see in tomorrow's newspapers," were the words CBS-TV reporter Bill Leonard used to describe the videolensed scene early Saturday a.m. (26) as Democratic presidential nominee Adlai Stevenson stepped out of his Astor St. hideaway. The just-mominated Illinois Governor had paused to let the daily photogs get their still shots, as the three TV networks beamed the scene across the country. In one short sentence, Leonard summed up the conscious, or at least subconscious, dilemma of the hundreds of newsmen and photogs who for the past four weeks have been punching out reams of copy and pounds of pix on a story delivered firsthand to millions of video viewers.

For the first time, on the political telethon, TV was able to really test its flexibility. And this electronic maneuverability—heretofore tested to a lesser degree on CBS's "See It Now" and NBC's "Today"—is now recognited as a new form of journalism the social impact and utility of which is only limited by the imaginations of the men who employ it. On this first major national venture, there was produced evidence aplenty to prove that the men operating this still-young communications medium are rapidly catching up with their 20th Century radicts.

communications medium are rapidly catching up with their 20th Century gadgets.

Dramatile examples were a dime a dozen. There was President Harry Truman watching via NBC, his flight departure from Washington and then his arrival in Chicago. There was Gov. Stevenson being lensed by CBS as he stepped out to greet the crowd at Astor St. the very moment his nomination was made unanimous at the Amphitheatre. There was the whole series of exclusivel scored by the ABC camera crews who set a track record for crashing caucuses and sidebar sessions. And then there was the overall pool coverage which caught both the meat and the spice of the floor sessions.

All these things were brought off by the split-second TV-trapping of the boys who sweated it out in the control room "Black Holes." Fellows such as directors Don Hewitt (CBS), Sonny Diskin (ABC), C, H. (Joe) Colledge (NBC) and Bob Doyle, ABC's lend-leased shot-caller for the pool feed.

Network accounts are still toting up the cost figures with the final tab expected to hit close to the \$3,000,000 mark, when all the regular sponsor rebates are calculated. This figure does not include the preemption losses sustained by the indie and network owned stations carrying the convention telecasts. The actual figure probably never will be known but with the web bankrollers actually paying for only a small proportion of the total feed carried by the affiliates, it's estimated toost the indies and the o.ko's better that \$500,000 to carry the big show. Thus, for the TV industry as a whole it's by far the biggest and most costly public service project in its young history. The financial arrangement with the trio of bankrollers this time won't set the pattern for future rambling events of this nature, is the off-the-record comment of the network braintrusts.

If there was one thing that gave rise to any friction between the nets and their respective convention clients it was the moves by the affiliates and owned stations to salvage as much individual revenue as possible. While turning over 10 to 16 hours a day to the web feeds, the outlets felt justified in peddling as much station break biz as possible. The bankrollers laying it on the line for the chain coverage weren't too happy about what they dubbed "hitch-hikers."

Admiral Corp., for example, registered a loud beef over the Life Saver-Royal Typewriter chain-break blurbs which ABC sold on its o.&o. stations as a package. It was learned Admiral prexy Ross Siragusa contacted ABC prexy Robert Kintner direct in an attempt to buy up the spots after about the second day of hearing that "What do you stand on, Senator" Live Saver pitch.

Westinghouse managed to control most of the local station ad inserts on its CBS show by working out a co-op deal with its retailers and distribs for a package buy of convention station breaks on the individual outlets in practically all markets except New York and Chicago. Firm did have its difficulties with WBKB, the Chi CBS affiliate, which hung onto as much of its own spot coin as could be worked in.

** * **

During the tedious and time-consuming delegate polling before the

hung onto as much of its own spot coin as could be worked in.

During the tedious and time-consuming delegate polling before the Dems finally spawned their candidate, the TV boys entertained themselves by promoting a George Elrath-Betty Furness slate on the theory the pair had snagged more airtime than other convention figure. NBC's Elrath drew the rostrum mike assignment and it was his task to adjust the height of the mikes for each speaker. His duties kept him upfront as much as were the various chairmen.

Although working in the youngest show biz medium, Miss Furness proved herself a trouper in the best traditions of the old school. Each day of both conclaves she waited "in the CBS wings" from the opening to the closing gavel for the cues to go into her 90-second spiels for Westinghouse. Several times it was a 16-hour standby. However, every now and then she got a chance to speak her lines. All in all, she got "on" some 280 minutes during the two conventions. Her longest stage wait was Thursday night (24) during the Dem's fight over the seating of the Virginia delegation when she sat for three hours before the floor wrangling lagged enough for a commercial.

Mutual registered solidly on the station relations front with the

Mutual registered solidly on the station relations front with the facilities it made available to its affillates who came into Chicago to cover first hand the activities of the various state delegations. The web set up studios at the Conrad Hilton headquarters and the Amphitheatre for use by the Mutual outlets who had dispatched newsmen to the scene. The facilities, for the nominal fee of \$10 per show, were used for both live and taped interviews for hometown airing. Stations, of course, paid their own line charges but found the Mutual service a big help in covering the show from the local angle.

Although there were a few beefs during the heat of the nominating battles that AM-TV reporting favored one candidate or the other, web officials rang down the curtain with the conviction they had provided the citizenry with the most objective coverage of any medium. NBC received unofficial squawks from the Tatt camp during the early stages of the GOP gablest that it was giving the edge to the Eisenhower forces. During the Demo hassle ABC headquarters were hit with a few telegrams and phone calls charging its commentators were leaning toward Kefauver. Most of the complaints were directed at Drew Pearson's "Peoples Poll" on which he asked for wires telling which candidate should get the nod. The crime busting senator led by some 77% on the columnist's ABC survey but the actual number of wires wasn't disclosed.

The relatively few complaints, considering the parties angles in

disclosed.

The relatively few complaints, considering the partisan angles involved in a political convention, were brushed off by the network exces who are justly proud of their job of playing the affair down the middle. They point out radio-TV networks have sort of a "natural objectivity" as corporate entities. For example, unlike newspapers and magazines, they take no editorial position on political issues or political figures. Also the sponsors—Phileo, Westinghouse and Admiral—insist upon neutrality on the broadcasts bearing their labels on the simple grounds they are pushing their appliances at Democrats and Republicans alike.

Although NBC's "walkie-lookie" portable TV camera was soon with (Continued on page 30)

# NETWORKS' 'GIVE US YOUR ALL'

# Blast Religioso 'Exploitation'

Sharp criticism of the invocations at the recent political conventions and intimations that they were aimed at the video audience in a "political exploitation of religion" is contained in the current Christian Century, nondenominational Protestant weekly published in Chi.

Journal, wrote: "Were these petitions (the prayers) really addressed to God, Who judges the heart and is not impressed by windy intercessions? Or were, they tailored, as if they were political speeches; to the television audience? The length and especially the substance of many of the prayers indicate that they were designed for human, not divine, ears."

The religious publication said that most of prayers were delivered "as though God were indeed a mythical Uncle Sam, or possibly even a mythical Uncle-Republican or Uncle Democrat." God is not a Republican or a Democrat and "He is not even an 'American, shocking as it may seem to say it," the magazine declared.

# TVA, AFRA to Press for Wedding, Seek Screen Guild Support in 4As

Membership of American Fedration of Radio Artists in L. A., bitter because Screen Actors Guild and Screen Extras Guild used their belance of power position within the 4As to forestall approval of the TVA-AFRA merger, has adopted a motion, asking the two film guilds to support their position. At a 4As meeting earlier this month in N. Y. the pix guilds participated for the first time in months and indicated, they would neither approve nor disapprove such a merger until the question of full film jurisdiction is resolved.

Membership also voted support

of full film jurisdiction is resolved. Membership also voted support of the local exee board's position against the proposed five-branch merger, in complete opposition to the AFRA national board, which has voted 34 to 17 to support the merger. AGVA and AGMA have also voted support of the five-brancher, but; Equity and Chorus Equity have not yet voted, and unanimous approval is required before the one-card union can be achieved.

unanimous approval is required before the one-card union can be achieved.

It was also strongly hinted at the meeting that when AFRA has its annual convention in N. Y., Aug. 21-24, it may well be that the conclave will be an AFTRA session. Possibility that TVA and AFRA will proceed with its merger despite lack of approval from the 4As was seen as a way out of the intra-union hassle which has snarled up the two-branch merger, supposed to have been affected last July 1 if there was no five-branch merger at that time.

Claude McCue, Coast rep of AFRA, reported on the status of the pending two-branch merger. (Continued on page 31)

(Continued on page 31)

# **4 Denver TVers** Loom This Year

Denver, July 30.
With the addition of another application for a TV channel, it seems likely Denver will have four stations on the air before snow flies, with hearings scheduled on only two channels.

only two channels.

The newest applicant, asking for channel 20 (UHF), is the newly-formed Mountain States Television Co., organized with Irving Jacobs as president, and with his two brothers-in-law as partners, Jacobs is owner of Mammoth Gardens, used for roller skating, wrestling, boxing, and conventions. He has also produced plays on Broadway, is scheduled to open Mary Chase's new play, "Bernadine," on Broadway this fall, and has options on three other plays. A couple of years ago he opened "Clutterbuck" on Broadway after a week's tryout at Elitch Gardens theatre, Denver.

There is only the one applica-

# WCMW Sale Okayed

Canton, July 29.

Canton, July 29.

Sale of WCMW, Canton, to S. L.

Huffman of Canton and J. Irvin
Shultz of Detroit has been approved by the FCC. Purchase was
made six weeks ago from Kenneth
Lope, an attorney, and R. W. Loiehot, president of the First National Bank, at a price of \$38,794.

Huffman will continue as president of the company, a position he
has held about three years.

WCMW and WHBC, Canton, both
have applied for television channel 29, which was allotted to Canton recently.

# Mfrs. Plan Meet To Aid Educators **Bidding for Video**

Washington, July 29

Washington, July 29.
Plans to provide industry aid to educational television will be considered at a meeting of a special committee of the Radio-TV Manufacturers Assn. Aug. 6 at RCA offices in New York, RTMA announced here last week.
Chairman of the committee is Benjamin Abrams, prexy of Emerson Radio & Phonograph Corp, who recently created a \$100,000 fund to be distributed to the first 10 education TV outlets to receive FCC permits. Emerson is also spearheading a \$5,000,000 manufacturing industry subsidy to help educational stations get started.

spearneading a \$5,00,000 halms facturing industry subsidy to help educational stations get started. Abrams has invited heads of the leading 15 TV manufacturers to attend the Aug. 6 meeting. The list includes Frank M. Folsom of RCA, Ross Siragusa of Admiral, Robert C. Tait of Stromberg-Carlson, Paul Galvin of Motorola, Larry Hardy of Phileo, Comdr. E. F. McDonald of Zenith, Dr. Allen B. DuMont of DuMont Labs, and Dr. W. R. G. Baker of General Electric.

Aside from its public relations value, financial support for educational stations will almost surely be explored as a stimulus to TV set sales through development of new markets in educational centers.

ters. The committee has been requested to make its recommendations to RTMA board of directors for consideration at its Sept. 18 meeting in New York.

### Zugsmith Claims Renege

Hollywood, July 29.

Al Zugsmith, radio-TV broker who negotiated the sale of KPHO and KPHO-TV, Phoenix, to Meredith Publishing Co., Des Moines, authorized his attorney, Jerry Glesler, to make demands on the former station owner, John Mullen, for Zugsmith's commission on the \$1,800,000 sale.

Zugsmith's fee was 5% on the

# KICK REVEALED

The three major television net-works—NBC, CBS and ABC—are off on a new tangent. And it's one that, even if only partially suc-cessfully, can throw the program-ming schedules of the webs for a major loop and create economic chaos.

The networks have embarked on a concentrated pitch to the big league spenders in TV, saying, in effect, "give us everything you've got, both radio and television, and we'll make it worth your while."

we'll make it worth your while."

It's probably the most extraordinary package sale kick thus far
ventured. So far no client has
tumbled for it, despite the fact that
it would permit for contiguous rate
structures (with a carryover from
radio into TV and vice versa) and
overall discounts calculated to
make a client's mouth water.

The networks have made their
approaches on the following basis:
TV, costs are high. They're destined to grow so high that a client
can no longer afford to advertise
on all three networks.

Only by tossing all their pro-

on all three networks.

Only by tossing all their programming eggs (both radio and TV) into one network basket, the webs-argue, can it become economically feasible, through discounts and contiguous rate structures, for a sponsor to spread himself coast-to-coast.

Some attempts were made in years past in radio, even in the medium's heyday, to achieve a "one big network deal," among ma-"one big network deal," among major clients, but the networks never got to first base with the proposal. It's recalled now, in the period immediately following World War II, NBC made some frantic overtures to latch on to the toprated "Lux Radio Theatre" and grab the bulk of the Lever Bros. programming away from CBS. But Lever—as with all other clients—took the position that the wider it spread itself, the better. TV clients apparently cling to the same belief.

### Van Volkenburg Sees Public, Not Legislation, Dictating TV Taste

St. Louis, July 29.

In an address to 200 members of the St. Louis Ad Club last week, J. L. Van Volkenburg, prez of CBS television division, asserted that an "alert and articulate pub-lic" and not legislation is the best on TV. Van Volkenburg expressed the hope that the Congressional committee now delving into the in-dustry would realize that "legislation cannot outlaw poor taste and improper programming."

improper programming."

He also said the TV networks' sense of responsibility to the public, with the sets' switches in reach, can assure good taste and programs and that legislation would hamper the medium's potential cultural contribution. Yan would namper the medium's poten-tial cultural contribution. Van Volkenburg also stated that the industry in general is doing a fine job in providing good programs but there is room for improvement and always will be room for addi-tional improvement.

"In four years the number of TV "In four years the number of TV sets has soared to approximately 17,500,000 and TV's growth has been swifter than any other mass communications medium in this country," Van Volkenburg asserted. He also pointed out that time costs have increased eight times since 1949, but in that period "circulation" has increased 18 times.

at Elitch Gardens theatre, Denver.

There is only the one application for channel 20.

Denver saw the Democratic convention on KFEL-TV, which went on the air last week. This station is using material from various national TV chains.

Four of the channels assigned to Denver went with only one applicant each.

who negotiated the sale of KPHO and KPHO-TV, Phoenix, to Meredith Publishing Co., Des Moines, attempted in advertising expenditure went into TV and this was about 7½% of the total spent on advertising. Van Volkenburg also estimated the expenditure may run to about \$1,800,000 sale.

Zugsmith's fee was 5% on the Call of the call in which he acted as representative and consultant for Mullen. He claims he was not paid.

# NEWEST PACKAGE FCC Meets Today (Wed.) for Action On Expediting ABC-UPT Merger

### WBEN (AM-TV) Shuffle

Buffalo, July 29.

Announced return of Ralph Hub-bell as sports director of WBEN and WBEN-TV climaxed a general and when IV climated a general shift this month of Buffalo sports-casters, Hubbell, who has been out of action for 16 months due to ill-ness, will return to duty Aug. 4.

ness, will return to duty Aug. 4.

Earlier, Bill Mazer took a walk from WKBW to WGR to replace Sieg Smith, who moved in turn to nearby CHML in Hamilton, Ont. Mazer is considered tops hereabouts in baseball and basketball play-by-play. Roger Gustafson jumped up to take Mazer's post at WKBW.

# **CBS-TV Now SRO** 5 Nights; Tues.,

With the P. Lorillard-sponsored "Web" moving into the Sunday night at 10 period on CBS-TV in the fall, the network is now Son five nights out of the week. CBS still has Tuesday and Saturday night spots to fill and net execs are concentrating all their efforts on those currently, stalling several other projects, such as opening up in the early-morning hours opposite NBC-TV's "Today" show.
Open time Tuesday is the 8 to

site NBC-TV's "Today" show.

Open time Tuesday is the 8 to 9 slot, which brings it opposite the Milton Berle show on NBC and Bishop Fulton J. Sheen on Du-Mont. Web, which is filling the hour with feature films this summer, is keeping mum on the type of shows it is pitching to potential clients for the fall, but, to date, none of them has apparently aroused any sponsor interest.

On Saturday night, CBS has

aroused any sponsor interest.

On Saturday night, CBS has started the push by lining up two of three participating bankrollers for Jackie Gleason, which is slated to go. 8 to. 9, but the time from 9 to 10:30 is still wide open. Web is reportedly juggling several program combinations for these periods, with the Ken Murray and Cass Daley shows, plus a new situation comedy series, among those which may get the nod to buck the Max Liebman-Sid Caesar-Imogene Coca display on NBC. Final determination of the shows, however, will again depend on sponsor interest.

### 10,000 Petition for Kirby TV Show from Coast

Pittsburgh, July 29.
Petition signed by more than 10,000 Pittsburghers, from Mayor David Lawrence on down, will soon be forwarded to Al Jarvis in Holly-

David Lawrence on down, will soon be forwarded to Al Jarvis in Hollywood requesting him to put forward an effort to get all or part of his three-hour afternoon teevee show piped into Pittsburgh. That's because Johnny Kirby, longtime radio and TY fave here who recently was signed by Jarvis as his featured vocalist on the program, has so many friends and fans here. They're responsible for the document which Jarvis should be getting in a couple of weeks, Petition started out as a nice gesture on the part of a few of Kirby's admirers but has since become almost a clvic project.

Kirby had been on KDKA here for years and more recently was starred on a couple of the Duquesne Beer "Showtime" rotating programs right before getting the West Coast offer from Jarvis. He left here more than three months 190. Petition, addressed to Jarvis, eads: "We, the undersigned of Yestern Pennsylvania, are some of he fans of Johnny Kirby, and are nost grateful and appreciative for (Continued on page 31)

(Continued on page 31)

Washington, July 29,
The FCC will meet again tomorrow (Wed.) to decide whether to
approve the ARC-UPT merger or
continue the Par anti-trust hearings under examiner Leo Resnick
until all evidence has been taken.
If the latter course is decided, it's
doubtful that a final decision on
the question can be reached this
year.

year.

It's understood the agency is disposed to grant the petitions of ABCUPT and Paramount Pictures ABC-UPT and Paramount Pictures to eliminate anti-trust issues from proceedings in order to provide a basis for quickly approving the merger. This was indicated when hearings were suspended three weeks ago pending action on the petitions.

week ago pending action on the petitions.

STV Now SRO

Nights; Tues.,

Sat. Spots Open

the P. Lorillard-sponsored by moving into the Sunday that 10 period on CBS-TV in fall, the network is now SPO inghts out of the week. CBS has Tuesday and Saturday and Saturday in the pending Comr. Robert Jones, who has fought vigorously for hearings.

has fought, vigorously for hearings. Jones is now on the scene, Comr. George Sterling is on vacation, and two other members, Edward Webster and Frieda Hennock, may participate in the decision on the

participate in the depart.

This change in composition of membership could result in a split decision and such an eventuality, it's learned, is by no means remote. It's also a possibility that deliberations may result in rehashing the agency's overall anti-monopoly policy, with emphasis on network regulations. There's some sentiment, it's learned, for turning over policing of network-affiliate practices to the Department of Justice.

# Freelance Talent **Ruling Under Fire**

Recent National Labor Relations Board decision on freelance talent may soon be under fire from the American Assn. of Advertising

may soon be under fire from the American Assn. of Advertising Agencies as well as the American Federation of Radio Artists.

In the WEWS (Cleveland) case, NIRB ruled, 3-2, that freelance TV talent employed by advertising agencies may not be included in a collective bargaining unit with other staffers of the Scripps-Howard station. Under this ruling, the ad agencies are employers of broadcast talent, although the admen's position has always been that the broadcasters and not the agencies are the employers. The agency organization may thus join AFRA in its demand for a rehearing on the case.

Cleveland AFRA's Beef
Cleveland, July 29.
Ted Smoot, executive secretary
for both AFRA and TVA here, declared NLRB ruling against the
union in the WEWS decision, will
be fought "whether by appeal, by
direct action or withholding talent
from the station."

### New Honolulu TV Bid

Honolulu, July 29.
Sixth application has been filed for Honolulu television station.
KCMB is first to apply for Channel 9. Station, controlled by Consolidated Amusement Co., is CBS af-

City has been assigned Channels 2, 4, 9, 11 and 13 for commercial purposes. Radio Honolulu, Ltd., new combine, has made the only application for Channel 11.

# Plenty Football Vidfilm Packages Being Peddled by Indie Distribs

that NBC-TV has wrapped up rights to live coverage of college football games this fall, are swinging into pre-production plans for vidfilm highlights of the top games eath week, standout grid events of past years, etc. There are expected to be five or six packages around this season, with sales staffers of

this season, with sales staffers of the various syndication outfits involved already out pitching them to stations and potential local bankrollers.

Sportsvision, Inc., for example, will again produce a half-hour series titled "All American Game of the Week," which is to be narrated by either Jack Drees or Tom Harmon. Consolidated TV Sales is distributing and each stanza of the 13-week series is to be available the Monday following each Saturday's game. Spot prices on the package range from a low of \$1.46 for the smallest market up to \$2,000 for N. V.

United World Films has a series titled "Football Extras," comprising 10 five-and-a-half or six-and-anial minute filmed highlights of top games from previous years.

half minute filmed highlights of top games from previous years. UWF is attempting to sell the series for use between halves of a game, or preceding or following a game. Frice per market ranges from \$70 to \$500, with the buyer entitled to an unlimited number of runs from September to January 2 1983.

entitled to an unlimited number of runs from September to January 2, 1953.

Another package is "Football This Week," produced by Norman Sper and syndicated by Station Distributors. Format has Sper each week predicting the winners of 12 top games, utilizing action footage of teams involved combined with slow motion film. Prestone has optioned the package for 24 markets and prices in other markets range from \$78 to \$800.

Besides these packages, United TV Programs will also have a vidifim football package and it's expected that International News Service, United Artists TV and other distribs will also have packages to sell.

### St. Paul Daily Sparks Drive for Non-Com'l U. of Minn. TV Stations

Minneapolis, July 29.
The St. Paul Pioneer Press, whose owners are financially interested in WTCN-TV, one of the Twin Cities two commercial television stations, has taken the lead in a drive to induce the state legisla-ture to finance the construction and operation of a University of Minneoperation of a University of Minnesota non-commercial educational TV station which would be a co-operative statewide project with its programs available for commercial TV stations and its facilities at the disposal of other educational institutions and farm and labor groups. Because it fears that the expense of building and operating the TV station would be subtracted from a budget already curtailed by the last state legislature, the university has been hesitant so fâr in applying to the FCC for Channel 2 which has been set aside by FCC

which has been set aside by FCC or a Twin Cities non-commercial

a wan clues non-commercial educational station, the newspaper points out.

The estimated cost for the station's construction and yearly operation runs up to \$500,000 each, according to the Pioneer Press.

The Pioneer Press calls upon the public to urge the university to proceed with its plans for the TV station in the expectation that the legislature will finance it through a supplemental appropriation divorced from the university's regular budget.

### Rigrod Heads VHRG

Kigrou Figure Values
Veterans Hospital Radio Guild
has elected Carl Rigrod as prexy.
Other officers are Latham Ovens,
v.p.; Adelaide Eakens, 2d v.p.; Hai
Smith, secretary, and Fred Turner,

Smith, secretary, and Fred Adrica, treasurer.
VHRG services hospitals at Kingsbridge, Castle Point, Brooklyn, Lyons, N. J., and Portland, Ore., training convalescent ex-GIs in writing, acting and recording their own wired-network programs.

### **Cuba Educators Would** Use TV in Classrooms

Use TV in Classrooms
Havana, July 22.
About 18 educators and top figures in Cuba's growing video industry participated in a meeting last Friday (18) seeking means of furthering TV as a medium of education. The confab was held at Havana under the university's sponsorship. Dr. Martha Martinez asserted that TV can make use of the best taachers and a greater range of facilities than can be found in most classrooms. Dr. Slivio Machado declared that tele educational programs should be entertaining so as to make them more popular.

more popular.

Raul Gutierrez, representing advertisers, hit at the educators for not making educational programs more interesting. He asserted that few schools had shown any interest whatever in video, and most had not made any efforts to cooperate with broadcasters. Goar Mestre, owner of CMQ-TV, said he thought that educational TV programs should be aimed at "controlled" audiences such as students attendshould be aimed at "controlled" audiences such as students attending classes. Mestre declared that independent educational programs are not self-sustaining financially because advertisers refuse to put much money in them.

In agreement with this was Luis Botifoll, representing the manage-Botifoll, representing the management of TV-El Mundo, Botifoll said advertisers would not indulge in philanthrophy. He added that it was up to the government to support educational programs in cooperation with educators and stations.

# Lucky Lager 20G Rocky Mt. Deal

Rocky Mountain Representative has pulled a neat plum out of the commercial pie with the inking of Lucky Lager Beer to a two-hour, across the board disc session on

### INTER-FAITH SERIES **CUFFOED TO STATIONS**

New series of television films of varying lengths, produced by the Christophers, Catholic religious organization, are being made available gratis to TV stations across the country to further the group's inter-faith program to awaken the public to civic and personal respon stibility. First of the vidpix preems on NBC-TV tomorrow night (Thurs,) under the title of "Gov-ernment Is Your Business." Five of the half-hour films have

Five of the half-hour films have been completed, with the Christophers now aiming at a one-permonth production schedule. Organization also has 17 quarter-hour interview pix in the can and 65 one-minute spots, out of a proposed 365-per-year schedule. "Let George Do It." a half-hour Christopher film, was aired last May on WNBT, the NBC web's key N.Y. outlet.

# **Screen Writers Prep Ultimatum On Telefilm Pact**

Screen Writers Guild is

eady to issue a "settlement or strike" ultimatím tomorrow (Wed.) resumption of negotiations the Alliance of Television Film Producers which are now deadlocked over residuals.

Both parties have been discuss ing a pact for months, but the producers consistently refused the SWG residual plan which is based on the principle that original payment to author is advance against percentage or royalties.

SWG compares its proposed system to ASCAP's royalty setup with the writer getting a cut after the producer recoups his negative

costs.

Negotiations were recently broken off by SWG prexy Mary McCall, Jr., because participants couldn't agree. Since then Guild leaders have been discussing the situation with an eye toward more positive action. These discussions are creating the viewpoint that further haggling is useless.

If the producer refuse the pe-

across the board disc session on three stations. Deal was closed by S. John Schile, RMR v.p. in charge of sales, for stations KUTA in Salt Lake, KVOG in Ogden and KCSU in Provo, and by reps of McCann-Erickson's San Francisco office.

Pact is solid for one year with a tab running to \$20,000 and is one of the best packages signed in a long time. Session will be aired from 10 p.m. to midnight, Monday through Saturday.

# expressed the blunt opinion that some convention speakers are non-stop windbags and that it will be a good thing when the pressure of TV whittles them down to size.

"I see television as a tremendous thing in the future of our conven-tions," Johnson told VARIETY. uons, Jonnson told VARTETY.
"Even now, a person watching a
convention on television, knew
more about what took place than
any delegate on the floor.

100,000,000 in '56

100,000,000 in '36

"There is no doubt that television will improve conventions. In the future, convention procedure will be guided by expert advice from the telecasters on the best format for handling a convention. The purpose will be to present conventions in their best light to the 100,000,000 people who will be looking in on them in 1956. 100,000,000 people who volocking in on them in 1956.

looking in on them in 1956.

"Conventions may not get shorter, but they will be greatly improved from an audience viewpoint. To actually shorten the conventions might destroy the democratic processes so necessary in our American political system. But, much of the time-wasting procedure will be eliminated and something much more entertaining and educational will be substituted.

"Unless this is deep the state of the state of the state of the substituted.

"Unless this is done, the American audience will not want to waste time watching convention procedures—and you may be very certain that the wise party leaders will not tolerate this.

leaders will not tolerate this.
"Naturally the delegates, knowing his performance is being watched by millions, will make better speeches. The keynote speakers will not put on the long tirades which made the two 1952 conventions notorious. An hour and 19 minutes of yelling and screaming is just too much for the American appetite.
"TV and radio will make the

"TV and radio will make the nationwide presidential primary feasible. Under it, all state primaries should be held simultaneously. TV and radio will make it possible for the candidates to present their case to members of their parties without a huge outlay of cash. If each state should hold a primary at a separate time, only a very wealthy candidate could participate because the cost of 48 campaigns—without the help of radio and television, would run into millions." (It is a fact that at least one leading—candidate for the Democratic nomination was able to get into only a few states this past spring, because of the lack of funds.)

Kenneth Fry, radio—TV director

Kenneth Fry, radio-TV director of the Democratic National Comof the Democratic National Committee, believes that any change TV brings to conventions will be "evolutionary" rather than "revolutionary." He expects, however, that video will force such things as shorter speeches and the starting of sessions at the scheduled times. In a kudo to television, he adds:

See Execute Residue Versidue Vers

See Record-Breaking Vote

See Record-Breaking Vote
"In a period of eight years, the
television audience grew from
12,000 to half the population of the
United States. TV is bringing to
the people a better understanding
of conventions and greater interest
in politics. More people will come
out to vote because they have been
interested in politics by television.
I think this November will see a
record-breaking vote at the polls."
One of the biggest beefs from
the great TV audience was in the
extreme dullness of the first couple
of days of the Republican and
Demmy conventions. This was a
period of interminable speeches

period of interminable speeches while the conventions awaited the reports of their credentials and platform committees.

A prominent observable of their credentials and platform committees.

while the conventions awaited the reports of their credentials and platform committees.

A prominent observer suggests that television might bring about the following change—the committee would meet a full week before the commencement of the conventions and have their reports ready for the opening day. Then the first couple of days of speeches could be mostly dispensed with, the delegates could start immediately to consider the reports.

Several believe that shorter and quicker speeches will result from pressure by the people back home.

**Senator Johnson** 

quoted on the subject at present.

One, however, who had no compunctions on the subject, is Sen. Ed Johnson, of Colorado, chairman of the powerful Senate Interstate Commerce Committee, which acts on all legislation affecting the broadcasting industry. Johnson expressed the blunt opinion that some conventions neakers are non-wind the policy of the product of the pr

delegates to demand an inordinate number of state pollis. What's more, in announcing themselves and their votes, many delegates put out commercials for their home states, their communities, and their favorite candidates. This was to an extent greater than at past conventions. Some of it is attributed to a desire to put an act for the folks back home.

# May Settle Hassle **Over Snader Firm**

Suit to remove Lou Snader and his two daughters as directors of Snader Telescriptions cued negotiations within a few hours to settle the long standing differences between Snader and other directors in the vidpic firm. Talks are progressing and it's understood that the complaining faction has decided against pressing the suit at present and didn't serve Snader with papers.

present and didn't serve Snader with papers.
Suit was filed by Alexander Harry Bisno and Samuel Markovitch. They asked Superior Court to remove Snader and appoint a provisional director to break up three-to-three voting deadlock which prevented passage of any resolutions at the last meeting of the board.
Suit accused 'Snader of "gross mismanagement" and "misappropriation of funds" and charged complaining directors were locked

priation of tunds" and charged complaining directors were locked out of offices.

Named defendants with Snader were daughters Suzanne Reinicke and Jayne Gorallo, latter's hus-band Jesse, Snader's nephew, Robpand Jesse, Snaders piùs two John Does. Plaintiffs claim Snader failed to withhold employee income tax so complainants were forced to advance partial payment of \$13,000 Internal Revenue claimed was due.

### K. C.'s WIBW Sponsoring Farm Tours to Hawaii

Tarm lours to liawall

Topeka, July 29.

WIBW is jumping into the travel field, sponsoring a flying agricultural tour to Hawaii in the early fall.

Wes Seyler, station farm service director, expects to take about 100 Kansas and midwest farmers on a two-week trip to the islands beginning Oct. 25.

Tour is being offered in two groups, one to take off by air from Kansas City Oct. 25, the other by liner from Frisco Oct. 21. Group will play a dual role, vacationing and studying methods, crops and livestock there.

### Music Pubs

Continued from page 25

American Society of Composers, Authors and Publishers. Instead, rights to use the tunes are cov-ered by the blanket deal each TV station or network has with ered by the blanket deal each TV
station or network has with
ASCAP. Publishers themselves retain dramatic rights to the tunes
but Seaboard has releases from
them for the dramatization purposes. And, when three or four
disks are available to be synchronized with the same film, the rights
clearance is covered by the "mood
music" arrangement.

### Lever

### **Conventions Post-Mortems** Continued from page 28

drawn from use on the jampacked convention floor as not yet ready for such jostling work, the self-contained "walkie-talkie" radio units proved invaluable for on-the-floor interviews and bulletins. With most of the delegates more than willing to open up for the network reporters equipped with the portable transmitters, the wire services early in the proceedings assigned legmen to birddog the radio-TV newsmen so as to

pick up any info the politicos poured into the tiny mikes.

Presence of the flock of mike-toting newshawks led to some confusion among the delegates. When Sen. Paul Douglas during that chaotic sesamong the delegates. When sen, Fail Bouglas curring that chaotic session in the wee hours of Friday morning (25) was trying to get the attention of chairman Sam Rayburn to move for a recess, he grabbed CBS reporter Ed Scott's "walkie-talkie," apparently thinking Rayburn could thereby hear him. Actually, while several million CBS listeners across the country could hear the senator's adjournment pleas, they were inaudible to the chairman only 15 feet away.

* * *

The networks went to great lengths to get their cameras in strategic positions, especially to lens the dignitaries as they entered the convention hall. NBC drafted one of those industrial lift-trucks to elevate its camera above the crowds. But the topper was produced by ABC's Chi chief engineer Ed Horstman who came up with a 45-foot construction crane to swing the web's camera out over the mob. The so-called "giraffe" camera was to be used to shoot the arrival of President Truman. The secret service men in town to prepare for the chief executive's convention appearance took one look at the camera and crew dangling out at the end of the long boom and promptly ordered the contraption removed from the President's route.

Television was upperment in the minds of the indic rodic bases on

Television was uppermost in the minds of the indie radio brass on hand for the nominating sessions. With the Federal Communications Commission now handing out TV construction permits, the AM exces kept a close watch over the news machines in Mutual and the Clear Channel headquarters to see if the agency had released another batch of channels.

Chi indic WBKB likely will get the honor of showcasing Demnominee Stevenson on his first post-convention TV appearance. For the past eight months, the Illinois governor has been making monthly reports to the people via WBKB and has another regular report scheduled for Sunday (3).

### ***************** Tele Follow-Up Comment

"Broadway TV Theatre," the 90 for which he's famous but his minute drama show which WOR-ry dishes up on Mondays through Fridays, last week came up with two solo tunes and me Money, Three-act comedy that Broadway saw in the '47-'48 season was one of the better pieces to come before the cameras since this well and the other L-M plugs were well anoths ago:

While the Herbert scribt is just

Warren Wade production started several months ago:
While the Herbert script is just about as frothy and contrived as when it preemed at the Henry Miller Theatre; N.Y., in November, 1947, its "story" of a middle-aged actor and his zonantic problems nevertheless had its anusing moments in WOR. EV revival, thanks to engaging performances of a cast headed by Vicki Cummings, Diana Herbert and Tom Helmote.

Tact khat the Irales were so convincingly portrayed may stem from the familiarity of Miss Cummings, Miss Herbert and Maida Reade with the play. For all of them appeared in the Broadway original at one time or another. Direction of Richard Lukin, and Bramwell Fletcher's staging were other assets in accenting "Love's" comedy values.

Yan relates the experience of

Rietcher's staging were other assets in accenting "Love's" comedy values.

Yann relates the experience of an actor who suddenly finds himself sheltering an hysterical girl in his home. Curiously, "she remains as a "resident secretary" and her relationship with her host is strictly platonic despite suspicions of the actor's leading lady and household staff. The denoument represents the obvious.

Helmore, as the actor, moved through his lines with a worldly grace. Miss Cummings was delightful as the distrusting leading lady while Miss Herbert was bouncy and pert as the gal who recover from her momentary hysteria. Robert Casey was okay as the juvenile while good support was provided by Miss Reade, Hal Conklin, Leona Powers and Jon Richards.

Cast's performances on the show caught (24) were much moore relaxed than on Tuesday (22). Reason for this, perhaps, could stem from the fact that the 12-day heat wave was broken by Thursday and the players' temperaments reacted accordingly. Plugs for General Tires and Cavalier cigarets were unobtrusive. Withal, "Broadway TV Theatre" probably picked up some of the convention overflow last week when viewers tired of the conleaves duller portions. Gilb.

of the convention vertflow last week when viewers tired of the conclave's duller portions. GHD.

While any rating gain made by Ed Sullivan's 'Toast of the Town'd uring the current summer months has not yet been 'disclosed, the CBS-TV vaudeo presentation certainly rates a hefty audience on the basis that it has not trimmed the production quality one bit during the traditional 'dog-days period. Show last Sunday night (27), for example, was a case in point. With a solid talent 'lineup toplined by Ted Lewis and with plenty of good production mountings, the stanza could have held its own with the best turned out by Sullivan during the regular season. Emcee and his co-producer, Marlo Lewis, both rate nods for the way they've upheld the quality.

Sunday night's production might not have had names of the calibre used during the fall and winter, but it was a neatly-paced divertissement all the way. Sixty-man Naval Aviation Cadets choir from Pensacola, Fla., led off with a selection of spirituals and sea, chanties, displaying good a capella capabilities. Three-dimensional background of a Navy vessel made their work visually attractive. Jimmy Nelson again proved that he's one of the best of the younger ventriloquists, scoring with a new routine in which a sad-faced dummy dogoloned him and his regular puppet, Danny O'Day, Way he handles the three voices in running patter is strictly top-drawer. Maurice Colieano a showing a good concelle talent, was a penchant for finding new young talent, had and with their knockabout acrobatics, with Colleano. Showing a good concelle talent.

Mally in professional style. Ving Mine: Sad and the stream had the week of the younger ventriloquists, scoring with a new routine in which a sad-faced dummy dogoloned him and his regular puppet, Danny O'Day. Way he handles the three voices in running patter is strictly top-drawer. Marice Colieano showing a good concelle talent, and the produce of 
Sullivan handled his emcee chores well and the other L-M plugs were good.

The theory that summer fare should be light and frothy, which is a good one for warm weather meals, doesn't work as well for television drama. The tendency is for video stanzas to whip up instibstantial, far-fetched plots with little grounding in reality. "Curtain Call," Worthington Miner's series for RCA on NBC-TV was a case in point last Friday (25) when it offered "Summer Evening."

Sharon Wells original television script centered on a 21-year-old Italian lass who came to New York to make her fortune as a dancer, succeeding only in getting a \$35-a-week job as a waitress and creating disbellef in her coworkers because of her stories of past riches. Gal, longing for the lish life, conveniently found a key to a grand Gotham brownstone and spent the nights in its lavish surroundings. When a man entered, she thought him a burgiar. But, as was obvious, he proved the owner and was able to save her from arrest—after she showed him the foolishness of his disilusion and cynicism.

That made a sentimental, contrived script. Raimonda Orselli, an interesting-looking and graceful girl, whose background parallels that of the tale's heroine, gave the role of the imaginative miss some charming moments but overall failed to co. vince. Lee Bowman, as the man who learned a new attitude toward life from his brief encounter with the dancer, registered more effectively. But both were hampered by the telegraphed yrm.

William Riva's inter r setting was good, although the exterior of the house was not as realistic. Production, directed by Clark Jones, lacked the defities, of Miner's earlier "Studio One" presentations: at ene point a door was caught being closed (so it later could be opened and a clock read 8 p.m. at what was supposed to be it am.

The dog days may inspire a desire to escape; but the essential elements of realism should" the

a n...
The dog days may inspire a desire to escape, but the essential elements of realism shouldn't be Bril.

C'MON TO UNCLE PETE'S
With Pete Boyle, John Merlin
Producer-Director: Bean Squires
30 Mias., Sat. 11 a.m.
WPTZ, Philadelphia
"C'Mon" is standard sprout fare
built around personality of Pete
Boyle, popular "Chuckwagon Pete",
of station's "Frontier Playhouse."
Uncle Pete, whose visitors seem to
be entirely nieces, sits on his porch
in Pumpernickel County and
weaves stories of the whimsical
and pointless kind generally believed to have moppet appeal.

There are usually a couple cartoon shorts on the program and
Boyle, who is also an illustrator,
introduces these with drawings of
his own. Films appear to give the
narrator a bigger charge than the
kids and Boyle's laugh comes
through trifle too hearty. Humorous interpolations such as "sounds
like the third at Hialeah," or "hard
as a producer's heart" seem geared
for a higher age level than conas a producer's heart" seem geared for a higher age level than con-testants for kittens and puppets.

testants for kittens and puppets.
Other' participant in show is
Little Johnny local nitery owner,
who plays the mailman. Johnny
was one of the midget performers
in the Metro production "Wizard
of Oz." He does a takeoff on
Johnnie Ray's "Cry." To test program's pull, there is a "That's My
Pop" contest in which young
viewers are requested to send in a
drawing and letter. Show's format
seems to be in flexible state.
Couple of Italian characters on
initial program were out on last
Saturday's (26) show.

Gagh.

### **NBC Casualties**

_ Continued from page 27 =

the owned and operated station division, now that Charles R. Denny has been moved over into that facet of the MBC operation as top man, resulting in five o & o veepeeships.

Status of Carleton Smith own

status or Carleton Smith over v.p. (formerly top man in station relations) leads the major conjec-ture at the moment. It's under-stood at least one v.p. will go. There's a similar speculation as to 

White.

Ascendancy of Sylvester L. (Pat)
Weaver to head man of radio and
television, second in command to
prexy McConnell, finds his longtime associate Fred Wile, Jr., no
longer reporting to Weaver. It's the first time in some years, dating back to their Young & Rubicam regime, that they've been split up. Wile is now head of radio-TV production and reports to White.

### TVA-AFRA

- Continued from page 29

He pointed out that 97% of the AFRA membership and 82% of TVA members had okayed consti-TVA members had okayed constitution for AFTRA, that despite the fact all conditions calling for such a merger had been fulfilled and that the five-branch plan had not been okayed there still was no AFTRA. He said AFRA had agreed if it were the only union rejecting a larger branch merger July 1 or if the five-branch plan was okayed by that date, it would postpone the TVA-AFRA merger, but neither of these things had happened.

but neither of these things had happened.

McCue said the 4As in tabling request to okay the merger of TVA and AFRA said endorsement would jeopardize a five-branch plan. As a result of his report, members adopted the resolution requesting support of SAG and SEC. It's believed opposition of those guilds is based on a 1940 resolution which gave TVA all TV jurisdiction. However, since that those guilds is based on a 1970 resolution which gave TVA all TV jurisdiction. However, since that time SAG has won NLRB elections time SAG has won NLRB elections granting it jurisdiction in Hollywood and N. Y., still the pix guilds want the resolution removed. McCue said he couldn't understand the guilds 'opposition to the two-branch union , since such a union would in no way prejudice the position of SAG or SEG on the jurisdiction hassle.

He also pointed out that the current situation poses a problem of whether membership of AFRA and TVA. which voted overwhelmingly

whether membership of AFRA and TVA, which voted overwhelmingly for merger, shall permit a small group of people in N.Y. to say they can't get together. While AFRA has no immediate consideration of going ahead with its merger, flouting the 4As, such a possibility was definitely being discussed.

IVE GOT NEWS FOR YOU With Jack Paar, em Producers: Hugh Wedlock, Howard Snyder

Director: Dick McDonough 36 Mins.; Mon., Wed., Fri., 7 p.m. Sustaining NBC-TV, from Hollywood

NBC-TV, from Hollyweed

Jack Paar, young comic who was expected to be one of the ex-Gl talents who would add freshness to radio humor after World War II and who didn't fill that bill, is doing an effective job with—"I've Got News For You." Comedy quizzer puts the emphasis on the interview give-and-take, with Paar showing well in the ad lib banter. He has a pleasant personality and tossed off a high quota of amusing topical lines, such as "Here's two pounds of money—with which you can buy two pounds of meat."

Naturally, he had some duds, but

Naturally, he had some duds, but the overall result was a bright stanza. The queries are taken from the day's newspaper, which tends to eliminate some of the leftfield posers that crop up on other q-and-a shows. One group of questions dealt with Democratic nominee deait with Democratic nominee Adlai Stevenson, another with sports. A cute gimmick was having one contestant stagger her answers, which resulted in some sly kidding of the White House. It's a novel technique and produced some good

technique and produced some good saire.

Guests selected were of a generally high intelligence level, including a pharmacist (with Paar needling the drug stores), a Smith College student (cueing some gab on the pantie-pilfering craze) and a Marine (with the emcee recalling his GI days). He also worked briefly with a couple of toddlers, which hokum could have been dropped.

Directorially some visual interest

dropped.

Directorially some visual interest was added with a "mink mike," a "money machine" that dispenses silver dollars and a jackpot that lit up like a pinball machine and waved flags besides. Some of this gadgetry will undoubtedly wear thin; the real humor will come from spoofing the news. Camerawork needs greater precision and setup should permit Paar and the quizees to get closer together for a better two-shot.

Bril.

YOUTH OPPORTUNITY
With Horace Heldt, others
Producer: Joe Landres
Director: John Morris
30 Mins; Sun., 9 p.m.
GOLDEN STATE
KLAC-TV, Hollywood
"Original Youth Conner

"Original Youth Opportunity" format with which Horace Heidt once toured the nation has been revived by Heidt, who already has a show on KLAC-TV. Revival isn't a good one, interlarded heavily with commercials for Golden State, with the acts apparently tossed in as filler, so that the half-hour shapes up more as one continuous plug for Golden State than talent program.

tituous plug for Golden State than talent program. Program must have set some kind of a record for overlong plugs, with Heidt pleading repeatedly for viewers to change to Golden State. Last 15 minutes of the show there were 43 mentions of Golden State. Saturation commercials put so-called entertainment portion of the program in a lesser light, and they seemed to be there just to give the blurbers a breather.

Contest was won by Cecil Dandy, who gave out with a good rendition of "September Song." There were five contestants, ranging from fair to good. Production and direction were so-so. Daku.

### 'Web' Resolved

Continued from page 27

Friday night at 8:30 period but. when Reynolds moved its other show, "My Friend Irma," in there, "Man" was switched back to the Thursday night time. With Lucky Strike taking over that period, however, CBS was forced to find another slot for "Man" so moved it back to Wednesdays at 9:30, forcing Lorillard's "Web" out of that slot. Lorillard was so burned at what it considered CBS' unfair tactics that it threatened to take tactics that it threatened to take the argument to court, before the final settlement was negotiated.

final settlement was negotiated.

Slotting of "Web" Sunday nights at 10 gives the Mark Goodson-Bill Todman package outfit a back-to-back parlay Sunday nights, since both "Web" and "What's My Line," aired at 10:30, are G-T productions. "Web's" Sunday night period is being vacated by Goodrich, which is dropping "Celebrity Time" now broadcast in that period, in favor of moving over to Thursday nights as alternate sponsor with Carnation Milk on the Burns & Allen show. Allen show.

ms, Robert lern, Gall C

SUPER GHOST
With Bergen Evans, Rober
lack, Shriey Stern, Gailton, Hope Ryden
Producer: Jay Sheridan
Director: Den Meler
Writer: Midge Beach
30 Mins.; Sun., 6 p.m. (CDT)
Sustaining
NBC-TV, from Chicage
Aside from Def Panger

NEC-TV, from Chleage

Aside from Prof. Bergen Evans, its witty emcee, about the only claim to uniqueness possessed by this latest starter in the crowded quiz field is that it's far and away the most complicated. In fact, the word building game played by the four panelists is so intricate that it'll probably keep viewers sticking around for several weeks trying to figure it out.

around for several weeks trying to figure it out.

Then there's the rapidly building cash jackpot for the home participants that should prove an audience trapper. The game pits the rostrum directly against the write-in contestants who provide the various words Evans gives the panel with three lotters from the particular word and it's the studio players' task to keep adding letters toward the completion of a different word. Whenever the group accidentally completes the same word sent in, the viewer gets \$50. Thanks to Evans' generous clues on the opener (27) the quartet stayed ahead of the writer-inners so the jackpot rapidly mounted to \$400 before it was won by the next-to-last contestant.

Game is played on individual blackbot and participants of the played on individual blackbot and participants contestant.

last contestant.

Game is played on individual blackboards, visible to the home viewers but not the other panelists. Members impressed as a sprightly group of ad libbers with Evans contributing flashes of sophisticated humor that's made him a hit on DuMont's "Down You Go," also a Louis G. Cowan production.

Dave.

SAN FRANCISCO AT NIGHT
With Lee Gireux; others
Producer: Dick Dinamore
Director: Fred Gadette
30 Mins, Fridays, 9:30 p.m.
HOFFMAN TELEVISION
KPIX, San Francisco
(Foote, Cone & Belding)
Sponsor Les Hoffman, who dazzled local viewers with the Award-winning Dude Martin Show and the first TV football games, returned to the bigger, budget booking (18) with "San Francisco At Night." It needs a whale of a working over.

Night." If needs a whale of a working over.

Show is designed to lens floor shows from better known night spots. The initialer, beamed "live" from the Hawallan Club disappointed. Overall production, was slow, labored, falled to project club's atmosphere to the televiewer.

Series is emeed by smooth-

pointed. Overall production, was slow, labored, failed to project club's atmosphere to the televiewer. Series is emceed by smooth-groomed Lee Giroux who's only doing—count 'em—one, two, three, four, five, six, seven, eight, nine other shows a week.

Giroux is a slick ad libber, but he played this job straight. Too straight. He lacked warmth and humor in his intros, failed to glamorize the Hawaiian mood. Acts were fair, but integration was rough. Trouble spots may be corrected because Giroux, and his producer, Dick Dinsmore, have reputation for weak starts and strong finishes.

The Achilles heel of this venture is that program will rise and afall cach week on the quality of acts, dependent entirely on each individual club's attractions.

Giroux is the sole connecting rod between the weekly stanzas, since he doesn't sing, dance or emote, it'll be a tough job to establish' week-to-week continuity and vlewer interest.

Director Gadette had technical trouble on the kickoff, losing Giroux's mike once, also the lighting. Bad timing blacked, out the "Fire Dance" finale which promised to be best number in show. Next week: Italian Village.

runes & Cartunes
With Dick Dugan, Cynthia Parker,
Tom Fleid, announcer
Producer: Charles Dargin
5 Mine: Mon-thru-Fri. 6:30 p.m.
WHITE SEWING MACHINE
WNBK, Cleveland
(Fuller & Smith & Ross)
The only trouble with this altoo-brief stanza is that it is fiveminutes in duration. Format calls
for Dick Dugan to carleature 'personality in the local news.' plus
cartoon of picture submitted by
viewer with Cynthia Parker providing background music. Considering the top talent involved, there
should be more time, as the stint
doesn't do full justice to those involved. Dugan's cartoons have a
high professional flair; Mrs. Parker's background plano tic k ii ng
would make a joy-program in its
own right. Field's announcing is
always highly creditable.
White commercials, along the
institutional lines, carry the cartoon overture in good taste.

# ATS Remedies for Agency-Producer Squabbles on Vidfilm Commercials

Insufficient experience on the part of both agency and production standard film production specificapersonnel is probably the chief cause of friction between agencies and my difference of the control of the production of the control of the control of the product of the produc

Insufficient experience on the part of both agency and production personnel is probably the chief cause of friction between agencies and TV film commercial producers. That's the result of, a study of the problem undertaken by the American TV Society as a service to the industry. ATS survey also found both the agencies and producers complaining that neither gave the other sufficient time. to complete the various phases of the work and that there is an insufficient exchange of information between the two to provide for top quality for the filmed plugs.

Question was researched by agroup of ATS members culied from both agencies and producers. Questionnaire's comprising several mimeographed pages, returns were received from one-third of those surveyed which indicates, according to ATS, the "sefious, widespread interest" in the project, All soft of the survey to all members and many non-members, while the American Assn. of Advertising Agencies has ordered 1,200 copies for distribution to its members, and many non-members, while the American Assn. of Advertising Agencies has ordered 1,200 copies for distribution to its members, and many non-members, while the American Assn. of Advertising Agencies has ordered 1,200 copies for distribution to its members, and many non-members, while the American Assn. of Advertising Agencies has ordered 1,200 copies for distribution to its members, and many non-members, while the study recommended that the agencies and producers from three days to a week to prepare and submit bids and that both agencies and producers from three days to a week to prepare and submit bids and that both agencies and producers from three days to a week to prepare and submit bids and that both agencies and producers from three days to a week to prepare and submit bids and that both agencies and producers from three days to a week to prepare and submit bids and that both agencies and producers from three days to a week to prepare and submit bids and that both agencies and producers from the days to a week to

### Circling the Kilocycles

Minneapolis — KSTP-TV (NBC)
was off air three hours Thursday
morning (24)-due to technical difficulties. Lightning damage to a
transmission line during a severe
thunderstorm and a "power surge"
kept WTCN and WCCO (radio)
briefly silent last Tuesday .

Mary Hartline, the "Princess" in
the TV "Super Circus" network
show, making personal appearances and giving autographed pletures in biggest department store's
toy shop . The Archer-Danielmidland Co., local manufacturers
of flaxseed products, has taken over
sponsorship of KSTP-TV's Sunday
half-hour "R.F.D.-TV" show, directed primarily to-rural viewers
. Approximately 400 Twin Cities
youngsters are participating in a
KSTP-Public Golf Assn. junior
golf tournament which was promoted over KSTP-TV with shows
giving golf instructions to the kids
and televising the play. Event climaxes July 28 and 29 and Aug. 4
with championship playoffs and
awarding of prizes by Gov. C. Elmer Anderson of Minnesota.

Pittsburgh—Charlie Baldour and his wife, Betty Carr, pinchhitting for vacationing Buzz Aston and Bill Hinds on their morning teevee shew. When the Baldours go to Hollywood for the month, of August, Bill Brant and Mitzi Stiner will handle the couple's "Meet Your Neighbor" afternoon program. Pete Smith, who recently resigned as a director at WDTV, has joined the radio-and-TV department of the Fuller, Smith and Ross agency in New York. Duquesne Brewing Co. has dropped its last remaining program on Channel 3, "Time Out Nightly" at 7:30, until the beer strike ends.

New Haven—With his appointment as director of advertising and publicity, James W. Evans has taken over as chief drumbeater for WNHC-TV here.

Pittsburgh—Lloyd G. Chapman, who joined the KDKA staff in 1938 as a page boy and guide, has resigned from the sales department to become promotion manager for the General Paper Corp. of Pittsburgh. He had been on the staff steadily except for a World War II of KIXL, Dallas.

# Inside Stuff—Radio

New edition of the semi-annual "Time Buyers Register" lists 1,500 time buyers and details the 4,000 accounts which they handle, Over 900 ad agencies cooperated in compiling the new edition, which was published by Executives Radio-TV Service of Larchmont, N. Y.

The Ralston Rocket, a \$30,000 model of a space ship, and Ed Kemmer, star of "Space Patrol," are making their first eastern appearance to aid the March of Dimes at Rockaways Playland, N. Y. The 35-foot "rocket" is actually a trailer and will also be used in various spots around Gotham to plug "Space Patrol," which Ralston sponsors on ABC radio and ABC-TV.

New York's Municipal Civil Service Commission will hold an exam for radio promotion assistant at WNYC on Nov. 1. Post will pay \$4,205 annually.

Application blanks will be available at the CSC from Sept. 9-24.

Application blanks will be available at the CSC from Sept. 9-24.

A series of jingles, titled "Get Out the Vote," is being released to subscribers by World Broadcasting System. Robert W. Friedheim, World general manager, said that the series is designed to tie in with the "Register and Vote" campaign of the National Assn. of Radio & TV Broadcasters.

John F. Patt, prexy of the Goodwill Stations and chairman of the NARTB "Register and Vote" campaign, said that public service campaigns such as World's are to be commended. He, and it is "an important tool to help the station manager encourage his audience to vote" and that it "can be a major contribution to broadcasting's drive to remind the American people that their right to vote is one of their greatest privileges."

World package features the Jesters vocal group. Typical lyrics are:

"If you read the papers, don't complain
When some things get your goat.

Don't criticize the politicians,
You get out and vote!"

interlude when he went overseas as a lleutenant and came back a captain. Chapman's now a major in the 314th Infantry, U.S.A.R.

Little Rock—Arkansas Broadcasters Assn. will hold a meeting here Aug. 24-25, including its third annual sales clinic. Speakers will include Lloyd George Venard, prexy of O. L. Taylor Co., and Rep. Oren Harris, chairman of the Congressional sub-committee investigating radio and tele.

Seattle—Hal Davis, program di-rector at KING, indie station here, has gone to KGAE, Salem, Ore, to be manager of that station. Hal Moan has been named program di-rector of KING.

### Danny Thomas, Skelton, 'Hurok' for RCA Victor

Hollywood, July 29. Manie Sacks, RCA talent relations veepee. wrapped up a deal with Danny Thomas for a Victor album of "The Jazz Singer" score which the latter is filming for Warner Bros. Sacks also inked Red Skelton for a series of juvenile disks for Victor, some of which will be framed around his radio show character, Júnior.
The RCA exec coincidentally ob-

tained the cast album rights to the forthcoming 20th-Fox pic, Life of (Sol) Hurok," which Life of (Sql) Hurok," which is chieffy a collection of classical works, Sacks; also huddled with Eddie Cantor on the latter's doing additional recordings for Victor.

# THE PLUS FOR YOUR PROGRAM—FOR PERFORMANCE PLUS IS SPECIALIZATION

Spotlight Promotions offers a complete service to TV and Radio Producers, Agencies and Networks

P—Prizes with national reputation to promote audience interest

Luxurious fashions coordinated for programs and TV personalities

U—Unlimited subsidiary rights service for character and personalized merchandise

S—Service, Publicity and Public Relations for products and personalities

# SERVICE WITH A PLUS

\$25,000 worth of prizes every week on "THE BIG PAY-OFF"—By Spotlight Publicity and Promotion for TV's Top-Rated daytime show, "STRIKE IT RICH"—By Spotlight Subsidiary Rights for one of TV's most successful children's shows, "SUPER CIRCUS"—By Spotlight

123 West 44th Street, New York City

PLaza 7-0800

SID DU BROFF General Manager

# Your Lucky Strike Hit Parade

presents to all our friends during our 8-week hiatus a special summer service!

ON RADIO—"Your Hit Parade"...starring Guy Lombardo and his Royal Canadians. Back on the air Friday, August 29.

Your Lucky 7 tunes that you would have heard last week

as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.

- 1. WALKIN' MY BABY
- 2. AUF WIEDERSEH'N, SWEETHEART
- 3. KISS OF FIRE
- 4. Blue Tango
- 5. DELICADO
- 6. I'M YOURS
- 7. Here In My Heart

Look for this listing every week. We'll be back on Radio—AUGUST 29 TV-AUGUST 30

ON IV—"Your Hit Parade"... starring Eileen Wilson, Snooky Lanson, Dorothy Collins and Raymond Scott, Back on the air Saturday, August 30.



Saturdays at 10:30 P.M., NBC Television Network

(M. Y. Time)

# **Television Chatter**

### New York

Colonial Airlines has renewed Bob Haymes' "Away You Go" over WJZ-TV. Sundays at 11:15 p.m. for another cycle . . . Nelson Case was commissioned an Admiral in the Great Navy of Nebraska; possibly because of his recent association, on the Ken Murray show, with the An'euser-Busch schoon-ers . . . Tomorrow (Thurs.) will be N. Y. Herald-Tribune Fresh Air Fund day on WJZ and WJZ-TV. with FAF guests on all local shows

Quiz features on Fred Robbins' WOR-TV all-night disk jockey program drew over 400 phone calls on Tuesday (22) ayem, jamming the switchboard; as a result the phone setup is being realigned.

Chlorodent (Lever Bros.) re-newed the twice-weekly Patti Page "Music Hall" show on NBC-TV. to carry it at least until the fall sea-

legit for a week to do "Love From a Stranger" at the Boston Summer Theatre with Signe Hasso.

### Hollywood

Hollywood

Gene Law of KNBH production facilities department has been upped to stage manager...Seymour Klate, for three years director of production facilities and art director for KTTV, joins KECATV Aug. 1 as art director, succeeding Herbert O. Phillips, who exits to head CBS's art department in N.Y... Will Fewler joins Red Skelton's writing staff... Miracle Food Plan, with Philco Freezers, inked 13-week pact to pick up tabon "Al Jarvis Movies" on KECATV, five hours weekly...Alan Young has begun prepping his first fall TV show...Jack O'Keefe in from Gotham to join Walter O'Keefe Enterprises, and will help scribble his brother's TV show... Ben Alexander m.c. of "Queen for a Day" on KHJ-TV until Jack Bailey recuperates from an operation. Bailey is expected back in mid-August..."Navy Newsreel," new Navy show, teed off on KHJ-TV on a weekly basis... Albertine James ankled KTTV's program department to join KHJ-TV as secretary to Don Lee TV program manager Elbert Walker... H.J. Caruse bank-rolling semi-final wrestling bout on KLAC-TV Friday nights, and Belvedere. Sewing Machine bought "Film Playhouse" on channel... Motion picture producer Samuel Fuller bought 20-sec. spots on KNBH during Democratic national convention, to plug "Park Row" during the conclave, with blurbs featuring clips from film.

femme spieler ... Dulane has ordered WGN-TV's Sunday night
at 10 feature film starting Aug. 10
... Carmelita Pope (Mrs. Charles
Ballenger) back on duty Friday (1)
as regular panel member of DuMont's "Down You Go." Layoff
was for the arrival of a six-pound

### London

London

Film star Ann Todd plays the lead in next Sunday's (3) production of "Her Royal Highness," which Eric Fawcet will direct. Play, which was done on the London stage three years ago, will feature Aubrey Dexter, Harry Andrews, Sydney Taffer and Pat Nye. This week's edition of "This Is Show Business" will mark the TV debut of impressionists Tony Fane & David Evans. Program will include the Deep River Boys. Pamela Brown and Noel Gay... New play by Dorothy Wright entitled "A Cradle of Willow" is to be telecast next Tuesday (5). It's been adapted by Eric Crozler and will be directed by Alan Bromly... "Aqua Rendezvous" is to be transmitted from a swimming pool at Bexleyheath (Kent) on Aug. 9. Show is devised and produced by Richard Afton... Two plays from the final of the British Drama League's Annual Festival go on the air tonight (Wed.)... New series of haif-hour comedies, under 'the overall tide ("My Wife Jacqueline" and featuring Joy Shelton and Leslie Phillips, tee off this week... Pat Kirkwood fills the "Stariight" spot on Aug. 7... Tex Ritter set for a personal in the children's program.

### Colgate

Continued from page 24

almost certain to be higher than if he had waived the rights. In addition, he pointed out, the client has little assurance that the re-run rights can be sold for a sufficient amount of coln to compensate him for his extra investment. With so many individuals demanding a share of these rights, the client can expect very little in the future.

expect very little in the future.

Even the producer, Harris thinks, would not be able to profit from residuals for more than two or three years, and the life expectancy of even the top-rated shows on a re-run basis will be short. "More and more open-end film programs are appearing on the market," Harris pointed out, "and it is doubtful if major clients will want to continue to buy second-hand productions, which retain some identity with another product."

Prohibitive Re-Run Cost

### Prohibitive Re-Run Cost

Prohibitive Re-Run Cost

Even more acute, he said, is the actual cost of a re-run, which would make it almost prohibitive for an advertiser. Screen Actors Guild, Harris noted, had' demanded additional payment to all actors for the third and fourth runs, which would amount to at least 50% of the original fee. Writers are now demanding their share, or a much higher original price. And, Harris said, if and when an arrangement is worked out with musicians covering film music, it is almost certain that a demand will be made for payments for re-runs. "A client expecting to cut his original cost with profits from residuals," Harris said, "could have his entire cost reduction margin wiped out completely by later demands from others involved."

Harris noted that some clients have computated actions with second.

completely by later demands from others involved."

Harris noted that some clients have contemplated setting up their own film-producing organizations to film their properties, but this, too, does not offer many prospects for residual profits. Overhead on maintaining a film setup can quickly eat up future residuals, he said. "Then, too," Harris declared, "the advertiser producing his own property, must take into consideration how he expects to sell future rights and how much it is going to cost. He also must be willing to give up any hopes of really integrating his sales message into the program. If he is expecting a re-run sale, the show has got to be flexible and easily edited to accommodate another advertiser," Harris added.

"With all of these variables, it would seem wise for a allert the too, does not offer many prospects for residual profits. Overhead on maintaining a film setup can quickly eat up future residuals, he said. "Then, too," Harris declared, "the advertiser producing his own property, must take into consideration how he expects to sell future rights and how much it is going to cost. He also must be willing to give up any hopes of really integrating his sales message into the program. If he is expecting a re-run sale, the show has got to be flexible and easily edited to accommodate another advertiser," Harris added.

"With all of these variables, it would seem wise for a client, before succumbing to the landishments of a residual rights deal, to very carefully analyze his chances for recovering any costs from future showings. If there is any question, then it night be more to his advantage to negotiate a lower price for the show in the beginning, and settle for two runs, rather than insisting on retaining the share of the residuals and paying a higher initial cost."

Over the 26-week period the advertiser could save \$137,000.

Reason for the differential, it's explained, is that station rate cards reflect the savings effected by elimating high coaxial cable costs. Another factor is that the station wakes almost twice as much on spot time sales as it does on net-work time sales as it

# Inside Stuff—Television

Harry C. Butcher, prexy-owner of KIST, Santa Barbara, reports that the outlet got on the air with news of last week's earthquake in California within 24 mhnutes after the tremors started. Although the station was off at the time, 5 a.m., the chief engineer and other staffers rushed down and had the 250-watter beaming at 5:24.

Butcher, ex-aide to General Eisenhower and author of "My Three Years with Eisenhower," is visiting N. Y. this week on TV business; he applied for Channel 3 in S. B. and was in Washington on the application last week.

His latest association with Ike was as reporter, covering the GOP convention for his outlet. Method he used was to call the stain long distance and have his report taped by master control. The "beep" signal device was deleted, he said, because it is intended to warn the unwary that their phone conversation is being recorded "but it isn't necessary when both parties know that they are being recorded." Cost of a nine-minute newscast, he said, was only \$6—including tax.

Incidentally, because of the TV business he was unable to attend the Democratic conclave, and KIST had George E. Allen, author of "Presidents Who Have Known Me," covering that convention on an exclusive basis.

Something new in the way of agency-sponsor treatment of talent occurred last week when Mary Stuart, the femme lead on CBS-TV's "Search for Tomorrow," was hospitalized for an emergency operation. When her medicos ordered her to take a long rest before returning to work, a meet was held by Roy. Winsor, Biow agency TV head; Charles Irving, producer-director of "Search;" Bill Craig, Procter & Gamble's TV chief, and Al Morrison, P&G video chief for the products plugged on the show.

They decided to use a' slide each day on the soap opera saying that Miss Stuart is ill and is being temporarily replaced, to pay her half-salary for the four weeks she's off, and to welcome her back as the show's lead on Aug. 25.

Recent Colgate study showing that hot summer weather cuts sharply into TV viewing does not refute results of the NBC-Hofstra survey of summertime viewing, according to NBC-TV execs. Hofstra study, they said, was not designed to measure ratings but rather the cumulative audience over a long period during the summer, to furnish something of a "permanent rating." Thus, NBC argues, even though Colgate discovered that ratings on one show ("Big Payoff") dipped when the weather was good, its survey does not conflict with the NBC-Hofstra claim that there is considerable viewing activity during the summer and that the potential cumulative audience may be high. In addition, according to the NBC execs, the most recent Trendex report, which showed all video shows dipping to a new low for the year, does not mean that TV viewing if off as much as indicated. Trendex report, they noted, covered the first week in July, which included the three-day July 4th weekend. Fact that the weather was abnormally hot during the Trendex rating period, they said, was another factor in the lowness of the ratings.

Leo Burnett ad agency, Chi, is readying some unusual film commercials for fall use on "Who Said That?", bankrolled by Pure Oil. Unusual aspect is that 45 seconds of the minute will be an educational approach on the use and care of an automobile, and only 15 seconds will be used for the sales pitch.

Educational segment of the minute will be handled by Don Herbert, NBC-TV's "Mr. Wizard," using "Wizard" type demonstrations. Atlass Film Corp. did the lensing.

DuMont network hopped on the "Operation Chain Lightning" bandwagon this week via a deal worked out by the web with the N. Y. State Food Merchants Assn. Under terms of the deal, sponsors whose products are plugged on Don Russell's "Take the Break" daytime disk jockey strip, will spotlight the show in their stores, through feature displays, point-of-sale promotions, newspaper ad tie-ins, etc.

Under a \$10,000 grant made by the Crosley Broadcasting Corp., research on the effects of television on political campaigns has been started by Miami University, Oxford, O. Dr. Joseph Seibert, head of the university's marketing department, announced that a panel of citizens, unaware of their participation in the test, has been set up and a first sample has been made. Both TV and non-TV communities are included in the test, he said. First report is due in January and the final one six months later. A state school, Miami's marketing faculty has made numerous surveys for industries.

### Clients Switch Continued from page 25

ance problem, may result in more bankrollers deciding to switch to the spot concept.

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Mata William Merris Agency

### HARPO MARX NBC-TV

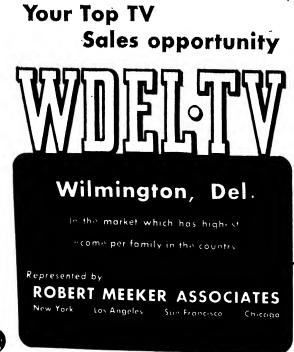
**RCA-VICTOR** Mgt.: GUMMO MARX

GAL FRIDAY to assist script writer, fiction, educational, documentary. Talented, prolyfic; typing; experienced. New York area. Box V-1117, Variety, 154 West 46th Street, New York 36, N. Y.

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Who does the music for "DREAM HARBOR" — Heard Mon., Tues., Wed., on ABC?

See Page 35



## From the Production Centres

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NYU Workshop director is again Robert J. Landry, rounding out his 10th anniversary this summer. Others on staff include Wallace House, Charles Seipmann, Cledge Roberts, Charles S. Monroe, Robert Wetzel, James Sirmons, Reuben Leadbeatter, Otis Freeman.

The guest lecturers have been Seymour Siegel, WNYC; William Fineshriber, Mutual: Walter Craig, Senton & Bowles; Dr. Arno Huth. United Nations: Leon Goldstein. WMCA; Larry Menkin, TV writer.

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Klein is the son of Alfred Klein, counsel and investigator for the Kefauver Crime Committee ... His father is not representing him, however, since the elder Klein will appear as a witness in the suit.

San Antonio—Tim Collins has joined the staff of KITE here as announcer-newscaster. He replaces Orville Richolson, known on the air as John Richards, who has been named news editor for KHMO, Hannibal, Mo. Collins was formerly with KABC here.

# **FCC Starts Rolling on Educational** Video Grants; N.Y. State Gets Three

Television without commercials

in four cities should soon become a reality as a result of authorizations by FCC last week of the first educational TV stations. Construction permits were issued to the tion permits were issued to the Kansas State College of Agricul-ture for a noncommercial outlet in Manhattan, Kan, and to the New York Board of Regents for stations in Albany, Buffalo and Rochester. The New York stations are to be part of a projected 10-station state-wide network.

wide network.

The authorizations were granted despite the fact that additional legislative action is required to provide the necessary funds to build the stations. However, the agency declared, its action would in no way change its established policy regarding financial qualifications of commercial TV applicants.

Two members of the Commissional Commissions of the Commis

educational station in Miami, Fla., by the Dade County Board of Public Instruction was delayed pending issuance of an authorization to TV station WTVJ in Mimi, owned by Wometco Theatre to move its transmitter site. Wometco has greed to lease its present site to Dade County for \$1 a year.

Comr. Hyde, in a dissenting opinion on the Kenses great said the

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ion on the Kansas grant, said the Commission should have notified the college of "certain basic defects", in its application and given it opportunity for reply.

Pointing out that the Kansas State Board of Regents has not approved construction of the station, though it authorized filing of the application, Hyde declared:

"I question whether granting ap-

vide the necessary funds to build the stations. However, the agency declared, its action would in no way change its established policy regarding financial qualifications of commercial TV applicants.

Two members of the Commission—Rosel Hyde and Robert Jones—dissented from the majority action in issuing the authorizations. They felt that no construct vide to the showing of authority; without a showing that funds are on hand to build.

Action on an application for an application whether granting applications under the conditions resented in this case would be consistent with the Commission's own responsibilities. I doubt out a showing of authority; without a showing of authority; without a showing as to a financial plan, will encourage actual construction."

Comr. Jones concurred with Hyde in his dissent.

BACKBONE OF AMERICA American farmer has always been the backbone of America. Through far-reaching changes in the last twelve years the farmer has become one of America's most important consumers as well.

Here are some of the factors that have made him "Your Best Customer:" in 1940 income from farming was less than \$11 billion; in 1951 it was \$37.5 billion, In 1950 the farmer's purchases of consumer merchandise were 21/2 times what they were in 1940.

> In 1940 total farm assets were \$54 billion. By 1951 they were \$153 billion. In this same period, mortgages, in relation to assets, were reduced 67%.

In 1940 the spendable cash held by farm families was \$4 billion; in 1951 it was nearly \$20 billion-\$3,178 per family-many times the liquid assets of the average city dweller.

These are just a few of the statistics that illustrate how important it is to reach the rural market-your best customer. In WLW-Land, WLW radio reaches more of them more often for less.

than any other medium. Ask to see the WLW story of "Your Best Customer".

The Nation's Station



## **Television Chatter**

### New York

Colonial Airlines has renewed Bob Haymes' "Away You Go" over WJZ-TV. Sundays at 11:15 p.m., for another cycle . . . Nelson Case was commissioned an Admiral in the Great Navy of Nebraska; pos-sibly because of his recent association, on the Ken Murray show, with the Anheuser-Busch schoon-Tomorrow (Thurs.) will be Fund day on WJZ and WJZ-TV, with FAF guests on all local shows Quiz features on Fred Robbins' WOR-TV all-night disk jockey program drew over 400 phone calls on Tuesday (22) ayem, jamming the switchboard; as a result the phone

setup is being realigned. Chlorodent (Lever Bros.) newed the twice-weekly Patti Page 'Music Hall' show on NBC-TV, to carry it at least until the fall sea-

legit for a week to do "Love From a Stranger" at the Boston Summer Theatre with Signe Hasso.

### Hollywood

Hollywood

Gene Law of KNBH production facilities department has been upped to stage manager...Seymour Klate, for three years director of production facilities and art director for KTTV, joins KECA-TV Aug. 1 as art director, succeeding Herbert O. Phillips, who exits to head CBS's art department in N.Y... Will Fowler joins Red Skelton's writing staff.. Miracle Food Plan, with Philco Freezers, inked 13-week pact to pick up tab on "Al Jarvis Movies" on KECA-TV, five hours weekly...Alan Young has begun prepping his first fall TV show...Jack O'Keefe in from Gotham to join Walter' O'Keefe Enterprises, and will help scribble his brother's TV show... Ben Alexander m.c. of "Queen for a Day" on KHJ-TV until Jack Bailey recuperates from an operation. Bailey is expected back in mid-August... "Navy Newsteel," new Navy show, teed off on KHJ-TV on a weekly basis... Albertine James ankled KTTV's program department to join KHJ-TV as secretary to Don Lee TV program manager Elbert Walker... H.J. Caruso bank-rolling semi-final wrestling bout on KLAC-TV Friday nights, and Belvedere. Sewing Machine bought "Film Playhouse" on channel... Motion picture producer Samuel Fuller bought 20-sec. spots on KNBH during Democratic national convention, to plug "Park Row" during the conclave, with blurbs featuring clips from film.

femme spieler . . . Dulane has or-dered WGN-TV's Sunday night dered WGN-TV's Sunday night at 10 feature film starting Aug. 10 ... Carmelita Pope (Mrs. Charles Ballenger) back on duty Friday (1) as regular panel member of Du-Mont's "Down You Go." Layoff was for the arrival of a six-pound son.

### London

London

Film star Ann Todd plays the lead in next Sunday's (3) production of "Her Royal Highness," which Eric Faweet will direct. Play, which was done on the London stage three years ago, will feature Aubrey Dexter, Harry Andrews, Sydney Tafler and Pat. Nye. This week's edition of "This Is Show Business" will mark the TV debut of impressionists Tony Fane & David Evans. Program will include the Deep River Boys, Pamela Brown and Noel Gay... New play by Dorothy Wright entitled "A Cradle of Willow" is to be telecast next Tuesday (5), It's been adapted by Eric Crozier and will be directed by Alan Bromly... "Aqua Rendezvous" is to be transmitted from a swimming pool at Bexleyheath (Kent) on Aug. 9. Show is devised and produced by Richard Afton... Two plays from the final of the British Drama League's Annual Festival go on the air tonight (Wed)... New series of haif-hour comedles, under the overall title of "My Wife Jacqueline" and featuring Joy Sheltor and Leslie Phillips, tee off this week. Pat Kirkwood fills the "Starlight" spot on Aug. 7. Tex Ritter set for a personal in the children's program.

### Colgate

Continued from page 24 =

almost certain to be higher than if he had waived the rights. addition, he pointed out, the client has little assurance that the re-run rights can be sold for a sufficient amount of coin to compensate him for his extra investment. With so many individuals demanding a share of these rights, the client can expect very little in the future.

expect very little in the future.

Even the producer, Harris thinks, would not be able to profit from residuals for more than two or three years, and the life expectancy of even the top-rated shows on a re-run basis will be short. "More and more open-end film programs are appearing on the market," Harris pointed out, "and it is doubtful if major clients will want to continue to buy second-hand productions, which retain some identity with another product."

Prohibitive Re-Run Cost

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Even more acute, he said, is the actual cost of a re-run, which would make it almost prohibitive for an advertiser. Screen Actors Guild, Harris noted, had demanded additional payment to all actual responses. Harris noted, had' demanded additional payment to all actors for the third and fourth runs, which would amount to at least 50% of the original fee. Writers are now demanding their share, or a much higher original price. And, Harris said, if and when an arrangement is worked out with musicians covering film music, it is almost certain that a demand will be made for payments for re-runs. "A client expecting to cut his original cost with profits from residuals," Harris said, "could have his entire cost reduction margin wiped out completely by later demands from others involved."

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Harris noted that some clients have contemplated setting up their own film-producing organizations to film their properties, but this, too, does not offer many prospects for residual profits. Overhead on maintaining a film setup can quickly eat up future residuals, he said. "Then, too," Harris declared, "the advertiser producing his own property, must take into consideration how he expects to sell future rights and how much it is going to cost. He also must be willing to give up any hopes of really integrating his sales message into the program. If he is expecting a re-run sale, the show has got to be flexible and easily edited to accommodate another advertiser," Harris added.

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other advertiser," Harris added.
"With all of these variables, it would seem wise for a client, before succumbing to the landishments of a residual rights deal, to very carefully analyze his chances for recovering any costs from future showings. If there is any question, then it night be more to his advantage to negotiate a lower price for the show in the beginning, and settle for two runs, rather than insisting on retaining the share of the residuals and paying a higher initial cost."

# Inside Stuff—Television

Harry C. Butcher, prexy-owner of KIST, Santa Barbara, reports that the outlet got on the air with news of last week's earthquake in California within 24 minutes after the tremors started. Although the station was off at the time, 5 a.m., the chief engineer and other staffer rushed down and had the 250-watter beaming at 5:24.

Butcher, ex-aide to General Elsenhower and author of "My Three Years with Eisenhower," is visiting N. Y. this week on TV business; he applied for Channel 3 in S. B. and was in Washington on the application last week.

His latest association with Ike was as reporter, covering the GOP convention for his outlet. Method he used was to call the station long distance and have his report taped by master control. The "beep" signal device was deleted, he said, because it is intended to warn the unwary that their phone conversation is being recorded." Cost of a nine-minute newscast, he said, was only \$6-including tax.

Incidentally, because of the TV business he was unable to attend the Democratic conclave, and KIST had George E. Allen, author of "Presidents Who Have Known Me," covering that convention on an exclusive basis.

Something new in the way of agency-sponsor treatment of talent occurred last week when Mary Stuart, the femme lead on CBS-TV's "Search for Tomorrow," was hospitalized for an emergency operation. When her medicos ordered her to take a long rest before returning to work, a meet was held by Roy. Winsor, Biow agency TV head; Charles Irving, producer-director of "Search;" Bill Craig, Procter & Gamble's TV chief, and Al Morrison, P&G video chief for the products plurged on the show.

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They decided to use a slide each day on the soap opera saying that Miss Stuart is ill and is being temporarily replaced, to pay her half-salary for the four weeks she's off, and to welcome her back as the show's lead on Aug. 25.

Recent Colgate study showing that hot summer weather cuts sharply into TV viewing does not refute results of the NBC-Hofstra survey of summertime viewing, according to NBC-TV execs. Hofstra study, they said, was not designed to measure ratings but rather the cumulative audience over a long period during the summer, to furnish something of a "permanent rating." Thus, NBC argues, even though Colgate discovered that ratings on one show ("Big Payoff") dipped when the weather was good, its survey does not conflict with the NBC-Hofstra claim that there is considerable viewing activity during the summer and that the potential cumulative audience may be high. In addition, according to the NBC execs, the most recent Trendex report, which showed all video shows dipping to a new low for the year, does not mean that TV viewing if off as much as indicated. Trendex report, they noted, covered the first week in July, which included the three-day July 4th weekend. Fact that the weather was abnormally hot during the Trendex rating period, they said, was another factor in the lowness of the ratings.

Leo Burnett ad agency, Chi, is readying some unusual film commercials for fall use on "Who Said That?", bankrolled by Pure Oil. Unusual aspect is that 45 seconds of the minute will be an educational approach on the use and care of an automobile, and only 15 seconds will be used for the sales pitch. Educational segment of the minute will be handled by Don Herbert, NBC-TV's "Mr. Wizard," using "Wizard" type demonstrations. Atlass Film Corp. did the lensing.

DuMont network hopped on the "Operation Chain Lightning" bandwagon this week via a deal worked out by the web with the N. Y. State Food Merchants Assn. Under terms of the deal, sponsors whose products are plugged on Don Russell's "Take the Break" daytime disk jockey strip, will spotlight the show in their stores, through feature displays, point-of-sale promotions, newspaper ad tie-ins, etc.

Under a \$10,000 grant made by the Crosley Broadcasting Corp., research on the effects of television on political campaigns has been started by Miami University, Oxford, O.

Dr. Joseph Seibert, head of the university's marketing department, announced that a panel of citizens, unaware of their participation in the test, has been set up and a first sample has been made. Both TV and non-TV communities are included in the test, he said.

First report is due in January and the final one six months later.

A state school, Miami's marketing faculty has made numerous surveys for industries.

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Reason for the differential, it's explained, is that station rate cards Reason for the differential, it's explained, is that station rate cards reflect the savings effected by eliminating high coaxial cable costs. Another factor is that the station makes almost twice as much on spot time sales as it does on network time. This is the prime reason outlets are more willing to clear for spot shows than for weboriginating stanzas. In fact, many il operators claim that networks aren't fulfilling their true function when they beam celluloid airers.

Other attractions of the spot format are the sponsor's ability to select specific stations and markets and chose the particular time slots that will give him the best exposure. The advantages of spot flexibility are being plugged heavily by the various station reps, many of which are expanding their teles setups. The Katz agency has been particularly active and in recent weeks has made its presentation on spot to over 125 top advertisers and agency men.



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ROBERT MEEKER ASSOCIATES

San Francisco

Represented by

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In his complaint Klein charges that he holds a written agreement with Bennett, who allegedly promised to pay him \$30 a week as long the show should run. Klein claims he submitted the idea to Bennett for a college musical variety program first called "College Capers" and later changed to "Campus Capers." He left Bennett's employ and later changed to "Campus Capers." He left Bennett's employ shortly after "Stars in Your Eyes" went on the air and now works with WFIL-TV. Program is sponsored by Philadelphia Assn. of Retail Programs. Druggists.

Klein is the son of Alfred Klein, counsel and investigator for the Kefauver Crime Committee His father is not representing him, however, since the elder Klein will appear as a witness in the suit.

San Antonio—Tim Collins has joined the staff of KITE here as announcer-newscaster. He replaces Orville Richolson, known on the air as John Richards, who has been named news editor for KHMO, Hannibal, Mo. Collins was formerly with KABC here.

# FCC Starts Rolling on Educational Video Grants; N.Y. State Gets Three

Television without commercials in four cities should soon become a reality as a result of authorizations by FCC last week of the first educational TV stations. Construction permits were issued to the tion permits were issued to the Kansas State College of Agricul-ture for a noncommercial outlet in Manhattan, Kan, and to the New York Board of Regents for stations in Albany, Buffalo and Rochester. The New York stations are to be part of a projected 10-station state-wide network.

educational station in Miami, Fla., by the Dade County Board of Public Instruction was delayed pending issuance of an authorization to TV station WTVJ in Minu, owned by Wometco Theatre to move its transmitter site. Wometco has agreed to lease its present site to Dade County for \$1 a year.

Comr. Hyde, in a dissenting opinion on the Kansas grant, said the Commission should have notified the college of "certain basic defects" in its application and given it opportunity for reply.

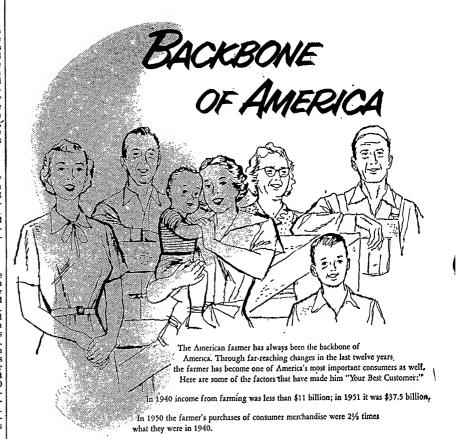
Pointing out that the Kansas State Board of Regents has not approved construction of the station, though it authorized filing of the application, Hyde declared:

wide network.

The authorizations were granted despite the fact that additional legislative action is required to provide the necessary funds to build the stations. However, the agency declared, its action would in no way change its established policy regarding financial qualifications of commercial TV applicants.

Two members of the Commission—Rosel Hyde and Robert Jones—dissented from the majority action in issuing the authorizations. They felt that no construction permits should be issued without a showing of authority; with ut a showing that funds are on hand to build.

Action on an application for an



In 1940 total farm assets were \$54 billion. By 1951 they were \$153 billion. In this same period, mortgages, in relation to assets, were reduced 67%.

In 1940 the spendable cash held by farm families was \$4 billion; in 1951 it was nearly \$20 billion-\$3,178 per family-many times the liquid assets of the average city dweller.

These are just a few of the statistics that illustrate how important it is to reach the rural market-your best customer. In WLW-Land, WLW radio reaches more of them more often for less than any other medium. Ask to see the WLW story of "Your Best Customer".



The Nation's Station

JIM MORAN & IVAN BLACK Producer: Maely Bartholomew 120 Mins., Mon.-thru-Fri., 11 p.m. Participating WVNJ, Newark

The disk jockey tandems seem to be catching on in the radio and ele field. Rayburn & Finch and Bob & Ray are doing well in these media, probably because they can interview each other with a greater ease than they can anyone else who attempts to horn in on the act.

A new pair, Jim Moran and Ivan Black, are currently duoed at the Blue Ribbon Restaurant, N. Y., on the stand until recently occupied by Paul Denis. Moran & Black sy Paul Denis. Moran & Black seem to be a pair with a screwball line of thought. They are both press agents, with a long string of efferences and credits for various tunts. Moran for example, is best known for selling an icebox to an lakimo, and Black has helped ring some top personalities to public attention.

cubiic attention.

They bring to this hospice a charming sense of the ridiculous. They have a good line of small-talk itat has an ingratiating quality. Toran, for example, is an authority or practical jokes. He described a two that had a true intellectual uality. Black sometimes does a traight, but frequently chimes in with some amusing experiences and observations.

On show caught (20)

On show caught (28), they handled one interview, which soon iceame a side issue to their own ab. Unfortunately, the third man it the mike had little to say except for plugging his own particular eld. Apparently, Moran & Black alized that at the very outset. The uest was at the mike, but practically ignored.

Fortunately this two comes are

Fortunately, this twosome can existain long sessions of gab on 'leir own. It's an asset that's very andy in these days of the American Guild of Variety Artists ban on membership appearing for on cafe-emanated biscuit s. Jose.

"TAND OF THE DAY

"Tith Bill Pone
"Tith Bill Pone
"Tith Bill Pone
"Tith Bill Pone
"The Mins.; Mon.-thru-Fri., 12:45 p.m.
"HITNEY DEPT. STORE

"ABY, Albany
Modest budgeter, featuring
transcribed music by name orchesas and a quiz on bands or vocalts, marks the return of Albany
apartment store to radio. It is
sistently advertised and strongly
verchandised. Aside from prodtand price plugs, entries must
e delivered to the store; the charreter of some prizes is revealed
hy through a visit to a specific
department.

Bill Pope, originally half of a

SUNDAY SOUVENIES.
With Cedric Adams, Ramona Gerhardt, Louis Peterson.
Producer-director: Bob McKinsey Writer: Pauline Thorsen
36 Mins.; Sun., 1 pm.
NORTHERN STATES POWER CO.
WCCO, Minneapolis
One of Cedric Adams' 25 radio shows, "Sunday Souvenirs" provides a quietly relaxed, nostalgic 30 minutes of pleasant transcribed ether entertainment, combining good music and interesting gabbing. The local "Mr. Radio" discourses in his usual engaging fashion while reviving yesteryear memories, interrupting the word slimping the reviving yesteryear memories, interrupting the word slimping occasionally to introduce the past's most popular tunes via records or the dueting of organist Ramona Gerhardt and junist Louis Peterson.

Pauline Thorsen's well written

Ramona Gerhardt and planist
Louis Peterson.
Pauline Thorsen's well written
script gains, of course, because of
Adams' effectively dramatic reading. As always, the rich, soothing
voice and the flawless diction and

Addms effectively dramatic reading. As always, the rich, soothing voice and the flawless diction and delivery caress the ears.

While directly slanted for elderly and middle-aged listeners, the recital of past events and things which distinguished certain past years also is calculated to hold the attention of the younger element, citing for the latter many important happenings of historical or other import about which they might have heard, and acquanting them, too, with the sort of musical numbers their elders took to heart. Selection of records seemed especially happy and the musical numbers unfailingly intrigued. The Gerhardt-Peterson melodic contributions also proved happy.

Show caught took listeners back to 1927, recalling such personalities as Babe Ruth, Al Capone, Aimee MacPherson, et al, and such events as the Holland tube opening, the introduction of color printing, the talkies' advent, exwith brief attending discussions by Adams. The recording of "You Are Love"—"what you'd probably have heard if you'd have tuned in on CBS then"—still sounded good. From 1927 Adams transplanted his audience similarly to 1938 and the listeners heard "everybody's favorites of that time," including "Love Walked In" and "September Song."

Commercials were cleverly tied in with the narration, and Adams, handling them all, performed the task so expertly that they never seemed obtrusive. The public utility sponsor supplies the electricity here and in other of the state's communities. Stressed were the facts that electricity is the public's "cheapest hired hand," that 6,000 people share the company's ownership, and that it's easy to let electricity do your hard work. Rees.

Mobile—The U. S. Junior Chamber of Commerce Friday (25)

reter of some prizes is revealed clearment.

Bill Pope, originally half of a sportscasting team on WGY and ater over WPTR, has become an ennouncer-disk jockey. He acquits himself creditably on the musical end, and authoritatively on the commercials here, despite slight redundancy. The amount of time for entertainment could be increased, and that for promotion, decreased, and that for promotion, decreased. On quarter-hour caught, program ran overtime. Total value of prizes is stated to be more than \$200.

Jaco.

# Scrap for A.M. Audience; 'Crazy Fishhead' Leads

Honolulu, July 29.
Three top disk jocks are battling for Honolulu's wake-em-up audiences—and who can say which has the best formula?

the best formula?
Akuhead Pupule (which is Hawaiian for "crazy fishhead") is Hal
Lewis, jock-musiclan whose reputation has been enhanced by mainland magazine articles.

Lewis gets a generous share of guest artists, clowns with them and guest artists, clowns with them and even gets them to read commer-cials for local and national spon-sors. Where else but on his pro-gram would the Andrews Sisters show up for free to gag up com-mercials boosting a staid soap?

His informal kidding of sponsors is more mature than in former years, which is commendable, but Lewis, no matter how versatile he is, sometimes strays offbeat to pon-tificate on controversial issues.

Is, sometimes strays outpeat to your tificate on controversial issues.

If he had field to himself, it might be different. But he hasn't. Recent impartial survey raised eyebrows when it showed Robert (Lucky) Luck's competitive "Wake Up Hawaii" ahead of Lewis in listeners. Some of the boys along Radio Row don't believe it yet; others say "we told you so."

Luck is an affable mimic who knows his Island dialects and doesn't hesitate to use them. He's also gained favor as an in-person master of ceremonies. But his list of sponsors—which is what pays off—isn't as impressive as Lewis. It may be that Luck's major draw is among rural and non-white listeners, while Lewis has the city slickers.

Jimmy Walker, who recently

listeners, while Lewis and silckers.

Jimmy Walker, who recently switched over to KGU, is a late entry into the eye-opener array.

A former Hula restaurateur, Walker has a loyal following. If anybody can make a dent into the Lewis and Luck near-monopoly, ha's the boy. he's the boy.

Walker will be a natural as a TV

he's the boy.

Walker will be a natural as a TV emcee, which may be another reason why KGU took him over. (But so will both Lewis and Luck.)

Walker's only weakness as a jock may be an addiction to too much chatter and not enough music, but that can be overcome.

KIKI has just added a woman disk jockey for its early morning shows. She's personable Teddy Medina, but she's in a fast-moving field, competition-wise.

KULA tried to invade the early morning field by doubling sport-caster Joe Rose as a disk jock, but it didn't catch. Joe is back spieling sports now, which is his forte. The competition is keen because the morning jock-commentators set the pace for Honolulu radio—and a. m. audiences are mighty potent in this early-to-rise belt.

and a. m. audiences are mighty potent in this early-to-rise belt.

ROUNDUF TIME With Texas Rhythm Boys 55 Mins.; Mon-thru-Sat., 4:05 p.m. Sustaining WPRT, Albany
Eddie Smith's Texas Rhythm Boys tie up a good grade of Western and popular tunes on a new cross the board program titled "Roundup Time." A trio, they double on instruments and vocals. Joe Mack, possessor of a mellifluous, natural tenor, takes the honors in the latter division. He displays more than the usual amount of sweetness and range for a unit of this kind. The standard "Moonlight and Roses" and a "Gypsy" song were given particularly fine treatment by Mack on the last show heard.

The group harmony and the istrumental selections usually come across in good style, although there is some unevenness. The medley section is nicely handled. Weakest part, especially on the Saturday blocks, padded to 70 minutes, is the chatter. Smith, emcee-announcer, has a friendly manner, but his diction sometimes lacks clarity.

Letters from listeners are read and requests are filled. Trio has played restaurant and other dates

but his diction sometimes tacks clarity.

Letters from listeners are read and requests are filled. Trio has played restaurant and other dates hereabouts.

Jaco.

Louisville—Richard P. Turpen has been appointed account exec in charge of radio-TV programs and continuity for Boone Advertising Agency. For past two years he has been in the WAVE-TV program and continuity department.

Fritzi Seeger, until recently vp of David Allen & Associates, Chicago, joined Mullican Agency as production manager. She was a nominee for the Advertising Federation of America's Woman of the Year award.

REUBEN. REUBEN

NEUBEN, REUBEN
With Reuben Bradford
Director: Alan Neuman
Froducer: Art Stark
30 Mins.; Sat., 10:36 p.m.
Sustaining
NEC, from N. Y.
This is a corny longhair disk
iockey show featuring operatic
highlights. The operas are okay
but this stanza is saddled with a
tedious narration by Reuben Bradford, an operatic aficianado from
Texas. Bradford's theory is that
opera is a parlay of the world's
best music and worst stories and
he expands upon this idea with
some dreary translations of the
operatic plots into modern slang.
This sort of thing was original
about 20 years ago.
On the preem stanza. Bradford

about 20 years ago.

On the preem stanza, Bradford massacred Saint-Saens' "Samson & Delilah." He described Delilah as "the pitcher for the Phillies" and used other cliche gems in the same genre. The disked selections from the opera were excellent, Herm.

BURL IVES ENTERTAINS
With Scottish Junior Singers, conducted by Agnes Duncan
Producer: Archie P. Lee
30 Mins.
Transcription
BBC, from Glasgow
Chatty sing-song with ballad
contributions from two nations,
Scotland and the U. S. A., added
up to pleasant easy-on-the-ear radio fodder. Program was minus
an emcee, the gals (a Scot junior
outfit becoming increasingly known
in their native heath) and Burl
Ives chatting informally about
what number they'd do next. This
technique almost came off, though
considerably marred by too many
artists talking at the same time,
result that some of the announcements and song titles were not
clearly heard.

Ives had his usual warm friend-

clearly heard.

Ives had his usual warm friendly mikeside manner, distinctively singing numbers like "Big Rock Candy Mountain," "Billy Boy," "The Riddle Song" and "I Gave My Love a Cherry." Gals were best in the traditional Scot Highland ballad "The Road to the Isles" and in "Flow Gently, Sweet Afton." Male balladeer folded the stanza with the farewell song "I'm A-Gonna A-Way."

Artists were obviously given

A-Gonna A-Way."
Artists were obviously given freedom of the microphone minus script restrictions. Audibility would have increased if there had been some form to the conversational interpolations, with pinpointed gals getting talkie chores instead of most of choir in unison.

Gord.

### Radio Followups

Georgie Price does so consist-ently a good job in recreating the spirit and flavor that was truly "The Big Time" that it's a wonder "The Big Time" that it's a wonder (1), why this relatively inexpensive but highly palatable CBS radio show isn't sponsored, and (2), makes one wonder anew that if all the facets that Price reprises, from time to time in this series, ever held up consistently there probably would still be a big time vaudeville with us. As a young oldster, a veteran who started almost in diapers with Gus Edwards, Price (who is also the AGVA prexy) has the advantage of maturity and an ultra-modern approach.

Proach.

He has a good supporting team in this Lester Gottlieb package, directed by Will Roland, produced by Lou Melamed and scripted by Draper Lewis. There are talented vocal assists by Sally Sweetland, Doröthy Loudon and Ralph Nyland to Ray Bloch's excellent orchestra. "Big Time" is a bright. Friday night sustainer that should latch on to a bankroller.

Abel.

H. V. Kaltenborn observed (23) over NBC, at the end of Vice President Alben W. Barkley's dramatic, impromptu address at the National Democratic convention: "If he isn't fit to be president at 74—my age, since there are a few months difference between us—then I am not fit to be a radio commentator, and I think I am."

George Hicks. who was working

and I think I am."

George Hicks, who was working with Kaltenborn, replied, "We wistfully hope we are anywhere near as good at 74." The sprightly, staccato Kaltenborn seemed to derive personal satisfaction from the Veep's oratorical performance.

Morgan Beatty, also of NBC, called attention to another facet of the speech: the fact that Barkley did not once take time out for a drink of water. Beatty reported this was a lesson that the Kentuckian had long ago learned: "interrupting an address for a drink of water is apt to set off a chain of circumstances."

### Greig System

Continued from page 28

power in UHF to send out a signal comparable with VHF, that costs of operating UHF would be prohibitive, etc. None of this talk bothered Greig. He had remembered similar skepticism about VHF television.

The television.

To appreciate the audience coverage the Klystron makes possible, it is desirable to know a few simple facts about television engineering. One is that doubling the leight of the antenna tower reduces to one-fifth the amount of power required at the transmitter. Thus, 200 kw at 2,000 feet gives more coverage than 1,000 kw at 1,000 feet. And since WHUM-TV will have a 1,036 ft. tower on a transmitter site at an altitude of 1,650 ft., its antenna will, in effect, have more than twice the height of the Empire State Building.

With such an operation, WHUM-

of the Empire State Building.
With such an operation, WHUM-TV will be able to provide service
to a radius of 62 miles, serving
750,000 families in an area of 2,
665,000 population. And in addition, it will provide fringe service
to large area in Pennsylvania,
Delaware, New Jersey and Maryland. land.

However, despite the powerful signal which WHUM-TV will transmit, the power cost for the station, including cooling and lighting, will be less than \$2 an hour or approximately \$200 a week. Greig figures this will be about 2% of the station's business.

- In-Black Formula

How can WHUM-TV be in the lack so soon in an area without How can WHUM-TV be in the black so soon in an area without UHF sets? Greig estimates—and his estimates appear conservative—that there will be 100,000 set owners able to tune in his station on "UHF day." Of these, he figures, 75,000 (or 10% of the families in the area) will either have UHF receivers (soon to be on the market) or VHF sets converted to receive the WHUM signal. There are already 150,000 families in the area with TV sets.

Where the remaining 25,000 set

area with TV sets.

Where the remaining 25,000 set owners originate is an interesting development in UHF television. There are some 40,000 set owners within the WHUM area who are tuned in to fringe TV stations via community antennas. These owners pay a fixed fee per month for closed circuit connections with the community antennas. When WHUM-TV goes on the air, these antennas will convert the UHF signal to VHF to enable their customers to receive WHUM-TV without having to alter their sets.

signal to VHF to enable their customers to receive WHUM-TV without having to alter their sets.

Greig will have something of a
monopoly on high power UHF for
a while. He has the only Klystron
built and it may be more than a
year before another is available.

Of course, WHUM-TV will have
network affiliation (CBS). But it
also has lined up plenty of local
advertisers to buy time on the station. A far cry from the early days
of VHF operation, WHUM-TV will
start with a schedule of 109 hours
a week, signing on at 8 a.m. and
signing off at midnight. In addition to network shows, it will program 30 hours a week of local live
shows and 30 hours of film.

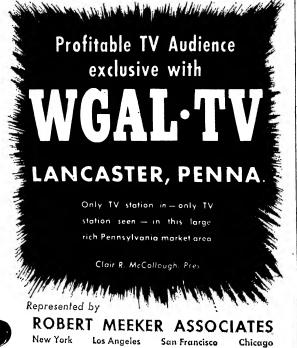
It looks like Reading will put
UHF on the map.



"REMAINS TO BE SEEN" WESTHAMPTON, LONG ISLAND Coral Recording Artist
DIRECTION: MCA

RADIO-MUSIC QUIZ: MURRAY ROSS

directs the music for "DREAM HARBOR" on NBC 10:15 p.m.



# The Capitol Records Story

To corn a cliche anew, there's always room on top. The Capitol Records' success story attests to that. In 10 years, a gleam and a dream have resulted in Cap forging into the Big Four field of phonograph record producers and manufacturers. What's more, it is staying there.

Glenn Wallichs best reprises the hopes and the travail that went into the founding of Capitol at a travall that well mee the founding of Capitol at a time when another Petrillo strike almost threatened to founder the floundering company.

Capitol's impact on the music business is a manifestation of what a mature approach to young ideas can achieve. Unorthdox in its concept, and with a can achieve. Unorthdox in its concept, and with a fresh and keen evaluation of new songplugging and merchandising techniques, Capitol was the first to latch onto the disk jockey as an important key in all these aspects. Cap became the deejays' delight. It serviced them to the hilt, and Capitol capitalized on the platter-chatterers' exploitation impact like no diskery did. It has paid off.

Capitol, however, was founded on a more solid concept than a quick buck. As the pops progressed, as the company acquired increasing capital and surer financial stability, Wallichs & Co. ploughed it back and built up its children's and longhair catalog as well. Cap's sales move to New York last year was further in line with the general Hollywood concept, such as it obtains in films radio and my concept, such as it obtains in films, radio and TV—the Coast is the production line and the east is the sales and financial centre.

Show biz salutes Capitol's decade of achievement with justifiable acclaim for a new entity whose savvy with justifiable acclaim for a new energy whose and showmanship have placed it to the fore.

Abel.

# A Packaged Show—In 2½ Mins. By VOYLE CILMORE (Artists & Repertoire)

The formula has always seemed simple enough. Take a performer, add the right tune, stir gentiy, and you've got a hit record. Know how to choose the ingredients that will blend and you're a "good" aker man.

With all the curdled product that's been mixed, it's been comforting to have a nice, clear theory for the process. But, unfortunately, it isn't quite so simple any more. Too much has happened that the theory doesn't explain.

Time and again the combination of star singer and plug tune has failed to jell. Regularly an artist and/or song not up to usual standards of excellence has come through with a smashing disk success. What has happened is that the era of the hit performer and the era of the song hit have passed; now it's the age of the hit record.

If the old formula no longer suffices, we have to find new method for our madness, It's not enough to stir the ingredients gently; we must use fresh skill in- our effort. Records now have to be more actively and creatively produced. They are, in the new analysis, two-and-a-half minute entertainment packages that require the same sort of careful design that goes into a two-and-a-half hour play. There must be a beginning that intrigues, development, climax and satisfying finale.

Today, the artful rendition of a good tune suffocates under a stack of records. The disk jockey has far more than he can even audition, no less play on the air. The harassed dealer can't possibly stock all the releases that are offered him.

It may even be true that a sixteenth of an inch makes all the difference—those first few record grooves that either catch an ear or condemn the balance of the disk to oblivion. That's where the planning begins. And if the opening is successful in demanding attention, it must then be built upon with show-wise construction that never lets you go.

This kind of intensity in the making of a record has

be built upon with show-wise construction that never you go.

This kind of intensity in the making of a record has produced some strange sounds and some wild distortions of otherwise pleasing talent. To win notice in the crowd, some people will do anything—and we've all had our guilty moments. But now, perhaps, the law of diminishing returns has set in. Diskeries are releasing fewer sides and expending more promotional effort on those they issue.

Now, maybe, there won't be so many raucous noises coming off platter surfaces. But if—happy day—they fade away, we should still be appreciative of the lesson they've left behind. We've learned to reexamine our comfortable little formulae, and maybe we'll be coming up with even better records from now on.

Well, maybe.

## One Way to Beat the Ban

Hollywood.

It was 2:30 a.m. upstairs in the Capitol executive offices—in the lounge, to be precise. Lee Gillette, a pair of drummer's wire brushes in hand, beat rhythmically on a large Kleenex carton and a leather seat cushion. By his side, another "musician" hunched over a very large ukelele, and near him someone else worked a tiny, clinking top piano. An unencumbered man did a voice imitation of a string bass, and up front a talented quartet known as the Pied Pipers sang soulfully into a microphone.

Facing the group over an assortment of portable electronics gear was engineer Bill Miller. The signal he carefully monitored fed downstairs to the building's basement and a spinning recording turntable. There the ensemble effort was inscribed.

This incredible little scene actually happened in the spring of 1948—right in the middle of the strange Era of the Recording Ban. Its atmosphere of secrecy was carefully calculated—not to evade the American Federation of Musicians restrictions, but rather to conceal from competing record companies some of the ingenious and entirely legal methods by which new fecords could be made.

The most surprising feature of the session was its product, a little platter called "My Happiness." Rushed to the public in a couple of weeks, it was an instantaneous success. Its sales approached the 1.000,000 mark and the record

# Many Music Biz Greats Started With Capitol 10 Years Ago

By GLENN E. WALLICHS
(President, Capitol Records)

I now sit at the middle of a desk. Ten years ago I was at one end—lifting—and Floyd Bittaker was at the other. We were taking second-hand office equipment into the first quarters of Capitol Records at 1483 Vine Street, Hollywood.

Capitol Records at 1483 Vine Street, Hollywood.

Like any enterprise, Capitol Records began many years before founding of the company. It began in the interests, the work, the convictions of many people. Circumstances put us in touch with each other. Harry Warren was a customer of mine when I had a small radio repair shop on Ivar Street, Hollywood, back in 1935. Mrs. Mercer wanted to buy Johnny an auto radio for his birthday, so Harry Warren sent her to my shop. In the next few years I saw the Mercers frequently and we became friends.

No one who tinkers with radios can resist, at one time or another, building himself some super-type gadget. I started to build recording equipment—home-made variety. By 1937 I had refined my early efforts to the point where I decided to open a small recording studio. I joined forces with Al Jarvis. He had the record shop and together we formed the Hollywood House of Music. Upstairs I launched Glenn Wallichs' Recordings—audition disks, air checks and personal messages, all on acetates.

Many of the greats, near-greats, and greats-to-be of the

air checks and personal messages, all on acetates.

Many of the greats, near-greats, and greats-to-be of the music business headquartered in our store at El Adobe, 5205 Hollywood Blvd. Possibly the first incentive to jump into a record venture was born there. People in show business, no matter how busy they may be, conduct an unending diagnosis of their trade. Even when the patient is in booming health, showfolk will call symptoms and prescriptions for "what's wrong with show business." Those in music do the same. Artists, musicians, publishers have problems of such relentless concern that it is impossible for anyone in the environment to keep from becoming involved. I certainly was no exception.

When I decided to exchange the five small radio and repair shops I had established in the Los Angeles area for the Music City location at Sunset & Vine I had a deep interest in the music business. I liked the people, the interest in the music business. I liked the people, the jockeys, pluggers, artists and writers I had come to know. Quite naturally, along with records, a disk jockey show accompanied me to Music City. Peter Potter was the first Music City jockey and Johnny Mercer frequently emceed the shows. On special occasions Mercer would bring down friends. One of them was a pianist-leader who once crammed his whole band into the little studio. The leader's name was Freddie Slack.

Down Vine Street from Music City was a small cocktail lounge, the Radio Room, where a pleasant and eager young pianist would spend his intermissions playing piano or just talking with us. On our first anniversary at Music City he came down with the trio to entertain for the customers. He was Nat (King) Cole.

Still Others

City he came down with the trio to entertain for the customers. He was Nat (King) Cole.

Still Others

There was another musician around at the time. He was a gaunt, intense young man by the name of Stan Kenton. When I first met him, he was playing plano with Vido Musso. He was a modest chap then, and he has never changed.

Margaret Whiting also used to come into the store. Mercer said then she had a great talent, and time proved him to be right.

In the period just before we formed Capitol, Mercer and I had formulated concrete plans. We had an Idea where we wanted to go and a method outlined for attempting to get there. He was working at Paramount. During lunch one day he mentioned to Buddy DeSylva that he planned to venture into the regording business. DeSylva was interested and wanted to know if he might join us. All the initial cash invested in Capitol was his. He had tremendous faith in the idea right from the beginning. If Mercer or I seemed discouraged by the difficulties and the complexities in the early days, DeSylva always repeated, "This is going to be big!" He believed it. He made a verbal deal with us by which we would be equal partners as soon as he made his investment back in any one year. We did it soon and Johnny and I were equal partners.

A young arranger named Paul Weston was brought to Capitol by Mercer. Later Weston introduced a college friend of his about to be discharged from the Navy. On his recommendation we hired a chap named Jim Conkling, now president of Columbia Records.

In creative fields there always will be a coming and going. It's in the nature of the work, the nature of the personalities. Yet I can look back beyond a decade and find so many who have come along this way with us. That's been the best of it. My closest friends continue to be my business associates.

# Album Catalog Is Anchor In Stormy Wax Market

By FRANCIS (Director of Al Hollywood.

It is no secret to anyone in the entertainment field that his investment of training, labor, experience, and capital is less secure than it might be in, say, some nice conservative steel company. And it is no secret to anyone in the record business that his occupation lies in one of the most volatile areas of the entertainment industry—one that is sometimes referred to as being "just like shooting dice."

Largely responsible for this extremely high risk is the pretested nature of record sales, a basic condition often overlooked by those engaged in other media. The moviegoer pays his morfey first, and only then may discover that the picture is not to his liking (but he seldom storms the boxoffice demanding a refund); the most skilled reader can hardly do more than skim a novel lightly before deciding to rent or purchase it; the television viewer must see at least part of a program—probably including a commercial or two—before he can decide that it doesn't suit him; and so it is, too, with the radio listener.

The record buyer, on the other hand, can be more discriminating. Not dependent upon reviewers, the opinions of friends, or how the show went last week, he knows with certainty what he buys in the form of recorded entertainment. He may listen thoroughly in the record shop, examing the cover and the liner notes if he is in the market for an album, or even preview the product in the indolent comfort of his home through the medium of disk jockeys. When he pay his money, the record buyer takes virtually no chances.

The record company takes the chances. It is true that it seldom suffers as a result from a shortage of creative and administrative talent, since recording shares with the other entertainment media an element of glamor and a genuine incentive to creative effort. But stockholders as a class are notably immune to the lures of glamor, and while they may be drawn to the industry by its high profit possibilities, they invariably feel that it should offer at least some

a trip to Las Vegas.

Good Balance Necessary

It is here that a well-balanced and administered album program performs its most important function. Featuring a wide variety of products and continuing appeal to a broad market, it furnishes both the diversification so highly regarded by investors and a more stable base of operation for the company. The specific formulation of such a program must be guided by the needs of the individual company and its position in the industry; but even the simplest classification of suitable album material reveals an adequate variety for almost any company in any given situation. given situation.

given situation.

Prime in conservative value is classical music. The most durable and accurately predictable in sales behavior, it is also the most responsive to intelligent control in production; for quality (an element somewhat more tangible than popular tastes in popular music) has greater relative importance here than in any other class of recorded music.

Next in point of view of longterm value and minimum risk is semi-classical and such other "in between" music as operettas and outstanding motion picture scores: This category combines a measure of classical durability and

predictability with much broader market appeal, and may serve well as a hedge between ultra-conservatism and an average degree of album risk.

The average degree of album risk is probably best represented by such items as dance band collections, jazz series, so-called "listening music" albums, and simple collections featuring a popular artist or a motion picture tie-in. Appealing to the largest existing market for albums, this classification should provide a heavy percentage of profitable but unspectacular sales, a few moderately big sellers, an occasional hit, and a small number of losers. Soundly conceived, produced, packaged, and marketed, music in this category can be the backbone of an album program.

### Shows—and Children's Albums

Shows—and Children's Albums

Broadway shows and original and unusual "idea" albums are more speculative. This category is the source of the Yuma Sumac "Xtabays," the "South Pacific," and numerous others somewhat less memorable, and profit and risk here are related more as in single records.

Finally, in a class by itself, is the children's program. Characterized in its successful representative items by an unusual combination of volume sales and Gibraltar-like stability, this field was pioneered in its present form by Capitol. Only recently has its importance been generally recognized, and its desirable features promise a continued growth as a factor both in the album program and in the industry as a whole.

Though very general, this classification illustrates the variety possible in an album program and indicates those elements which may increase its stability. Specific distribution of the classes of products must, of course, be determined by the needs of the individual company, and it should be borne in mind that the program, in addition to providing a stabilizing influence, can perform other important functions. For example, the establishment of a recording idea and a new artist such as Miss Sumac is given its greatest opportunity for success by dramatization in album form; the most effective use of talent and promotion, from the point of view of the artist, the record company, and the motion picture producer, is made through integrated album presentation, as in Jane Froman's "With a Son; in My Heart"; and the broadening and stabilization of a strong popular artist's acceptance is ideally assisted by albums such as Jo Stafford's "American Folk Songs."

Broadly speaking, the album program seems destined to become more and more important in the industry. A short

Broadly speaking, the album program seems destined to become more and more-important in the industry. A short time ago an alarming decline in the demand for album products took place, and many then wondered if this particular facet of recording would continue to be profitable. It seems reasonable to conclude now that this was only a temporary condition, and that the reverse will actually hold true over the long term. The growth in our population's average age level should logically bring an increased ability to pay the higher price of packaged products and a more conservative taste in music. This factor, together with the emergence of long play as the logical album speed and the decline in importance of radio as a purveyor of-music, seems to point to a continuing growth of the album program within any record company hoping to build a profitable and reasonably stable luture.

# Capitol History A Saga Of Savvy & Showmanship

Hollywood.

The history of Capitol Records, which climbed into the major leagues shortly after its formation 10 years ago, is one of those classic sagas of successful showmanship parlayed with business savvy.

Back in 1941, songwriter Johnny Mercer felt that his tunes, along with those of other cleffers, were not getting proper showcasing on disks. At the same time, Glenn Wallichs, in his big Hollywood music store, was thinking about expanding his establishment's small custom recording service into something more substantial.

The two had known each other long enough to share their plans, and out of the combination came the idea of Capitol Records, The first break came when Mercer went to his good friend, the late B. G. (Buddy) DeSylva, then executive producer at Paramount Pictures, who showed a lively personal interest in the ambitions of the two young entrepreneurs. After they'd discussed the prospective diskery at length, DeSylva's interest took the more tangible form of a \$25,000 investment.

In April, 1042, the new company was incorporated as Liberty Records. When the first board of directors meeting was held, on June 4, the name was changed to Capitol. DeSylva was designated president, Mercer, vice-president; and Wallichs, secretary-treasurer.

From the start, the tyro outfit seemed to be tilting at windmills. The War Production Board announced a 70% cut in shellac available for record manufacture—which meant none for Capitol. But a manufacturer was found to produce a small number of platters for the new company, and on July 1 its first side was released.

No sooner were the initial records out than the American Federation of Musicians announced its first ban on recording by union members; to begin in 30 days. During the frantic month of July, Mercer directed a full schedule of sessions, producing a library of masters that were to last 15 months, the duration of the ban.

Fortunately, it was already clear that Capitol was on the first release, "Cow Cow Boogle," by Ella Mae Morse and Freddie Slack, and "St

### The Innovations

The Innovations

There were 300-odd new labels around during the time when Capitol was getting started, and the trade probably didn't give any of them more than six months of life expectancy. Capitol emerged from the crowded field because it parlayed its product with showmanship.

From the beginning, Capitol strayed from typical recording company behavior by cooperating fully with disk lockeys. Wallichs, Bittaker and Mercer personally delivered sample platters to the deejays, initiating a service that has since become standard industry practice.

At the start of 1943, Capitol News made its appearance. The little magazine was an outgrowth of a weekly mimeo letter to dealers, but it adopted the novel approach of giving music news without overloading the Capitol name in its copy. Under Dave Dexter's editorship, it won immediate accceptance in the trade, with record buyers and with the news-hungry Armed Forces. By late 1945, its circulation reached a phenomenal 800,000.

After the war, Capitol invaded the children's field with fresh ideas and a clown called "Bozo," and within a short time a whole series of albums produced by Alan Livingston captured 70% of this newly stimulated children's business.

Special concern with scientific progress in the field led

Dusiness.

Special concern with scientific progress in the field led Capitol to ploneer magnetic tape techniques. Later, in the midst of the 1948 record ban doldrums and the depressing "war of the speeds," Capitol again took action by becoming the first major to release disk on all three of the disputed speeds, a step which helped considerably in clearing the air.

### Sound Business Policy

Good records and smart merchandising would have meant little without sound business policy to supply momentum. From Capitol's start, Glenn Wallichs envisioned a big company, and his decisions were made with that end, rather than the fast buck, in view.

The first struggles to secure manufacturing facilities, made clear the eventual need for company-owned pressing equipment. In March, 1944, Capitol signed a production agreement with the Scranton Record Co., its biggest supplier, which contained an option to buy the Pennsylvania plant for \$2,000,000.

The price seemed astronomical at the time, but within two years Capitol had established itself as one of the industry's Big Four and was capable of handling the deal. In March, 1946, the Scranton purchase was made with funds raised through public sale of stock.

With postwar production thus assured, Capitol went on to expand its company-owned distributing branch program even though it was hard on working capital. By the beginning of 1947 there were 24 Capitol offices throughout the country. Since that time 18 independent representatives have been added to Capitol's sales organization. In 1951 the company's sales headquarters were shifted from Hollywood to New York in order to be closer to the most active, record markets.

Capitol sales doubled in each of the company's first five years; last year they totaled \$13.500,000. The number of personnel has grown similarly. There were 17 employees in 1942 imany of them part-time) and there are more than 1,100 today.

Leading the way to success throughout Capitol's first

decade has been its roster of performers. With relatively inconspicuous beginnings, stars such as Nat Cole, Jo Stafford, Margaret Whiting, Stan Kenton, Peggy Lee, Les Paul, Mary Ford, and Kay Starr, have built towering record sales on the Capitol label. Mercer, Jim Conkling, and, currently, Alan Livingston, created the atmosphere that new talent needs in the artists and repertoire division.

Capitol's half-dozen best-selling disks of the decade show the variety and freedom of its a&r approach. They are: Pee Wee Hunt's "Twelfth Street Rag"; Peggy Lee's "Mananan"; "How High the Moon," by Les Paul & Mary Ford; "Slipping Around," by Margaret Whiting and Jimmy Wakely, Nat Cole's "Too Young"; and Tex Williams' "Smoke, Smoke, Smoke."

In its first year and a half of operation, Capitol released 43 records; in 1951 more than 620 were issued. Besides taking this important position in the pop singles field and in developing a children's library, Capitol has made big strides in the building of a classical catalog. In 1948, negotiations with Telefunken produced an agreement through which Capitol has been releasing the best of the famous European recordings. In addition, important American musical groups such as the Pittsburgh Symphony have been signed.

### The Exec Setup

The Exec Setup

The real continuity of purpose in Capitol's 10-year history has been provided by Glenn Wallichs. Of the original triumvirate, he alone remained active. In 1947, DeSylva resigned because of falling health and Mercer gave up his recording work in order to concentrate on writing for Broadway shows and Hollywood films.

Today, Wallichs is assisted by four vice presidents: Alam Livingston, a&r; Lloyd Dunny advertising and promotion; William Fowler, sales; and Daniel Bonbright, finance. He has been, through the decade, the company's driving force and guidling hand, coordinating the varied demands of a business that embraces nearly equal amounts of scientific, artistic, and business talents.

## One Gimmick—A Miracle— Made Hunt's '12th St. Rag' Cap's No. 1 Bestseller

Hollywood.

It takes expert planning to build a record company's success, but an occasional minor miracle helps. Though hits may come from scheming, there have to be a few surprise sensations. And when a surprise turns out to be the company's alltime top-selling disk, it qualifies as one of those little miracles.

In mid-1947, Capitol's Transcription Library needed about 50 selections by a small Dixieland combo to help round out its catalog. Lee Gillette, in charge, didn't have to look any further than the Hollywood Palladium, a block away, for a group to do the job. It was the little intermisson band of Pee Wee Hunt, ex-Casa Loma trombonist. Readily available, Hunt was signed to do 60 tunes in six sessions, and the recording proceeded in routine fashion. On the next to last session, with a few minutes left after the nightly quota had been completed, Hunt suggested trying out a number he had in mind for the final meeting.

fashion.* On the next to last session, with a few minutes left after the nightly quota had been completed, Hunt suggested trying out a number he had in mind for the final meeting.

Hunt's sinal session came in the midst of the turmoil just preceding the 1948 recording ban, and Gillette wasn't able to direct it. It wasn't till a month later, in fact, that he heard the dubs and discovered, to his annoyance, that they included a number whose vocal was too blue for radio. Needing a replacement badly, and prevented by the ban from doing anything new, he, remembered the tune. Hunt had dashed off for him. The acetate was leaning, ignored, against his office wall.

The disk had got pretty rough treatment till now, and Gillette, in the heat of his little emergency, went one step further by playing it on his office phonograph. The music sounded all right, so he sent it on hopefully to the company technicians. They studied it, and agreed that it was, surprisingly, acceptable as a master.

In the business routine, the incident was quickly forgotten. The substituted number went out unobtrusively to subscriber radio stations as one of 10 tunes on a 16-inch platter. It was a little remarkable when, three months later, a South Bend program director wrote in to say that a Pee Wee Hunt transcription—he named the extra tune—was causing comment.

The letter was filed and forgotten till similar messages began arriving from Boston, Richmond, Cincinnati. Gillette and his fellow a&r men at Capitol received the news with pleased astonishment. With the ban on, anything showing signs of success was noteworthy. It was decided "if only just for laughs," according to one exec, to press the recording for regular commercial release.

But it wasn't quite that simple. Hunt's arrangement ran 3:40—a minute too long. Cutting it wasn't easy, but there were two possibilities—an instrumental solo and a strangé-sounding honkytonk piano chorus. No one could decide which should go, so a coin was filipped. The piano stayed and the record was issued.

Wha

### Capitol's 10-Year Sales Boxscore

	Smile	TIPUIT	Gross
Year	Releases	Releases	Sales
1942			\$ 200,000
1943			750,000
1944		6	2,250,000
1945	48	14	5,100,000
1946	120	19	13,000,000
1947		24	14,500,000
1948		44	16,900,000
1949		85	11,500,000
1950	630	140	12,300,000
1951	620	, 93	13,400,000

# You May Miss Out On That Guy 'Just Bad Enough' To Click By LEE GILLETTE (Artists & Repertoire)

The repertoire man is haunted. He may be riding the crest of a so-called 1,000,000 seller; he may have unearthed the year's top vocalist; created the decade's most unusual gimmick, but no matter how high on success he is, there's a presence loitering behind him.

What gives the repertoire man the haunts is a two headed dream. Version one concerns the poor starving unknown who, after successfully attempting to break into the repertoire man's office every day for three years, decides to peddle his wares elsewhere, going across the street. The anon becomes, of course, the sensation of the century. From then on there are whispers. Waddling away from a luncheon, the repertoire man knows that eyes are upon his back, measuring, until he is out of hearing distance. Then the talk begins. "Who d'ya think that genius turned down? And he could have had him for peanuts!"

A switch version of the nightmare concerns the song which the repertoire man: 1, wouldn't listen to; 2, had under his blotter for eight years; 3, claimed was the worst tune ever written.

tune ever written.

Saying "yes" to every songwriter, publisher and artist would be living dangerously. But saying "no" to anyone—sandhogs, girdle salesmen, goose-noodlers or consulting psychologists (all of whom sing their own songs) can also lead to disaster. Finding a middle path between these two extremes is not as simple as it might appear. A repertoire man is often tempted to adopt a stern attitude, appear brusque almost to the point of rudeness, but he quickly realizes 'that all shy, bashful, and retiring-type songpluggers suffer from such an attitude while the more aggressive pluggers can beat anyone at this little game.

It is vital as it is impossible to listen to everything. Every time a gimmick launches a disk on the popularity polls, a new field of experience is opened, and the repertoire man, by his own nature, is compelled to hear associated phenomena. If a Chinese dinner bell catches the waiting ear of the public, the repertoire man automatically finds himself auditioning trolley bells, door bells, elevator chimes, bar bells and the Bell Sisters.

vator chimes, bar bells and the Bell Sisters.

In spite of appearances the repertoire man does have standards of measurement, and while the business is not basically consistent, there are requirements which songs and artists must fulfill. If the repertoire man is visiting in Moose Jaw and his in-laws insist he catch a local tenor at the bowling alley's late show, chances are the lad is quaintly horrible, and the repertoire man may, in complete confidence, give a cold "no!".

Late at night two weeks later, 2,000 miles from Moose Jaw, the repertoire man will wake up in a cold sweat with the terrifying thought, "that kid may be just bad enough."

# Promoting Big Black Blobs By LLOYD W. DUNN (V. P., Capitol Records)

I've been an advertising man most of my business life. And through the years one develops certain procedures and convictions which may be applied to the promotion of soap flakes, screw machine products, patent medicines and artificial eyelashes.

Then came the record business. It was "different," they said. I'd heard that story from practically every client in my agency experience.

Only this time it was different. So different, in fact, that I sometimes wonder whether the traditional promotional background is a help or a hindrance.

Take single records, for example. Physically unattrac-

tive—a big, black blob. And they all look alike, hits and dogs. Displaying them is likely to bring no results beyond warpage. The potential buyer has to hear them, frequently many times before the urge to buy develops.

quently many times before the urge to buy develops. And every week you have to start promoting a brand new bunch of products, as new records are issued. It presents the same advertising problem as if Colgate issued a new batch of toothpaste or cold cream every week, to be established with buyers. It ain't easy. Albums are easier. They're packaged, for one thing, with attractive illustrations to lend eye appeal. You can afford to advertise albums more extensively because they have longer life and higher unit price. But singles? You don't dare spend too much money on them until they show promise of being a hit. And then, there's not too much point in it, because the record is being played from every housetop.

It isn't quite as bad as that. There are ways to promote records, and successful record companies are using them. But these devices have little in common with traditional advertising techniques.

Which brings us to the point. It takes an open mind to promote records, quite as much as it does to produce them. Sometimes the ugliest sounds make the biggest hits and the goofiest ideas start the greatest smashes on their

and the goofiest ideas start the greatest smasnes on therway.

What does it take to make a good record promotion man? A background of advertising is desirable, of course. But more than that, plenty of imagination, courage, a sense of humor. and bounce.

You gotta like music, too. There's no question that there is more money to be made in selling wallpaper or pickling onions. maybe. But the kick of that new record when you first hear it—the taste of success when it begins to click—it's show business! No one will ever grow old in the record business. Because the minute you begin to think about the hits of yesterday, your mind is off the hits of tomorrow.

And when that happens, there won't be any new hits

## A Disker's Best Friend Is His Tape-Recorder

By KEN NELSON (Country and Western Repertoire)

Hollywood.

Hollywood.

The tape recorder has made a traveling salesman out of the country-western repertoire man. Before tape the artists came to him to record. Today he spends half of the year with brief case in hand, a damp shirt on his back, and some cancelled baggage thecks in his pocket. Unlike all other members of the repertoire species, he does at least 60% of his recording "in the field." It may be Broken Boy, Neb., or Nashville, Tenn.

The procedure on these recording dates varies. In my own case I can never plan ahead. I never know until I get there what facilities are available. Many times the equipment (microphones, speakers, channels) is ancient. Sometimes it's a pleasant surprise to discover the newest and most complete electronic facilities. Usually I use any engineer I can find available, but sometimes it happens I end up doing my own mixing. Since I do all of my recording in local radio stations and they can't go off the air while I'm recording, I can't hear too well in the control booth. The net result is many times I never know what I've got until I get back to Hollywood.

One day in Sioux City, Iowa, I remember especially.

got until I get back to Hollywood.

One day in Sioux City, Iowa, I remember especially. I walked in, looked around, and groaned. I couldn't possibly record here. The room was far too small to allow for separation. The microphones were all old. All the equipment left much to be desired. With no alternative we dug in, recorded, returned the results to our Hollywood engineers, and heard them say they couldn't have done better in our own studios. It so happened the "small" room was acoustically perfect!

These six weeks' trips I take three or four times a year

done better in our own studios. It so happened the "small" room was acoustically perfect!

These six weeks' trips I take three or four times a year are not all business. There's a social life, too. Most of the time I am a guest at the artist's home, where the country hospitality really loads up the table with food and the chairs with friends. When not expanding the waistline, or recording, I'm traveling around with them on personal appearances.

I'll never forget one trip with Jimmy Heap and his band. He was playing a dance date in Deseret, Texas. The crowd was in evening dress—with jewels. It could have been Ciro's. The next night in another town he played to farmers and country folk. All of which backs up my theory that country music is enjoyed by all types of people—in Texas anyway.

Another phase of this wandering repertoire work is keeping an eye out for new artists coming up. An example is Faron Young. I was riding with an artist to a recording date one day when I heard a young fellow's voice which impressed me; however, the announcer didn't mention his name. Several weeks later I came back through Shreveport, La, especially to find him. The manager of the radio station told me his name. I found him and signed him up fast. Today Young is rising as one of our top sellers.

## 1,000 Years B. C. (Before Capitol)

Golly, has it been 10 years?

So much will be written in this issue about the past 10 years, about Buddy DeSylva and Johnny Mercer, and maybe even a couple of words about Dan Dexter, that I'd like to dedicate these comments to a partner of mine of 1,000 years ago, Glenn Wallichs, one of the founders of this prominent wax works.

Actually this partnership was just one or two years before Capitol; it only seems like 10 hundred. Glenn was operating a successful appliance store in Hollywood right next to the gas company. The more folks in Southern California were weaned away from wood stoves, the more they were gassin' it up, and, eventually, the gas company took over Wallichs' glen without Glenn Wallichs.

In back of Wallichs' gien without Gienn Wallichs.

In back of Wallichs' mind was the thought of getting into something a bit more creative than requesting folks to cook on more burners. Radio appealed to him, the mechanics of radio and its improvement especially. Glenn tuned in his Atwater Kent and discovered that the one program in Southern California that could stand the most improvement was my "Make Believe Ballroom" (on KFWB, Monday through Saturday).

At the time the fact reports making money off radio

program in Southern California that could stand the most improvement was my "Make Belleve Ballroom" (on KFWB, Monday through Saturday).

At the time, the only people making money off radio were canary bird imitators and Peter Potter, who used his own dice on the Beverly Hill Billies. Everyone in radio had a sideline which helped pay the rent. Mine was a record store named "The Stomp Shop" and I needed someone to help pay the rent on the joint that was supposed to help me pay the rent.

Wallichs had a few bucks and a firm conviction that I should add a recording department. I sure could use the few bucks! (Had I but known at the time that his recording department would eventually be Capitol Records, I, too, would have taken up songwriting).

So, along with Eleanor Roycroft, my partner at the time (now owner and operator of the record department at Fife & Nichols) and my self, we formed a three-way thing called the Hollywood House of Music. It was Glenn Wallichs' sight that gave us the first disk jockey remote right from the store, supervised by my favorite technician, Gene Hargrove, whose favorite record—Woody Herman's "Woodchoppers Ball"—would be played daily, just so he could up the gain on the bass solo.

Many collectors will say the first Wallichs recording was one with Mercer or Paul Whiteman or one in that circa (a word I borrowed from Bill Leyden). Actually, the first commercial record made by Glenn Wallichs is one in my possession, "Caterpillar Shuffie" with the Cats 'N Jammers, featuring . . . so help me . . "Frankenstein" Mark, on drums; Stew Becker, trumpet; Dale Sloan, piano; Bunny Donin, bass; Tommy Andrews, accordion; Joe Cook, sax; Tony Schroeder, guitar; and Curtis Gates, now with the Sons of the Pioneers, on the vocal. It was made up at the Stomp Shop and I threatened Wallichs with playing it, if ever Capitol's advance releases are late in arriving. Seriously, the story of Capitol records is the story of a guy who was bound to succeed in any field of endeavor.

with Wallichs and found out really how hard a guy can work who, even when I knew him, had a goal in mind. I don't know what goal he has in mind for the next 10 years, but I'll bet you my original Wallichs recording against any record you may have of the Al Jarvis "Make Believe Ballroom" orchestra conducted by Vido Musso with Stan Kenton at the plano, that he'll make it. Better hope so yourself; it'll help us all.

# Cap Sparks Biz Via Multi-Pronged Disk Jockey, TV & Mag Promotions

By MIKE GROSS

By MIKE GROSS

Capitol Records' multi-pronged promotional setup has been one of the company's major assets since its foundation 10 years ago. Functioning out of both the Coast headquarters and the New York branch, Cap's publicity-exploitation projects have widened the range of the whole disk industry's promotion activities. The diversity of its operation has been a potent factor in building artists and hypoing releases, and the department is steadily on the prowl for new outlets. It has spearheaded such promotional efforts as mag publication, disk jockey contacting, TV booking and tie-ins with band agencies.

This year, Cap launched a cooperative publicity-exploitation campaign with General Artists Corp. to spark the sales of its orch waxings. The move was part of a newly-organized industrywide effort to make the public more orch-conscious, but it closely followed the pattern Cap had set up for itself since 1942. From the outset Capitol geared itself for a strong publicity setup, and it's been holding to that line ever since.

Just as Cap is utilizing TV today to promote its artists and its disks, it was the first record company to realize the plugging power of radio's disk jockeys 10 years ago. There were few name platter-spinners then and only a handful of jocks around the country, but their value to a record company as a cuffo showcase for its releases was realized by the Cap brass, and they inaugurated the policy of sending out all new releases to the jockeys. Up until then, radio stations, for the most part, had to purchase their own platters. The Cap disk jockey malling list was an innovation in record company promotion technique and all the diskeries followed along the same lines soon after. There are almost 2,000 deejays on Cap's mailing list today.

Deejay Route

The deejays also have assumed a large part in the

an unovation in record company promotion technique and all the diskerles followed along the same lines soon after. There are almost 2,000 deejays on Cap's mailing list today.

Decjay Route

The deejays also have assumed a large part in the company's "live" promotional campaigns. Whenever possible, Cap's publicity-promotion department sets up a deejay trek for its artists, usually following on the heels of a new release. The company foots part of the tab for the jaunt, with the artist and the publishers of the tunes laying out the rest of the expense monies. In some instances Cap's artists have turned down theatre and/or nitery bookings so that they can complete the deejay round which the diskery has set up for them.

During the past two years, Cap has been spearheading tele promotion. Its publicity department has almost taken on the role of a talent agency, in that it's been booking their pactees for guest shots on the flock of vaudeo shows around. This is usually handled in New York when the Cap artists come in from the Coast for promotional duties. The guest shots not only help the artists pay for the expenses of the trip, but also helps stimulate interest in their disks.

Recently Cap has been using TV in conjunction with its 10th anni celebration. Part of its anni fete is the awarding of gold platters to artists who have sold more than 1,000,000 disks, and Dick Linke, Cap's eastern publicity manager, has been lining up network video shows on which the prize platter will be presented to the artist.

Another facet of Cap's promotional setup is its publications department. Diskery allots about \$500,000 annually for its four publications—Music News, Record News, Record and Pickups. The mags are distributed cuffo to dealers, except for Music News, on which the tab is 2c a copy, and has been an effective instrument in hypoing ralations between the diskery and the distributor-dealer. The Publications Division, which operates out of the Coast headquarters, is under the supervision of Lloyd Dunn, Cap

### Less But Better Jazz in Wax Future With No Bopping or Super-Hip Sounds

By DAVE DEXTER, Jr. (Artists & Repertoire)

Hollywood.

Name singers were mere "extra added" attractions on Bob Weitman's Paramount marquee. Dance bands were the boxoffice lure. And during that hysterical summer following Pearl Harbor—the summer Capitol moved in to expand the majors to the Big Four—jazz records were being swept along in a rising market towards a volume never before achieved by so selective a musical idiom.

James C. Petrillo's 1942-43 ban on etching, the critical shortage of shellac, a price rise which was inevitable—even these factors failed to stem the popularity of recorded hot music. Jazz boomed for a time while dance bands died at World War II's end. But then, abruptly, hot music turned to a "cool" sound and came the awkward, incredible moment when jazz was suddenly a frigid product, not only on shellac but in clubs, in theatres, wherever it had been performed previously.

Now it's a new decade and those of us—Milt Gabler, Bob Thiele, George Avakian, John Hammond included—who still badger our bosses to allow us to find exciting jazz, record it, and help get it into the shops and onto the jockeys' turntables, are hopeful of better times. Bop has come, gone, left only a feeble influence on a music which has survived numerous distortions down through the years. Barnyard tenor saxists are on the wane. So, too, are vocalists of both sexes who helped sink the ship with their exaggerated, ugly, off-the-chord "improvising" glb-berish. With the exit of the cool, super-hip clique (and the resultant decline in influence of several once-influential crities and jocks) there's been a gradual upbeat apparent along the jazz front, particularly on disks.

But bop-perverted instrumentalists, singers, crities and jocks weren't alone in nearly exterminating jazz a few sea-

# Giant Market of Adults Should Be Disk Target



Hollywood.

The record industry is, I am sure, the fastest moving and most competitive business in the world. At the beginning of a week, each record company releases six to 12 new sides and simultaneously exposes them to millions of listeners throughout the country by means of the disk jockey. Any one—or none—of these sides may be successful. The next week, regardless of what has happened the week before, each record company again releases from six to 12 new sides. This goes on all year long, and the pyramiding of record artists, new songs and new sounds makes demands on the public's ear far beyond its capacity to absorb.

As a result, the hits always seem to come from where you least expect them, and in today's market the obvious or unusual generally seems to have a better chance because the obvious or unusual record is the only one to make an impression, or even be remembered, among the many which pour out from disk jockey shows.

This situation within the industry is, I believe, responsible for the condition of the music market today. I don't think people have changed nor that their basic tastes in music have changed. They are to a large extent what the music business and its new facilities have made them. There is no immediate solution to the problem. Competition being what it is, only what the Federal government might call "restraint of trade" could change the picture.

Nevertheless, this highly competitive and fast moving situation is not as bad as many people in the music business, particularly publishers and writers, would have you believe. True, it has its disadvantages. It weakens the chances of a "good" song because presumably a "good" song must be widely heard before being appreciated. But there are encouraging points, too. Today, as Stan Kenton once pointed out, music in America is as free as the air, and there is nearly as much of it. Radio, home phonographs, television, and jukeboxes provide an unending accompaniment to American existence. For the most part, a listener may choose among country,

classical, and classical selections during any hour of the day or night.

More Music Than Ever

This abundance is bound to have effects. Twentyfive years ago, the amount of music heard by a child was only a fraction of what it is today. Furthermore, what music he did hear was not the performances of the highly talented and select musicians who play the bulk of the music coming out of modern recording studios, radio stations and motion picture studios Undoubtedly many adults today, who were born with fine musical talent, are completely unaware of their own basic abilities because their talent was never developed. They have missed more satisfying lives, and perhaps the music world has missed some great contributions. It cartainly seems likely that today's increased availability and variety of good music will be a great factor in the development of the new generation.

The greatest exposure, particularly in the record business, is to teenagers, and there is no problem in reaching these enthusiastic disk buyers. But there is, of course, another market with completely different tastes—young married and older people, who are important to the selling of albums. This group is harder to reach because the kind of music which most interests it is not generally played by the disk jockies, and in fact has little outlet for presentation.

One reason for the great success of albums from current motion pictures is the simple fact that the film itself is such a great exploitation medium. The same is true of a New York show, explaining the tremendous difference between the sale of an album from a hit show and that of a show which has closed in three months, even though the latter score may be the better one.

There is nothing to prevent a record company from producing on disks the equivalent of a "South Pacific" album, musically speaking. Today, without the show and the success it represents, or without the spending of a prohibitive amount of money on promotion, such an album would be unsaleable. But if an exploitation medium as

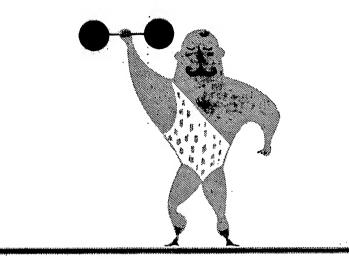
sons back. The record companies produced too many releases for an admittedly limited market to digest. And many of the older, established, non-bopping jazmen—the big name guys of the 1930s—simply got old. They became lazy, bored, uninspired, and their playing showed it on hundreds of unsalable records. Working regularly in radio, television and motion pictures—you can include recording studios, too—brought security and fish-tailed cads. But hardly any decent jazz is being played these days by the hot men over 35—Ellington, Armstrong, and possibly a dozen others excepted.

That's the way it stands today, as Capitol eyes its second decade. There will be more jazz forthcoming—but only the best, issued less frequently—and it will be made available not only on single biscuits but in album form on three speeds as well. Meanwhile the pops pay the freight; pay for the losses all waxworks incur in trying to appeal to and satisfy a tiny, super-critical market that mar, eventually, become the fairly lucrative market that jazz once was 10, 15 years ago.

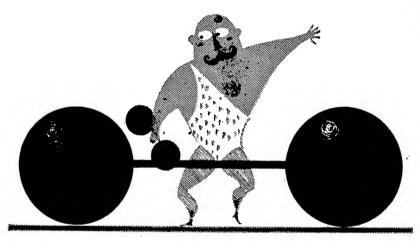
Anybody know of a young Duke, or Satchmo, waiting te cut his first session? Capitol wants him!

**K**:

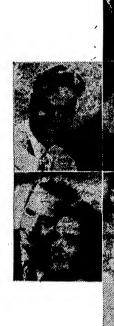
# it's not the tem



# it's the potential



It's quite an accomplishment to reach the age of ten, but still, you're too young to look to the past. In celebrating this important milestone in Capitol's history, we feel confident that—The best is yet to come! Congratulations and good wishes are in order...not to us, but from us...to the artists, song writers, dealers, disc jockeys, operators and the members of our organization to whose friendly efforts we owe so much of the success we have achieved.











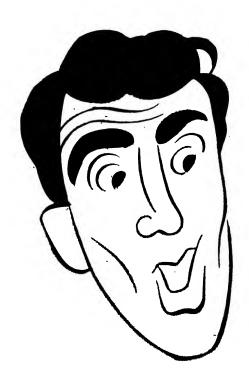
10th anniversary

it's not the ten ... it's the potential

# CONGRATULATIONS ON YOUR 10th ANNIVERSARY



# DEAN and JERRY



Latest Release

# "OH MARIE"

Backed by

"COME BACK TO SORRENTO"

Latest Release

# "I CAN'T CARRY A TUNE"

Backed by

"CRAZY WORDS"



P.S.:

We Make Pictures Too. Latest Release "JUMPING JACKS"



# JANE FROMAN





# Congratulations to Capitol!

Thanks for helping to make all this possible.

Gisele MacKenzie

**CURRENTLY JUNG HOTEL, NEW ORLEANS** 

On the Air—Mario Lanza Show—NBC Returns August 25—"Club 15" 3d Season—CBS

**Current Capitol Release** 

"YOU CAN'T LOVE TWO"



**Public Relations** RED DOFF, Hollywood

### Casino, Toronto

Toronto, June 28.
Gisele MacKenzie, Bobby Win
ters, Grace & Mickey Carroll, Joe
Laurel, Billie & Gene Lambert
Jimmie Cameron, Archie Stone
House Orch; "Okinawa" (Col).

Gisele MacKenzle, femme singing star of Bob Crosby's "Club 15" show and the former Mario Lanza sries, is breaking in a stage routine here (New Acts) and packing in the customers for the best business in several weeks at the Casino. She is surrounded by a neat stage package which, in swiftpaced diversity, never allows a letdown.

Personal Management BOB SHUTTLEWORTH

# **CHAPPELL** SALUTES



our newest releases:

**CARIOCA** Les Paul **Mary Ford** 

WALKIN' MY BABY BACK HOME Nat "King" Cole

WISH YOU WERE HERE Jane Froman

Jerome Kern's ROBERTA (Album) featuring Gordon MacRae and Lucille Norman

CHAPPELL & CO., INC. RKO Building, Rockefeller Center, New York 16, N. Y.



Congratulations, and our sincere thanks to these great Capitol artists:

To-BILLY MAY **BEN LIGHT** and

BOB SAVAGE for ..... PERFIDIA (Peer)

CAN'T GET OUT OF To-JANE FROMAN for....

THIS MOOD (Southern)

To-GISELE MACKENZIE for . . ADIOS (Peer)

To-YMA SUMAC for..... BABALU (Peer)

To-PETE DAILEY for ..... SOUTH (Peer)

TILL THE END OF THE To-JIMMY WAKELY for .... **WORLD** (Southern)

THE ALMANAC SONG

(Southern)

To-BILLY STRANGE for....

I LOVE YOU 24 HOURS

A DAY (Peer)

To-FARON YOUNG for....

HAVE I WAITED TOO

LONG (Peer)

Peer International Corporation • Southern Music Publishing Co., Inc. Charles K. Harris Music Publishing Co., Inc. • La Salle Publishers, Inc. Melody Lane Publications, Inc. 619 Broadway, New York 19, N. Y. 1608 North Argyle Ave., Hollywood

Mark Schreck Prof. Mgr.

RALPH S. PEER President

Ben Selvin General Mar.

# on Capitol the Authentic Rendition

the Magnificent Voice of

is the voice of

(DO NOT FORSAKE ME)

Featured in the Stanley Kramer production High Naon" starring Gary Cooper Released through United Arlists . Music by Dimitri Tiamkin . Lyric by Ned Washington

۲

THE BILLBOARD

"High Noon" Theme Music
"High Noon" Theme Story
Sets Mood and Tells Story

NEW YORK, June 14.—Currently titillating the music fractently is the unique use of termity is the unique user film, song in the Stanley Kramer film, the William Noon, starring Gary (Filiph Noon, starring Gary (Filiph Noon, starring Gary), and to be released mid-

Jove The Script, by Carl Foreman, IT July.

The script, by Gad sperado retels the story of a desperado retels the story of a desperado retels the story of a desperado retels the marshall who sent him turning to a small webset the pictory would classify but in ture as a horse opera; but in ture as a horse copera; but in ture as a horse copera; but in ture as a horse copera; but in ture as a horse opera; but in ture the film is, so note suspense, the film is, so note webset with the film is, so note webset the film is so note that it transcends the film is the film is the film is the film is the film in the film is t

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Lyric Parallels Story

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CAPITOL RECORD

Capitol

Tex Ritter's background singing throughout the motion picture "HIGH NOON" is being hailed by critics everywhere as a major contribution to the success of this great film. Now he brings you the same stirring rendition on Capitol Records.

CAPITOL RECORD No. 2120 - F-2120





- LUNA ROSSA (Blushing Moon)
   The Voices of Walter Schumann
- SCATTER-BRAIN

Ray Anthony

You're driving me crazy!

Ray Anthony

• LOVE ME OR LEAVE ME

Ella Mae Morse

- YOU'RE DRIVING ME CRAZY!
- WINTER WONDERLAND

The Voices of Walter Schumann

HOLIDAY FOR STRINGS

The Voices of Walter Schumann

BREGMAN, VOCCO and CONN, Inc.
NEW YORK - CHICAGO - HOLLYWOOD

We Too, Add Our Congratulations!



NAT "King" COLE

**BILLY MAY** 





JUNE CHRISTY

**MEL TORME** 



Personal Management CARLOS GASTEL



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GLENN, JOHNNY, FLOYD, LEE, BILL, LLOYD, ALAN, DAVE, DAN, PAUL, HAL, and All the Other CAPITOL PEOPLE

It Takes GREAT MEN to Build A GREAT COMPANY.

You Have Made My Six Years With Capitol a Real Pleasure.

Jimmy Wakely

# JIMMY WAKELY

**TOP SELLING CAPITOL WESTERN ARTIST** 

Just Completed Engagement

at

Ciro's

in

Hollywood

Latest CAPITOL Releases

"If You Would Only Be Mine"
"My Heart Has Room For You"
"Four-Legged Friend"
"There's A Cloud In My
Valley Of Sunshine"
With BOB HOPE
"When I Say Goodnight"
"There's That Same Old

Lovelight In Your Eyes

Tonight"

**STARRING** 

on

"Colemen's Corral"

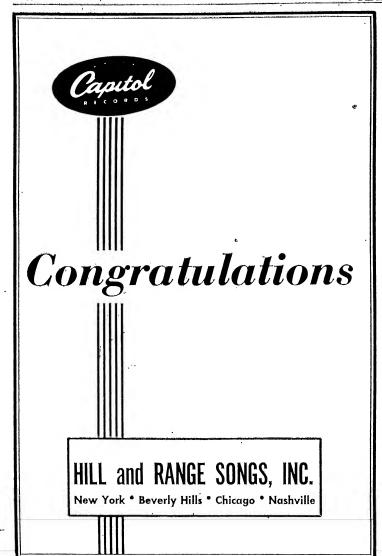
**KNXT** 

Hollywood

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• JOE "FINGERS" CARR—"When You're Smiling" • HELEN
O'CONNELL—"I'm Gettin' Sentimental Over You" • BEN
LIGHT—"Mistakes" • GORDON MAC RAE—"I Surrender
Dear" • BOB CROSBY—"Lonesome and Sorry" • WALTER
SCHUMANN—"Moonglow" • JOHNNY MERCER—"Waitin'
for the Evenin' Mail" • BUDDY COLE—"Sophisticated Lady"
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**OLUIS CASTELUCCI—"Pavanne" • JAN GARBER—
"Dinah" • FREDDY SLACK—"Kitten on the Keys." • MICKEY
KATZ—"Bagel Call Rag" • CLYDE MC COY—"Where's My
Sweetie Hiding" • LES BAXTER—"Lost in Meditation" •

MARGARET WHITING & JIMMY WAKELY—"Maggie Blues"

• LES PAUL & MARY FORD—"Jealous"—And Many Others.

MILLS MUSIC, INC.

AMERICAN ACADEMY OF MUSIC, INC.

It Is a Great Pleasure for Us to Participate in



**Tenth Anniversary Celebration** 

With Their

#1 SUMMER HIT

IN THE
GOOD OLD
SUMMER TIME

as inimitably recorded by

LES PAUL and MARY FORD

= 2 1 2 3

CONGRATULATIONS!

EDWARD B. MARKS MUSIC CORPORATION

RCA Bldg., Radio City, N. Y.

Harry Link, General Professional Manager

BEST WISHES CAPITOL RECORDS ON YOUR 10th ANNIVERSARY

# TEX RITTER



I trust we will have 10 more pleasant years together.

Current Release

#### "HIGH NOON"

as he sings it in the Stanley Kramer picture, "High Noon."

Backed by

"Go On -- Get Out"

Harringay Arena – London, England for six weeks





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Yitle		Artist
ADIOS		Gisele MacKenzie
AMOR		Andy Russell
ANYTIME	Foy Willir	g · Helen O'Connell
AUF WIEDERSEH'N,		
BABALU		- Yma Sumaç
BEAUTIFUL BROWN	EYES	Jimmy Wakely
BECAUSE OF YOU		Les Baxter
BERMUDA		Norman Kaye
BESAME MUCHO		Andy Russell
BLACKSMITH BLUE	\$	Ella Mae Morse
BONAPARTE'S RETI		* * Kay Starr
BOUQUET OF ROSE		Jimmy Wakely
BRAZIL		g Sisters • Les Paul
CANDY KISSES	4,111111	Eddie Kirk
CASTLE ROCK		Dave Barbour
CHATTANOOGIE SH	OE SHINI	
C,		Skitch Henderson
COME ON-A MY HO	USE	Kay Starr

COOL WATER Tex Ritter - Dinning Sisters Nellie Lutcher The Four Knights CRY OF THE WILD GOOSE Tennessee Ernie DADDY June Christy - Stan Kenton DADDY'S LITTLE BOY Jan Garber DADDY'S LITTLE GIRL Skitch Henderson DETOUR Wesley Tuttle EASY STREET Billy May FOR SENTIMENTAL REASONS Nat King Cole FROSTY THE SNOWMAN Nat. King Cole GEORGIA ON'MY MIND Jo Stafford - Paul Weston **GLOW WORM** Chuy Reyes Alvino Rey - Johnny Mercer GOODNIGHT IRENE Jo Stafford GREEN.EYES Ben Light . Helen O'Connell HAMBONE Tennessee Frnie HAVE I TOLD YOU LATELY THAT I LOVE YOU Tex Ritter

HEY GOOD LOOKIN'

Tennessee Ernie -- Helen O'Connell HONEYMOON Kay Starr I DON'T KNOW ENOUGH ABOUT YOU

Peggy Lee- Dave Barbour I DREAM OF YOU Andy Russell I GET INFAS Peggy Lee I GUESS I'LL GET THE PAPERS

Hal Derwin - Frank DeVol I HEAR A RHAPSODY Ray Anthony I SEE A MILLION PEOPLE Peggy Lee

I WONDER WHO'S KISSING HER NOW **Dinning Sisters** I'LL NEVER LOVE AGAIN Andy Russell

I'M YOURS Les Baxter IN THE GOOD OLD SUMMERTIME Les Paul - Mary Ford

IT'S A BIG WIDE WONDERFUL WORLD Margaret Whiting - Frank DeVol

IT IS NO SECRET Joe' Allison IT'S NO SIN The Four Knights 1A77 ME BLUES Les Paul - Mary Ford JEALOUS HEART Tex Ritter . Jan Garber JUST A LITTLE LOVIN' Bob Crosby KENTUCKY WALTZ Tennessee Frnie KISS OF FIRE Les Baxter

580 Fifth Avenue

LAUCHING ON THE OUTSIDE Andy Russell LET'S GO TO CHURCH NEXT SUNDAY MORNING Margaret Whiting - Jimmy Wakely LONGING FOR YOU Les Baxter MAGIC IS THE MOONLIGHT Andy Russell MARIA ELENA Andy Russeli Ben Light MEXICALI ROSE . Skitch Henderson MISIRLOU M-1-S-S-1-S-S-1-P-P-1 Kay Starr MY ADOBE HACIENDA Dinning Sisters MY HEART SINGS Johnny Johnston NEGRA CONSENTIDA Andy Russell OAKIE BOOGIE Jack Guthrie - Ella Mae Morse OLD SHEP Wesley Tuttle OPEN THE DOOR RICHARD The Pied Pipers ORIGINAL DIXIELAND ONE-STEP Paul Weston Wingy Manone PAPER DOLL PARADE OF THE WOODEN SOLDIERS Orrin Hostetter

PERFIDIA Bob Savage The Pied Pipers PISTOL PACKIN' MAMA PLEASE, MR. SUN Les Baxter POINCIANA Benny Carter QUANTO LE GUSTA Jack Smith - Clark Sisters RAG MOP Roy Hogsed Trio The Starlighters - Paul Weston

ROOM FULL OF ROSES

SLOW POKE

Paul Weston - Starlighters SARI WALTZ Frank DeVol SIMILAU Peggy Lee SLIPPIN' AROUND Margaret Whiting - Jimmy Wakely

Helen O'Connell

SMOKE, SMOKE, SMOKE Tex Williams SO LONG Les Baxter SONG OF THE ISLANDS Bob Crosby HTIIO2 Pete Daily TAKE MY HEART Al Martino TELL ME WHY Norman Kaye TENNESSEE WALTZ Les Paul - Mary Ford THAT'S HOW MUCH I LOVE YOU Alvino Rey THE BEST MAN Nat King Cole THE BREEZE AND I Frank DeVol THE PEANUT VENDOR **Buddy Cole** THE ROVING KIND Les Baxter THE WEDDING SAMBA Chuy Reyes THERE'LL BE A HOT TIME IN THE

OLD TOWN TONIGHT Nappy LaMarre THERE'LL BE SOME CHANGES MADE Peggy Lee WAITIN' FOR THE TRAIN TO COMEAN Peggy Lee WE COULD MAKE SUCH BEAUTIFUL MUSIC

Billy Butterfield

WE'LL BE TOGETHER AGAIN

Pied Pipers - Paul Weston WHAT A DIFFERENCE A DAY MADE Andy Russell WHILE WE'RE YOUNG Pėggy Lee WITHOUT YOU Andy Russell YOU ARE MY SUNSHINE **Dinning Sisters** YOU ARE THE ONE Margaret Whiting YOU BELONG TO MY HEART Bob Eberly YOU WERE ONLY FOOLING Kay Starr YOU'RE BREAKING MY HEART Ian Garber YOURS Andy Russell

## A Flack's Lament

By BUDDY BASCH. (N. Y. Publicist)

How come I never hear my records on the air? I listened to WNEW for a solid half hour and didn't hear one.

Why don't I read more gags about myself in the columns? Don't you know Earl Wilson?

What kind of a press agent are you? I've had you six weeks and not even a Life cover yet!

How about some disk jockey in-terviews? My record on the Meat-ball label is breaking big.

Just got back from Chittlin Switch, Alabama, where I was a big smash. Why didn't I see a thing in the papers there? (There is no paper there.)

Have you looked at the trade papers? My name hasn't been on those charts in weeks.

What do you mean you can't call for me in Mt. Vernon to take me to the Beauty Pageant in Coney Island? What do I pay you for anyhow? I want service.

I tell everyone I meet what a great publicity man you are. That's money in the bank for you. (Yeah, but send cash.)

Why don't you invite the top columnist to my country home for the weekend? They'll all be delighted to come if you say the invitation is from me.

I got something on this jockey, see, so you tell him he better start to play my disks.

What do those A&R men know? I oughta pick out all the tunes myself.

If you're a press agent and know veryone, how about getting me everyone, how about getti four for the Series opener?

Can you turn on the steam even more this week? I'm on the brink of a big contract and the publicity will cinch it.

Don't you know me, kid? I may not be able to pay you much now, but when I hit the big-time I'll re-member. you. We'll make money together.

You know what the trouble is with your office? You're handling too many boy singers (or girl singers, bands, sword swallowers, etc.) How can you concentrate on me?

Don't tell, me you're a press agent. If you were any good you'd have more clients.

Yeah, I asked you to set up some interviews, but can't you take it a little easy? I gotta have some time off.
Why should I pick up the check?
I'm a celebrity. Let the editor

pay,
Look, kid. I'm older than you
and I've been in the business
longer. Let me tell you how publicity should be done.

ionger. Let me tell you how pushibity should be done. . . .

This next record coming out isn't so hot, but maybe if you don't tell the jockeys they won't know. Tell 'em it's gonna be big.

The record company is really behind this song. They're going all out to make this a smash, so you better get with them.

You may not get much money (Continued on page 54)

(Continued on page 54)

# YOGI YORGESSON

(CURRENT TOPICAL SMASH RECORD)

I'M GOING TO VOTE REPUBLICAN I'M GOING TO VOTE FOR A DEMOCRAT

CAPITOL RECORDS

BROADCAST MUSIC,

TACIT MUSIC CO.



Capitol

AMERICA'S #1 BAND

Pérsonal Manager FRED BENSON Public Relations
HARRY SOBOL—New York
RED DOFF—Hollywood

Record Promotion
JIM McCARTHY

Direction

GAC SENSHAL AFTESTS ESPECRATION

# FREDDIE SLACK



CURRENTLY

at the

#### **CRESCENDO**

HOLLYWOOD

#### **Capitol Records**

Personal Management
JUNE TEACHER 333 S. Beverly Dr. BEVERLY HILLS

Freddie Slack proving big hit in current engagement. With Slack is tille Mee Morse with he made the original .socke "Cow-Cow Boogle" disc.

## Congratulations Capital!

# BEN

AND HIS LIGHTENING FINGERS

Best Selling Album:

"JUKE-BOX FAVORITES"

Best Selling Record:

"PERFIDIA"

**NEW CAPITOL ALBUM** 

To Be Released Soon

Direction:

MCA

#### New 'King'

VARIETY

gratifying as in the case of Herb Marks who observes, 'We start to work on a new tune and then along come Les Paul and Mary Ford with their version of 'In the Good Old Summertime' and we have an in-voluntary and totally unexpected hit out in left field."

Rewrite the Biz

hit out in left field."

Rewrite the Biz

From the diskery viewpoint, most of the a.&r. men are frank in advocating a "rewrite of the music business as it used to be." Says one executive, "Let us face it—the highpowered professional man just can't be so highpowered in this day and age. What live talent is there around for him to romance? The young kids who hang around with the disk jockeys do more good for current plug songs than landing that big Crosby or Dinah or Perry or Tony plug."

A vet music man, Abe Olman, g.m. of Robbins, Feist, and Miller, agrees by pointing to the fact he has a new crop of young songpliggers who are most sociable contact men who know how to stay up late with the late-hour deejays; know how to talk their language and know how to roll with the current moods and trends in music, be it that current yen for "high-note" or "big voice" stylist, or the jive-hound, the melodic school or the deejay who yens to "discover" things.

deejay who yens to discover things.

Fact is that where the music publishers used to make special arrangements, or even pay for atmospheric scenery for choice plugs in the old vaudeville days, in the new disk jockey days the publishers have a corps of special-material writers fashioning special patter, intros, openings, rehearsed ad libs and the like for the deejays.

The disk jock is "romanced" like the acts used to be. There are 400 key plugs who, if they lay on this or that platter, can help project it into the public consciousness. Where a professional man used to romance Nora Bayes, forday he romances Joe Needle-Impresario.

While one school of the publish-

day he romances Joe Needle-Impresario.

While one school of the publishing and writing fraternity scoffs, "The trouble is that these platter-chatterers don't know the music business," the more progressive of the veterans will concede, "Let's face it; with all the young singers coming up they naturally feel more comfortable with our younger staffers contacting them. They 'Mister' me and make me feel like an ak., and when I tell 'em to call me by my first name they're embarrassed. But our kids know how to handle these kids; they know their line of thinking in song styling; and, above all, we may just as well confess that our younger pluggers also have the pep and vinegar to stay up at all hours with them which we no longer have or should do, if we're to run a daytime business also. None of us has forgotten how one great music man thate) Lou Diamond (head of Paramount and Famous Music) tried and couldn't; at 47 his ticker got him!"

New Plug Techniques

#### New Plug Techniques

New Plug Techniques
In effect, most of the major publishing houses have reorganized their songplugging techniques.
There are still quite a few of the not-so-come-lately plugs around that warrant the full treatment—Bing, Jo Stafford, Como, Doris Day, Tony Martin; the Lombardos, Dinah Shore, Evelyn Knight, Patti Page, Waughn Monroe, Margaret Whiting, Nat Cole, Billy Eckstine, et al.—and of course there are the deejays. deejays.

deejays.

The singers or maestros start to think that now they know more than the a. & r. man; they decide to pick their own songs; perhaps this is where the inferior "angle" tunes crop up and seep through; and the a. & r. is the victim of indecision. He knows that if he indecision is a way to show that if he indecision is a way the sail sometimes; i.e., the artist is telling the production brains (recording chief) at the diskery what to shoot and what not to risk.

to risk.

But the vicious cycle comes back to the fact that, more than ever, an inanimate object — a Vinylite platter running under three mins, regardless of the 33, 45 or 78 rpm speed—is the new "king" of Tin Pan Alley. The pop music business seems to revolve almost entirely around their revolving blscuit.



America's Most Imitated Trumpeter

# CLYDE McCOY

SUGAR BLUES orchestra

An Instantaneous Hit Seller!

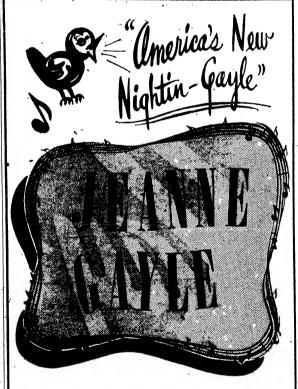
#### "SUGAR BLUES" ALBUM

**SUGAR BLUES BASIN STREET BLUES BLUES IN THE NIGHT** LIMEHOUSE BLUES

THE MEMPHIS BLUES ST. LOUIS BLUES WABASH BLUES **FAREWELL BLUES** 

#### Current Releases

TEAR IT DOWN WHERE'S MY SWEETIE HIDING?2138
I LOVE TO HEAR A CHOO CHOO TRAIN TO BE LOVED BY YOU2045
ALWAYS LATE (WITH YOUR KISSES) HELL'S BELLS
SUGAR BLUES BOOGIE I JUST LOVE AFFECTION
Direction: MCA



I'M MOVING ON MR. FLY-BY-NIGHT I WAS JUST WALKIN' OUT THE DOOR GOD'S LITTLE CANDLES

THE BOOM SONG WONDERING





.is TEN years old and we are only FOUR but in this short space of time we are proud to have contributed the following to CAPITOL'S CATALOGUE OF HITS,-

FARAWAY PLACES (Margaret Whiting)

RAMBLING ROSE (Gordon McRae and the Star Lighters)

I DON'T SEE ME IN YOUR EYES ANYMORE A-YOU'RE ADORABLE (Jo Stafford and Gordon McRae)

CAN ANYONE EXPLAIN (Ray Anthony)

BEYOND THE REEF (Margaret Whiting and Jimmy Wakely) ~ LL NEVER BE FREE (Kay Starr and Tennessee Ernie)

DEARIE (Jo Stafford and Gordon McRae)

JET (Nat King Cole)

KISSIN' BUG BOOGIE (Tennessee Ernie)

WHEEL OF FORTUNE (Kay Starr)

# AUREL MUSIC CORPORATION

1619 Broadway

New York 19, N. Y.

# FREDDIE SLACK



CURRENTLY

#### **CRESCENDO**

HOLLYWOOD

#### **Capitol Records**

Personal Management JUNE TEACHER 333 S. Beverly Dr. BEVERLY HILLS

Freddie Slack proving big hit in current engagement. Slack is Klia Mae Morse with he made the original secke "Cow-Cow Boogle" disc.

#### Congratulations Capital!

AND HIS LIGHTENING FINGERS

Best Selling Album:

"JUKE-BOX FAVORITES"

Best Selling Record:

"PERFIDIA"

**NEW CAPITOL ALBUM** 

To Be Released Soon

Direction: MCA

#### New 'King'

gratifying as in the case of Herb Marks who observes, "We start to work on a new tune and then along come Les Paul and Mary Ford with their version of 'In the Good Old Summertime' and we have an in-voluntary and totally unexpected hit out in left field."

Rewrite the Biz

hit out in left field."

Rewrite the Biz

From the diskery viewpoint, most of the a.&r. men are frank in advocating a "rewrite of the music business as it used to be." Says one executive, "Let us face it—the highpowered professional man just can't be so highpowered in this day and age. What live talent is there around for him to romance? The young kids who hang around with the disk jockeys do more good for current plug songs than landing that big Crosby or Dinah or Perry or Tony plug."

A vet music man, Abe Olman, g.m. of Robbins, Felst, and Miller, agrees by pointing to the fact he has a new crop of young songpfuggers who are most sociable contact men who krow how to stay up late with the late-hour deejays; know how to talk their language and know how to roll with the current moods and trends in music, be it that current yen for "high-note" or "big volce" stylist, or the jive-hound, the melodic school or the deejay who yens to "discover" things.

Fact is that where the music publishers used to make special ar-

things.

Fact is that where the music publishers used to make special arrangements, or even pay for atmospheric scenery for choice plugs in the old vaudeville days, in the new disk jockey days the publishers have a corps of special-material writters fashioning special patter, intros, openings, rehearsed ad libs and the like for the deejays.

The disk jock is "romanced" like

and the like for the deejays.

The disk jock is "romanced" like the acts used to be. There are 400 key plugs who, if they lay on this or that platter, can help project it into the public consciousness. Where a professional man used to romance Nora Bayes, foddy he romances Joe Needle-Impresario.

day he romances Joe Needle-Impresario.

While one school of the publishing and writing fraternity scoffs, "The trouble is that these platter-chatterers don't know the music business," the more progressive of the veterans will concede, "Let's face it; with all the young singers coming up they naturally feel more comfortable with our younger staffers contacting them. They 'Mister' me and make me feel like an a.k., and when I tell 'em to call me by my first name they're embarrassed. But our kids know how to handle these kids; they know their line of thinking in song styling; and, above all, we may just 'as well confess that our younger pluggers also have the pep and vinegar to stay up at all hours with them which we no longer have or should do, if we're to run a daytime business also. None of us has forgotten how one great music man (the late) Lou Diamond (head of Paramount and Famous Music) tried and couldn't; at 47 his ticker got him!"

New Plug Techniques

In effect, most of the major pub-

#### New Plug Techniques

New Plus Techniques
In effect, most of the major publishing houses have reorganized their songplugging techniques. There are still quite a few of the not-so-come-lately plugs around that warrant the full treatmenting, Jo Stafford, Como, Doris Day, Tony Martin; the Lombardos, Dinah Shore, Evelyn Knight, Patti Page, Vaughn Monroe, Margaret Whiting, Nat Cole, Billy Eckstine, et al.—and of course there are the deejays. deejays.

The singers or maestros start to think that now they know more than the a. & r. man; they decide to pick their own songs; perhaps this is where the inferior "angle" this is where the inferior "angle" tunes crop up and seep through; and the a. & r. is the victim of indecision. He knows that if he insists and, again, doesn't score, the artist will wall "another lemon," so he sits back and the dog starts to wag the tall sometimes; i.e., the artist is telling the production brains (recording chief) at the diskery what to shoot and what not to risk.

to risk.

But the vicious cycle comes back to the fact that, more than ever, an inanimate object — a Vinylite platter running under three mins, regardless of the 33, 45 or 78 rpm speed—is the new "king" of Tin Pan Alley. The pop music business seems to revolve almost entirely around their revolving biscuit.



America's Most Imitated Trumpeter

# CLYDE McCOY

SUGAR BLUES orchestra

An Instantaneous Hit Seller!

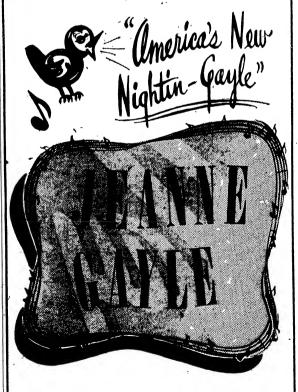
#### "SUGAR BLUES" ALBUM

SUGAR BLUES BASIN STREET BLUES **BLUES IN THE NIGHT** LIMEHOUSE BLUES

THE MEMPHIS BLUES ST. LOUIS BLUES WABASH BLUES **FAREWELL BLUES** 

#### Current Releases

TEAR IT DOWN WHERE'S MY SWEETIE HIDING?	2138
I LOVE TO HEAR A CHOO CHOO TRAIN TO BE LOVED BY YOU	2045
ALWAYS LATE (WITH YOUR KISSES) HELL'S BELLS	1988
SUGAR BLUES BOOGIE I JUST LOVE AFFECTION	1937
Direction: MCA	



I'M MOVING ON MR. FLY-BY-NIGHT I WAS JUST WALKIN' OUT THE DOOR GOD'S LITTLE CANDLES THE BOOM SONG

WONDERING



is TEN years old and we are only FOUR but in this short space of time we are proud to have contributed the following to CAPITOL'S CATALOGUE OF HITS,

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# AUREL MUSIC CORPORATION

1619 Broadway

New York 19, N. Y.

#### Congratulations

# MR. and MRS. JOE "FINGERS" CARR"

*Alias Margaret Whiting and Lou Busch

# **Congratulations** CAPITOL RECORDS

# On Your 10th Anniversary



#### JIMMY BRYANT

#2057 Yodeling Guitar **Bryant's Shuffle** 



#### TENNESSEE ERNIE

#2170 Tennessee Local **Blackberry Boogie** 



#### GENE O'QUIN

#2075 Mobilin' Baby I'll Never Be the Same



#### **CLIFFIE STONE**

#1960 Carolina Waltz **Dead End Street** 



#### BILLY STRANGE

#2112 | Love You 24 Hours a Day Hill Train



#### SPEEDY WEST

#2160 Georgia Street Guitar Midnight Ramble

ON HOMETOWN JAMBOREE KXLA and KLAC-TV

#### Billy May Pulls 2,500 Payees in Pitt. 1-Niter

Pittsburgh, July 29. Billy May, coming back to his home town again, cracked another hallroom record here last week when he drew more than 2,500 paid admissions on his one-nighter at Kennywood Park. It was the high mark of the season so far at the big amusement center, topping even the Vaughn Monroe business. Earlier in the summer. May played another local park, West View, and broke all attendance figures there, too, for the season.

First engagement May played in Pittsburgh since leaving here and subsequently hitting the bigtime was in April with the Patti Page-Frankie Laine package at The Gar-

#### Flack's Lament = Continued from page 50 =

for handling me, but think of the

Would you run to the bank and cash this check for me and bring the money to my hotel, then stop at the dressmaker, pick up my eight new gowns and then drop off my contract at GAC? It'll only take you a second.

I got a lot of money behind me and my managers are gonna push me right to the top. You'll see.

I've got so much talent. 'So, how come I'm not working?

Know how you can be popular? I've just written this song and naturally I can't do it myself. But you can give it to all your other clients and tell them to do it.

Darling, don't tell me my latest record isn't my greatest. That depresses me terribly.

What have you gotten me this year besides my birthday in Nick Kenny twice?

Why can't you run this bet to my bookmaker? What kind of an office do you run?

Tell the publisher I've done him a favor to record his song and he better drop everything and get on this. If he doesn't, I'll never do another tune of his . . . you tell him that.

Listen, you ought to be grateful you're handling me. When the news gets around it will make you a big man.

a big man.

I want you to call every booker in town and tell them to catch my new act. Yeah, I know that's not a press agent's function, but you can do me a little favor can't you?

You just get me on a record label and I'll take care of you.

## Capitol's Best Sellers of the Decade

(Flip Sides In Italics) 1. TWELFTH STREET RAG .... Somebody Else, Not Me MANANA
All Dressed Up With Broken Heart ...... Peggy Lee SLIPPING AROUND ..... Margaret Whiting-Jimmy Wakely Wedding Bells HOW HIGH THE MOON ...... Les Paul-Mary Ford Walking And Whistling Blues

WHEEL OF FORTUNE ...... Kay Star I Wanna Love You Fer Seventy Mental Reasons TEMPTATION

MOCKIN' BIRD HILL Les Paul-Mary For Chicken Reel

ATCHISON, TOPEKA, & SANTA FE. Johnny Mercer-Pied Piper Conversion While Dancing WORLD IS WAITING FOR SUNRISE .... Les Paul-Mary For

COW COW BOOGIE .... Ella Mae Morse-Freddie Slac Here You Are PERSONALITY .....Johnny Mercer-Pied Piper

If I Knew Then The Best Man
WHISPERING HOPE Jo Stafford-Gordon MacRa
A Thought In My Heart
MY HAPPINESS Pied Piper
Highway To Love

MY DARLING, MY DARLING .... Jo Stafford-Gordon MacRa Girls Were Made To Take Care Of Boys ACCENTUATE THE POSITIVE ... Johnny Mercer-Pied Piper There's A Fellow Waiting In Poughkeepsie

Love Me Or Leave Me

TENNESSEE WALTZ
Little Rock Getaway

DOCTOR, LAWYER, INDIAN CHIEF
A Square In The Social Circle

MY SUGAR IS SO REFINED
Johnny Merce MY SUGAR IS SO REFINED ...... Johnny Merce Ugly Chile

THE HOUSE OF BLUE LIGHTS ... Ella Mae Morse-Freddie Slac Hey Mr. Postman .Kay Starr-Tennessee Ern

HE'S A REALI GONE GUY
Let Me Love You Tonight
SERENADE OF THE BELLS
The Gentleman Is A Dope
THE COLOR TO THE SOLVE

THE CHRISTMAS SONG......
In The Cool Of The Evening .....King Cole Tr THE OPPOSITION'S HEART IN ATLANTIC CITY BY —
ESTABLISHING

NEW RECORD
AT THE

500 CLUB

AL MARTINO

TAKE MY HEART

LATEST
CAPITOL
RELEASE

Sweet-HEART of an engagement at the PARAMOUNT

NEW YORK
OPENING
IN THE
FALL
1952

Kept the HEART beating in the nation's RECORD Stores and JUKE BOXES with

> HERE IN MY HEART

# Jocks, Jukes and Disks

By HERM SCHOENFELD

Guy Mitchell: "Feet Up". "Jenny Kissed Me" (Columbia). The Guy Mitchell-Mitch Miller and song-writer Bob Me_rill combo has come up with another sock item in "Feet Up." It's another bright folk-styled number which Mitchell rides with an ingratiatingly open-voiced attack against one of Miller's horn and choral backgrounds. It's a natural for the jukes. "Jenny Kissed Me" is a beautifully adapted ballad, also executed finely by Mitchell with a haunting soprano voice in the background.

Tony Bavaar: "Blue Tango". "Blue Tango" which has been riding high as an instrumental, should get further impetus via this Mitchell Parish lyric version. Tony Bavaar handles it with a strong interpretation which should get plenty of spins. Reverse is in the big ballad genge grooved for Bavaar's well-conditioned pipes. Bavaar is one of those singers who's due for a smash hit sooner or later and either one of these sides could be it.

Fran Warren - Woody Herman.

Fromer Members of the losth relations with the soon was the losth relation with the sounds" test. It could be big. Reverse is the light relation of the familiar "Carmen" aria. A good linke item.

it.
Fran Warren - Woody Herman:
"Former Members of the 106th Division"."One For the Wonder"
(M-G-M). This is an unusual tandem of voices but it could pay-off,
Fran Warren and blues-voiced
Woody Herman work over "106th
Infantry," a boogle-styled march
tune with putter interludes, with
an infectious beat that overcomes

oatune but more obviously contrived than "Mustard."

Andrews Sisters: "Adios"-"Carmen's Boogie" (Deccal. Andrews Sisters, who have been absent from the hit lists for some time, come up with a contemporary-grooved slice in "Adios." Both in the Latin syncopation and over-wrought vocal and instrumental background, this side passes the "new sounds" test, It could be big. Reverse is an eight-to-the-bar adaptation of the familiar "Carmen" aria. A good juke item.

Woody Herman's New Third Herd: "Jump In the Line"-"Stompin' At the Savoy" (Mars). Woody Herman bows in on his own indie label with an infectious Calppso vocal on "Jump In The Line" but it's not any number to set the mar- (Continued on page 62)

Valando

Songs With Largest Radio Audience
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.

Survey Week of July 18-24 A Girl A Fella A Reach Umbrella

A GIFI A Felia A Beach Umbrella		
Auf Wiedersehn Sweetheart	Hill & R	
Be Anything (But Be Mine)	Shapiro-B	
Blue Tango	Mills	
Delicado	Remick	
Easy Street	Johnstone-M	
For the Very First Time	Berlin	
Forgive Me	Advanced	
Half As Much	Acuff-R	
Hand of Fate	General	
Here Comes That Mood	Life	
Here In My Heart	Mellin	
How Close	Life	
I'll Walk Alone	Mayfair	
I'm Yours		
In The Good Old Summer Time	. Marks	
Just A Little Lovin'	Hill & R	
Just For You	Burvan	
Kiss Of Fire	.Duchess	
Luna Rossa	.Bregman-V	
Maybe		
Rosanne		
Singin' In The Rain — "Singin' In The Rain"		
So Madly In Love	Shapiro-B	
Somewhere Along Way	United	
Sweetest Words I Know	. Life	
Vanessa	. Morris	
Walkin' My Baby Back Home	DeSylva-B-H	
Wish You Were Here-*"Wish You Were Here"		
Zing a Little Zong—†"Just For You"	.Burvan	
Second Group	Ī	
Am I In Love-+"Son of Paleface"	. Famous	

Zing a Little Zong—i Just For Ton	Duivan
Second Group	
Am I In Love-+ "Son of Paleface"	Famous
Anytime	
Botch-A-Me	
Busybody	Alamo
From Time You Say Goodbye	Pickwick
Glow Worm	Marks
High Noon—†"High Noon"	Feist
If Someone Had Told Me	Witmark
Once In a While	Miller
Padam Padam	
Plink Plank Plunk	Mills
Poinciana	Marks
Scatterbrain	
Smoke Rings	Am Academy
Some Day	Famous
There's Doubt In My Mind	Peer
South	BMI
To Be Loved By You	Remick
Watermelon Weather	Morris
Whistle My Love	Disney
Why Did You Leave Me	Roncom
Ton 10 Songs On TV	

#### TOP TO BONGS ON IN

Am I In Love	Famous
Auf Wiedersehn Sweetheart	17:11 #. D
Forgive Me	Advenced
Here In My Heart	Muyanceu
I Love Girls	Meinn
Mayba	Ardmore
Maybe	Robbins
nosanne	ARC
So Madly In Love	Shapiro-B
Sugar Busir	Cabinnaan
What Good Is A Gal	Miller
FIVE TOP STANDARDS	11211101
Country Style	
Country Style	Burke
101 10u	Y1714
I'll Guilla Wille Myself A Letter	Dann
Citatinental Journey	Reameter.
There'll Be A Hot Time In The Old Town	Monles
	mar v2

† Filmusical. * Legit musical.

# VARIETY Scoreboard

## TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

**Coin Machines** 

I'M YOURS .... DELICADO

BOTCH-A-ME

BLUE TANGO .....

8

Q

**Retail Disks** 

**Retail Sheet Music** 

as Published in the Current Issue

**---** WEEK ENDING JULY 26 **--**

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 Variery. 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

		I PALSELLA I	
This	rions Last		
week.	week.	ARTIST AND LABEL	
1	1	ROSEMARY CLOONEY (Columbia) {Half as Much Botch-A-Mę	
		POLCU-W-IME	
2	2	VERA LYNN (London) Auf Wiederseh'n Sweetheart	
3	3	PERCY FAITH (Columbia) Delicado	1
4	5	JOHNNIE RAY (Columbia)	2
5	4	AT MEADOWING (DDG)	
_	_	AL MARTINO (BBS) Here in My Heart	
6	9	TONY MARTIN (Victor) Kiss of Fire	
7	8	GEORGIA GIBBS (Mercury)	
•	0	Make Me Love You	
8	6	EDDIE FISHER (Victor) (I'm Yours Wish You Were Here	
o	U	Wish You Were Here	
9		FRANKIE LAINE-D. DAY (Columbia) Sugarbush	
10		(Somewhere Along Way	y
10		NAT (KING) COLE (Capitol)	ė
		TUNES	
POST	TIONS	TONES	
This	Last		
	week.	TUNE PUBLISHER	
1	1	AUF WIEDERSEH'N SWEETHEART Hill-R	
2	3	HALF AS MUCH Acuff-R	-R
3	2	KISS OF FIRE	
4	5	WALKIN' MY BABY BACK HOME DeSylva-B-H	-H
_		36 13	

#### VARIETY 10 Best Sellers on Coin-Machines Week of July 19

HERE IN MY HEART ..... Mellin

1. HALF AS MUCH (7) (Acuff-R) Rosemary Clooney Columbia 2. AUF WIEDERSEHN (6) (Hill-R) Vera Lynn London
2. AUF WIEDERSEHN (6) (Hill-R)
2. AUF WIEDERSEHN (6) (Hill-R)
3. KISS OF FIRE (13) (Duchess)
4. HERE IN MY HEART (10) (Mellin) S. Leckstine MGM Al Martino BBS Tony Bennett Columbia 5. DELICADO (9) (Witmark) S. Kenton Capitol 6. WALKIN' MY BABY BACK HOME (10) (DeSylva-B-H) Johnnie Ray Columbia 7. BOTCH-A-ME (4) (Hollis) Rosemary Clooney Columbia 8. I'M YOURS (12) (Algonquin) Don Cornell Coral Eddie Fisher Victor  P. BUILT TANCO (10) (Wills) Lecture Columbia Decca
4. HERE IN MY HEART (10) (Mellin) S. Leckstine MGM Al Martino BBS Tony Bennett Columbia 5. DELICADO (9) (Witmark) S. Kenton Capitol 6. WALKIN' MY BABY BACK HOME (10) (DeSylva-B-H) Johnnie Ray Columbia 7. BOTCH-A-ME (4) (Hollis) Rosemary Clooney Columbia 8. I'M YOURS (12) (Algonquin) Don Cornell Coral Eddie Fisher Victor  P. BUILT TANCO (10) (Wills) Lecture Columbia Decca
4. HERE IN MY HEART (10) (Mellin) SAl Martino BBS Tony Bennett Columbia 5. DELICADO (9) (Witmark) P. Faith Columbia S. Kenton Capitol S. Kenton Capitol Johnmie Ray Columbia Nat (King) Cole Capitol Rosemary Clooney Columbia 8. I'M YOURS (12) (Algonquin) Don Cornell Coral Eddie Fisher Victor P. BUILT TANCO (19) (Wills) Lecture Columbia Decca
5. DELICADO (9) (Witmark) { Tony Bennett   Columbia   P. Faith   Columbia   P. Faith   Columbia   P. Faith   Columbia   P. Faith   Columbia   Capitol   Capi
5. DELICADO (9) (Witmark). P. Faith Columbia S. Kenton Capitol S. Kenton Capitol Office of the Columbia S. Kenton Capitol S. Kenton Columbia S. Kenton Columbia Nat. (King) Cole Capitol Nat. (King) Cole Capitol Rosemary Clooney Columbia Don Cornell Coral Eddie Fisher Victor S. P. M. YOURS (12) (Algonquin) S. P. M. YOURS (12) (Algonquin) S. P. M. YOURS (13) (Wille) S. P. M. YOURS (14) (Wille) S. P. M. YOURS (15) (Wille) S. P. M. YOURS (16) (Wille) S. P. M. YOURS (17) (Wille) S. P. M. YOURS (18) (Wille) S. M. YOURS (18) (Wille) S. M. YOURS (18) (Wille) S. M. YOURS (19) (Wille) S. W. YOURS (19
6. WALKIN' MY BABY BACK HOME (10) (DeSylva-B-H)    7. BOTCH-A-ME (4) (Hollis)
6. WALKIN' MY BABY BACK HOME (10) (DeSylva-B-H)    7. BOTCH-A-ME (4) (Hollis)
7. BOTCH-A-ME (4) (Hollis) Rosemary Clooney Columbia 8. PM YOURS (12) (Algonquin) Don Cornell Coral Feddie Fisher Victor Cheroy Anderson Decca
7. BOTCH-A-ME (4) (Hollis) Rosemary Clooney Columbia 8. PM YOURS (12) (Algonquin) Don Cornell Coral Feddie Fisher Victor Cheroy Anderson Decca
8. PM YOURS (12) (Algonquin)
+ 9 RITTE TANCO (10) (Wille) - Leroy Anderson Decca T
+ 9 RITTE TANCO (10) (Wille) - Leroy Anderson Decca T
T 9. BLUE TANGO (19) (Mills)
Hugo Winterhalter Victor I
10. SUGARBUSH (1) (Schirmer) Frankie Laine D. Day. Columbia
I
Second Group
MAYBE (4) (Robbins)
TILL THE END OF THE WORLD (Southern) Bing Crosby-G. Martin. Decca
SMOKE RINGS (Am Academy) Les Paul-Mary Ford Capitol
LOYER (5) (Famous) Peggy Lee G. Jenkins Decca
WALKIN' TO MISSOURI (Hawthorne)
FOOL, FOOL, FOOL (Progressive)
BIRDS AND BEES (Duchess)
PLL WALK ALONE (10) (Mayfair)
Richard Haves Mercury +
I LOVE GIRLS (Ardmore) Arthur Godfrey Columbia
I I MAY HATE MYSELF IN THE MORNING (Valando) Betty McClaurinDerby I
(Nat (King) Cole Capitol +
† Tony BennettCommon +
I MAKE ME LOVE YOU (Pickwick) Georgia Gibbs Mercury T
BLACKSMITH BLUES (Hill-R) Ella Mae Morse Capitol
A GUY IS A GUY (9) (Ludlow)
Figures in parentheses indicate number of weeks song has been in the Top 101

0. SUGARBUSH (1) (Schirmer)	Frankie Laine-D. Day . Columbia ‡
Second Group	<u> </u>
IAYBE (4) (Robbins).  IONKY TONK ANGELS (Peer-Int'l).  ILL THE END OF THE WORLD (Southern).  MOKE RINGS (Am Academy).  OVER (5) (Famous).  VALKIN' TO MISSOURI (Hawthorne).  OOL, FOOL, FOOL (Progressive).  ERDS AND BEES (Duchess)	P. Como-E. Fisher Victor Kitty Wells Decca Bing Crosby-G. Martin Decca Les Paul-Mary Ford Capitol Reggy Lee-G. Jenkins Decca Sammy Kaye Columbia Kay Starr Capitol Three Suns Victor
LL WALK ALONE (10) (Mayfair) {  LOVE GIRLS (Ardmore) }  MAY HATE MYSELF IN THE MORNING (Valando)	Don Cornell
OMEWHERE ALONG THE WAY (United).  AAKE ME LOVE YOU (Pickwick).  CLACKSMITH BLUES (Hill-R).  A GUY IS A GUY (9) (Ludlow).  UFigures in parentheses indicate number of weeks fong h	Nat (King) Cole Capitol Tony Bennett Columbia Georgia Gibbs Mercury Ella Mae Morse Capitol Doris Day Columbia
a spares in parcititieses indicate number of weeks song in	us been in the lop in

# TV DISK JOCK COMES INTO OWN

## SPA to Launch Spot-Check On Music Pubs' Royalties Due Members

writers Protective Assn. is innovating a system of spot-checking of music publishers' books for royalties due its writer-members. Step marks the first time SPA has used this procedure although the SPA right to audit has been part of its basic agreement with publishers for many years.

for many years.

SPA is planning to cover from three to five pub firms monthly with Ted Gurian, regular SPA auditor, to handle the assignment. Pubs will be selected at random unless there is a specific complaint at any one publisher. The audit will cover only current royalties by weather.

writers.

Gurian's audit will be supplemented by book checkup being done by Ed Traubner and Dave Blau. Latter are handling such questions as royalties from lyric book publications and foreign earnings since 1942. Only a few top publishers are involved in the Traubner-Blau checkup while Gurian will comb through the books of all the publishers in the field which have agreements with SPA.

Publishers are not avacated to

field which have agreements with SPA.

Publishers are not expected to throw any blocks at the SPA audit. In recent years, relationships between SPA and the pubs have been amicable despite some minor disagreement on interpretations of the 1947 contract. These differences, however, were erased this month after negotiations between SPA and the Music Publishers Frotective Assn.

It's known that SPA excess are not interested in squeezing any publisher out of business by insisting on immediate payments of royalties due. Some pubs have been pilling up substantial debts to writers but SPA has been coperative wherever pubs showed a willingness to pay at the earliest opportunity. SPA is mostly concerned with getting an honest count on royalties for its writermembers.

#### Pop Programs Run Ahead Of Longhair at Stadium: Kern-Hammerstein Tops

Kern-Hammerstein Tops
Lewisohn Stadium's 35th season, coming to a close this Saturday (2) in N. Y., has proved several points. Pop nights in the longhair series are drawing as strongly as ever, are outdrawing the star-studded serious programs, and have established themselves as part of the Stadium repertory and of N. Y.'s summer music scene.

Top night this season has been the Kern-Hammerstein program, with Jane Pickens, Carol Bruce, William Warfield and David Poleri, which drew a little over 16,000 payees. The Gershwin Night, with Oscar Levant as soloist, drew about 16,000. The Lily Pons-Andre Kostelanetz program, with lighter fare predominating, drew 13,000, and the Rise Stevens-Kosty night pulled 12,500. A ballet night drew 12,000; a Vlenna night 15,000. Closing night this Saturday, with a Rodgers-Hammerstein program, sexpected to be near the record top, from past years' indications.

Where the Kern-Hammerstein Gershwin programs drew 16,000 payees, there were only two longhair evenings that approached this mark. A Beethoven program with Yehudi Menuthin as soloist and Pierre Monteux as conductor drew 13,000, and opening night, with Marian Anderson as soloist, pulled slightly more. There were no other big symphonic night crowds. A "Carmen" concert-form program drew 6,500. Program with Mischa Elman as soloist drew 6,500.

Not only have pop programs outdrew the symphonic, but they've

#### SPA's 20th Anni

This summer marks the 20th anni of the formation of the Songwriters Protective Assn. which has grown from 55 which has grown from 55 members to over 2,000 in the two-decade span.

two-decade span.

It was organized by Billy Rose, Edgar Leslie and George Meyer, with the support of a dozen top writers, as a reaction to a suggestion by one top publisher that all dividends from the American Society, of Composers, Authors & Publishers go to pubs who would then pay off the writers.

Major gains for the writers

Major gains for the writers under SPA basic contracts have involved the raising of the writers' sh are from mechanical usages from one-third to one-half and the return of foreign rights after the first copyright term has expired.

## Col Preps First **Band** - Building With Lowry Orch

Following the pattern set by RCA Victor and Capitol Records, Columbia Records is embarking on its first band-building project with a new orch headed by a relative unknown, Art Lowry. Lowry, who maestroed a rhumba band in Havana several years ago, is being groomed by the diskery with a heavy promotion campaign. The band will have a commercial swing format framed around Lowry at the keyboard keyboard.

the keyboard.

Columbia has set an early release on four sides by Lowry.
Band promotion was kicked off
when the diskery footed all expensed for Lowry's trip to St. Louis
and Philadelphia, where Col execs
were holding meetings with the territorial distribs and sales person-

nel.

RCA Victor carried off the first band promotion, with the Ralph Flanagan orch, following with Buddy Morrow's band and most recently with the Sauter-Finnegan organization. Capitol also hit with the Ray Anthony and Billy May aggregations. Columbia entered the band sweepstakes as a result of pressure from distribs who wanted a similar young orch on wax under the Col label.

Lowry, a Brooklyn-born musi-cian, studied with Ferde Grofe and will handle his own arranging.

#### Remick, Mayfair, Marks Infringement Actions

Remick Music filed suit in N. Y. Federal Court against Frank Camperengo, operator of the Sky Top Hotel, Roscoe, N. Y., for allegedly using its copyrighted tune, "Sepusing its copyrighted tune, "September in the Rain," without a license. At the same time last week, Mayfair Music filed an action against Leo Fleisher, operator of a Parksville, N. Y., hotel, for allegedly infringing on its "I'll Walk Alone" copyright without permission.

In a similar action, Edward B. Marks charged NBC and Benton & Bowles ad agency with using its "Sari" without consent. Marks alleges the defendants enfringed on the operetta's grand rights via its performance over the NBC show. "The Rallroad Hour."

Mitch Miller, Columbia Records artists and repertoire chief, re-turned to the N.Y. homeoffice Monday (28) after a three-week visit to the Coast.

# PUBS EYE THEM AS HIT-MAKERS

The video disk jockey is rapidly coming into his own as a potent force in the platter market. Although not yet as numerous or influential as the deejays on the sightless kilocycles, the TV jocks are making their impact felt as an important contributory factor in the hit-making process.

Currently, there are seven TV jockeys in the east who are being romanced by the disk jockeys and the songpluggers. Pioneer of the group is Art Lamb who launched his TV deejay stint on WTTC in Washington three years ago. Since then, he has been joined by Don Russell and Bill Silbert on WABD. Freddle Robbins on WOR-TV, Paul Brenner on WATV (off for the summer months), Ted Steele on WPIX and Paul Dixon on ABC-TV.

The TV jocks are important to

Paul Brenner on WATV (off for the summer months), Ted Steele on WPIX and Paul Dixon on ABC-TV.

The TV jocks are important to the diskeries because of their immediate label identification. Don Russell, for instance, shows a picture of the record label before spinning his disks on WABD. Artists also get a more impressive showcasing on their guest stints on these video shows.

The TV jocks, of course, are faced with the problem of coming up with visual gimmicks to accompany their platter spinning. All of tilem use cuffo guest shots by the disk vocalists while Ted Steele. on WPIX goes in for a technique of mouthing the vocal while the disk is being played. Contests with studio participants are also employed occasionally.

Musical vidfilm briefles, such as Snader Telescriptions and others, are being widely used also by the deejays. (See story in TV-Film Section).

As yet, the TV jockeys can make no claims to putting over of any

deejays. See story in TV-Film Section).

As yet, the TV jockeys can make no claims to putting over of any song since their total audience can in no way compare to the more than 3,000 deejays on the indie radio stations. The video jocks, however, are expected to increase in number, especially in the afternoon and late hour segments where inexpensive programming is imperative. At such time, it's believed that the platter spins on video will equal the power of the radio deejay plugs.

## Lanza's Illness Stalls 1st Album **Under New Pact**

- Hollywood, July 29.

Mario Lanza falled to show for his first recording date last Thursday (24) under his new RCA Victor deal, hanging up a 30-man chorus and 54-piece orchestra for an \$8,000 loss to the diskery. Session was to be held at Republic studios, where Victor does its bigcast cutting on the Coast, but Lanza bowed out on the grounds of illness, too late for Victor to cancel the musicians under the 24-hour notice regulation. Victor proceeded to cut the soundtracks (a Metro filmusical, "Because You're Mine") anyway, with plans to dub Lanza's voice in later. If it works out, overtime rates to musicians will cost Victor at least \$4,000 but will cut down on the \$8,000 loss.

Lanza's illness had also delayed soundtracking "The Student Prince" on the Metro lot where a 45-man crew was hung up the week before.

Lanza's new Victor deal was only

before.

Lanza's new Victor deal was only set last week. RCA's Manie Sacks purposely had stayed over for the "Mine" album date but has since returned to New York.

#### New Chi Pubbery

Chicago, July 29.
A new firm, Murray Hill Music,
was formed last week by Benn
Reyes, Mike Shore and Art
Schurgin.

## **Music Merchants in Record Turnout; Optimistic Over Future Business**

Political Dragtime
Both the Republican and Democratic national conventions in the past few weeks added to the headaches of the music biz this summer. Due to extensive coverage of the political sessions by the networks, most of the music shows were off the air and plurging activities fell off to a plugging activities fell off to a minimum.

Relationships between air

Relationsings between air plugs and sales were sharply demonstrated during the con-ventions when the turnover of sheet music also fell to a new low point for the sum-mer.

**ASCAP Wins 1st** 

# Tilt Vs. TV Indies On Licensing Fee

American Society of Composers, Authors & Publishers last week won the first round in its court battle with indie television stations over music licensing fees. Prelim victory was the result of a decision by N. Y. Federal Judge Henry W. Goddard that the video outlets have to answer a questionnaire on their programming operations and financial setup which was submitted to them by ASCAP. Judge Goddard ruled that the information which ASCAP requested was necessary for the determination of proper licensing fees. The information which ASCAP wanted covered complete program logs for specified periods, data of program content in several program categories, an identification of the licensor whenever music is played, card rate schedules, gross billings and other material

tion of the licensor whenever music is played, card rate schedules, gross billings and other material which the court found was essential in the dispute. Judge Goddard is acting as arbitrator in the license fee dispute as provided for in the 1950 ASCAP antitrust decree

license fee dispute as provided for in the 1950 ASCAP antitrust decree.

Virtually all of the objections to the ASCAP question by the indie stations, who are repped by legalites Stuart Sprague and former Federal Judge Simon H. Rifkind, were disallowed by Judge Goddard. Latter, however, that the financial data supplied by the indie outlets should be keyed so that identification of the stations would be kept confidential.

Dispute Involves 55 TV stations, just half of the 110 stations now in operation, who rejected the ASCAP's per-program licensing rates as unreasonably high. Under the consent decree, either party in the dispute has the right to submit such a dispute to the Federal court. ASCAP currently has blanket licensing arrangements with the network outlets. Any decision in the current case will be retroactive to Jan. 1, 1949.

The ASCAP legal battery included Theodore Kiendl, of Davis, Polk, Wardwell, Sunderland & Klendl; Ambrose Cram, assistant to the late Judge Robert Patterson who was handling the case for ASCAP until his death; and Herman Finkelstein, ASCAP counsel.

#### David J. Finn Moves Into RCA Sales Spot

David J. Finn, RCA Victor's ad manager, has been moved over to the company's custom record division where he'll take over the sales manager spot. Finn will work under J. P. Davis, chief of the custom record division, according to Paul A. Barkmeier, v.p. over Victor's disk operation.

Custom record department han dles broadcast transcriptions, slidefilm disks and pressings for other labels.

hibitors and visitors at the opening sessions, optimism over future business possibilities is highlighting the convention of the National Assn, of Music Merchants conven-Assn. of Missic Merchants convention at the Hotel New Yorker, N. Y., this week. Four-day convention, the NAMM's 51st, has drawn over 225 exhibitors with over 5,000 music industryites, mostly on the retail level, expected to register.

mostly on the retail level, expected to register.

Although the outlook is regarded as promising, the convention was warned by NAMM prexy Ray Erlandsom that aggressive selling would be necessary to overcome a general "pocketbook strike" on the part of consumers. Erlandson, however, pointed out that high employment should guarantee the existence of spending money despite the temporary slowdown of retail buying.

General music business for the first half of 1952 fell off from the same period last year but Erlandson stated that a "hard sell" attitude could drive revenues upwards. He said that "some aggressive dealers have pushed business to 30% above a comparable month in the previous year, but only because they worked like the devil for it."

Disk retailers and several indie platter labels, which are exhibiting, were generally concerned with the effect of the Federal "fair trade" law on business. Reaction to the new law was nixed with several retailers expressing the view that sales would drop off considerably if the discounts were eliminated. One retailer pointed out that the long-play platters only achieved a mass market as a result of the price cuts instituted by Sam Goody, N. Y. retailer. A suggested solution was lower disk prices with the same 40% profit spread for retailers.

The exhibits this year are cover-

retailers.

The exhibits this year are covering a wide range of musical products with most of the instrument, radio-TV, disk and accessory merchandise manufacturers represented. Only Columbia Records, of the major disk companies, did not have an exhibit booth.

About a half-dozen publishers of standard and educational music also were represented with one company, Rite-Way Music Supply, demonstrating a new sheet music display counter suitable for disk retail stores.

#### Auld Asks 150G For Selling His Platters As Sarah Vaughan Album

Los Angeles, July 29.

Los Angeles, July 29.

Charging that platters he made four years ago are now being marketed without credit, orch leader Georgie Auld filed a \$150.000 damage suit in L. A. Superior Court against Loew's, Inc., and its subsidiary M-G-M Records. Auld also asked a permanent injunction halting distribution of the records.

halting distribution of the records.

Auld contends that in 1948, under terms of a recording pact with Musicraft, he etched 48 tunes including "A Hundred Years from Today" and "You're Blase." On these two sides, Sarah Yaughan, at that time a comparative unknown, was vocalist and received a flat \$20 per side.

\$20 per side.

M.G-M Records bought out
Musicraft, Auld declared in his
suit, and included the two platters
in an album entitled "Sarah
Vaughan Sings." However, the
suit charges, the reissue of these
platters gives sole billing to the
singer and adds merely that the
record is "with orchestral accompaniment."

Decca Records vocalist Dolores Gray booked into the London Pal-ladium Aug. 4.

# Top Record Talent and As Polled via Leading U. S. DISK JOCKEYS

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CHAILER MAGIC with a new touch

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CA VICTOR RECORDS

## Major Diskeries Hold Off on Move To Wipe Out Discount Houses

While disk company execs unanimously in favor of the new Federal "fair trade" price-fixing law, none of the major companies have as yet made any move to impose a firm list price on the retail trade. It's expected that if and when the majors decide to wipe out the discount houses, it will be done after the summer period when business picks up.

when business picks up.

Only company thus far to use the teeth in the new law is the indie longhair label. Cetra-Soria. Latter label, which pioneered full-length operas on long-play disks, in entering into an agreement with one retailer in each state to sell their disks at the list price. Under the Federal law, such an agreement binds other retailers in each state to the same price.

binds other retailers in each state to the same price.

Execs of the major companies are understood to be studying all the legal and financial ramifications of the fair trade law before employing it. Several large discount stores have been responsible for huge volumes of platter sales during the past couple of years and the majors are mulling their chances for turning over the same quantity of merchandise under a firm list price setup.

A move against the price-cut-

der a firm list price setup.

A move against the price-cutters, however, is believed to be inevitable sooner or later. While not wanting to lose the mass sales of the discount outlets, major execs have in the past been concerned about the deteriorating position of the neighborhood retailer. Latter is regarded as the backbone of the industry and if the nabe outlet is not saved from the competition of the price-cutters, it's feared that the disk business will be centralized in the hands of a few major stores and mail order houses.

Georges Cates, Coral Records musical director, back to the Coast after huddling in N. Y. with newly-appointed Coral artists-and-reper-toire chief Milt Gabler.

#### Finburgh Exits Music For Insurance Biz

Lee Finburgh, head of the music publishing company which bears his name, is retiring from the music biz to enter the insurance field in Miami, Morton Browne will take over direction of Finburgh's from

firm. Finburgh opened his own publishing company last year after working with Bourne Music and previously with Bregman, Vocco & Conn.

#### RODGERS TO CONDUCT 'GUADALCANAL MARCH

Richard Rodgers will conduct a new composition, "Guadalcanal March," at the Lewisohn Stadium, N. Y., as part of the Rodgers & Hammerstein program slated for Saturday night (2), season closer. Rodgers wrote the work for the TV film, "Victory at Sea," which will chronicle the history of haval operations during World War II. Henry Salmon is producing the film with release set for this fall over the NBC-TV network on a serialized basis.

#### Freed's 'Moondog Ball' Scores Another Click

Akron, July 29. Alan Freed, WJW, Cleveland Alan Freed, WJW, Cleveland, disk jockey, promoted another sock "Moondog Ball" dance at the Akron Summit Beach ballroom, playing to 3,000 customers at a \$2 tab Friday night (25). Charles Brown and orch were headliners with the Clovers combo. Police estimated that 5,000 were turned

away.

Freed, who has been conducting a one-man drive in this territory to revive the band business, broadcast his show direct from the Summit Beach spot.



With The Butterball Four

YOU BROKE MY HEART

DIAMOND MINE IN MADAGASCAR

MGM 11271

#### RETAIL SHEET BEST SELLERS

ochester, Neisner Bros.

troit, Grinnell Bros.

nses City, Jenkins

nneapolis,

Louis, St.

ittle, Capitol

Antonio,

#### VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 10 cities and showing comparative sales rating for this and last week.

National Rating

#### Week Ending July 26

This Last

wk.	wk.	Title and Publisher	IZ	10	PE	ļĀ	12	18	Jō	18	Sa	Se	ŝ
1	1	"Auf Wiedersch'n" (Hill-R)	1	1	1	5	4	4	3	6	1	2	82
2	4	"Walkin' My Baby Home" (D.B.H.)	4	4	4	6	1	3	6	4.	_5		70
3	2	"Kiss of Fire" (Duchess)	2	6	6	1	••	6	1	2	_3_		61
4	5	"I'm Yours" (Algonquin)	6	3	7	2	1.,	5	4	1	2	9	60
5	6	"Half As Much" (Acuff-R)	3	2	9	4	. 9	2	7	10	7	1	55
6	7	"Here In My Heart" (Mellin)	5	7		3	10	9	2	3	4	10	46
7	3	"Blue Tango" (Mills)	9	5	8	8	• •	1,		5	6	7	39
8	8	."Delicado" (Remick)	• •	8		9		٠.	5	7	8	8	21
9	11	"Somewhere Along Way" (United)	7			10	2		• •	٠.	٠.	5	20
10	9	"I'll Walk Alone" (Mayfair)	10	<i>&gt;</i> 9	٠,	٠.	٠.	8	8	8	٠.	4	19
11	12	"Botch-A-Me" (Hollis)	8		. 3	٠٠,	٠.		• •	٠.	9		13
12	• • •	"Take My Heart" (Santly-J)			2.	**.*	• •			٠,			9
13A	13	"Maybe" (Robbins)		••	5	¥			9	9		·	8
13B	13	"Sugarbush" (Schirmer)	٠.	,.	٠.	• •	3		• •			·.	8
14	••	"Forgive Me" (Advanced)	••	10	• •	7	• •	10		••	••	••	-6

#### On the Upbeat

#### New York

New York

Vocalist Johnny Parker opens at the Blue Mirror, Washington, Aug. 4, following with a stand at Ciro's in Philadelphia . . . Sarah Vaughan into Birdland, N. Y., this week.' Spot is also featuring weekly Dixlehand sessions Monday nights with trombonist Tyree Glenn and clarinetist Sol Yaged headlining . . . Songwriter Jule Styne awarded The Word of the Month Club's annual "Producer of the Year" award at Grossinger's last week for his Broadway production of "Pal Joey" . . . Irving Fields trio broadcasting over Mutual network three times weekly from Gray's Inn in Jackson, N. H.

Pittsburgh

Pittsburgh

Baron Elliottt band had option picked up for another six weeks at the Ankara . . . Jacqueline Della Santa, Butler, Pa., singer, signed by Fred Waring for next season . . Walter Gable orch into Club 30 near Chester, W. Va., for an indefinite stay . . . organist Ernie Neff opened Thursday (24) at Sheffield Towers in Aliquippa . . . New Carlton-House keeping Hugh Tully Trio through the summer . . . Vaughn Monroe booked into Bill Green's for two nights, Aug. 4-5 . . . Brad Hunt's band playing nightly at Vogue Terrace but floor shows are now being presented only on Fridays and Saturdays . . Frank Pattera crew into Twih Coaches, on Route 51 between Pittsburgh and Uniontown . . . Vaughn Monroe plays a one-nighter at Conneaut Lake Aug. 21 . . . Howard Roberts, form er trumpet man with Lionel Hampton and Lucky Millinder, playing Robbins in new production of "Porgy and Bess" at Tixon . . Tiny Irvin, ex-Dizzy Gillesple vocalist, doing a single in clubs around town. . Chicago

Bob O'Connor, after a year in

then goes into Melody Mill, River-dale, Ill., Sept. 10 for three weeks.

then goes into Melody Mill, Riverdale, Ill., Sept. 10 for three weeks.

Max Miller and his wife have formed a new diskery and have placed Tommy "Emperor" Jones under contract. He's sliced four sides. Firm has also signed Wêllington Blakey... Four Knights have week at Rancho Don Carlos, Winnepeg, Sept. 4 and then go into Angelo's, Omaha, Sept. 12 for two stanzas, following Nellie Lutcher who's there Sept. 5 for a frame ... Victor Borge booked for Broadmoor, Colorado Springs, Aug. 27... Jeri Southern does 14 days at Commodore Hotel, Windsor, Aug. 12... Gray Gordon, personal manager for Les Paul and Mary Ford, doing midwestern contact sweep for his clients.

Dick Gale set for the rest of summer at Baron's, South Haven, Michigan, along with Don Riccardo's orch... Ronnie Eastman in for month of August at Melody Mill, LaCrosse, Wisc... Revel-Alres into Le Coq d'Or in Toronto today through Labor Day... Bob Vincent has 12 days at the Circle, East Dubuque, Iowa, Aug. 12... Randy Brown headlines at Lake Club, Springfield, Ill., one week, opening tonight... Larry Thompson has two weeks at Henry Grady Hotel, Atlanta... Howard Miller has new stint at the WCFL mikes, Chicago, from 7 to 11 every Saturday night... Leanor Girls opened Colony Club, Ottumwa, Iowa, for two weeks.

Kansas City

Coaches, on Route 51 between Pittsburgh and Uniontown. Donny Conn Trio held over again at Paul Beondy's Blue Moon ... Yaughn Monroe plays a one-nighter at Conneaut Lake Aug. 21 ... Howard 'Roberts, for me ritrumpet man with Lionel Hampton and Lucky Millinder, playing Robins in new production of "Porgy and Bess" at Fixon ... Tiny Irvin, ex-Dizzy Gillespie vocalist, doing a single in clubs around town.

Chicago

Bob O'Connor, after a year in the Navy, has been put in charge of the Chicago office of the Shaw Agency ... Sutherland Hotel has put entertainment into the Orleans Room with Leon Abbey Trio current ... Lenny Colyler and the Bars of Music are a new package and have been set for Cairo's Friday (1) ... Gus Van has two weeks at Eddys', Kansas City, Saturday (2) ... Frank Hogan set Pegzy Taylor permanent female vocalist on the ABC "Breakfast Club" ... Billy Devroe inked for Frolics, Omaha, Aug. 4 ... Norm Dyson has two frames at Lido. South Bend, starting Monday (28) ... Jan Garber orch headlines at Horse Show at the Indiana State Fair Saturday (1) for six days. Band

#### Inside Orchestras—Music

Mrs. Winthrop (Bobo) Rockefeller, who is currently separated from her husband, is getting billed as the lyricist of a new ballad, "To You, With Love." Jay Chernis, director of the "Gentlemen Prefer Blondes" road company, wrote the music and Buddy Costa has cut the tune for the indie label, Pyramid Records.

#### Art Seger's Pop Labels

Art Seger, head of the Top 10 low-priced disk company, has set up a new pop label, Seger Records, which will sell at regular pop single prices. Company has inked Juanita Hall; Bernice Parks, currently at the Versailles, N. Y.; and Bud Brees, Philadelphia disk jockey, as vocalists.

Company released one disk by Miss Parks a couple of weeks ago and another single by her this week containing the tunes, "You Intrigue Me" and "That's What A Song Can Do."

**Breaking through** 

as a

"Sleeper" Hit!

VIC DAMONE

flip side of

**'TAKE MY HEART'** 

MERCURY

Number 5877 & 5877X45

"U. S. SINGERS TOP POLL OF LUXEMBOURG" From the Billboard, July 19, 1952

LUMBIA'S E BIGGEST IN EUROPE, **TOO!** 

> Listeners of Radio Luxembourg, in a recent poll of artists, awarded first place to Columbia's own JO STAFFORD and GUY MITCHELL

in the female

and male divisions

respectively.

**NEWEST RELEASES** 

JO STAFFORD PRETTY BOY (Pretty Girl)

YOU BELONG TO ME with Paul Weston and his Orchestra

78 rpm 3981] * 45 rpm 4-39811

GUY MITCHELL

FEET UP (Pat Him on the Po-Po)

JENNY KISSED ME with Mitch Miller and his Orchestra and Chorus

78 rpm 39822 * 45 rpm 4-39822

No matter where you are, you can't overlook the international superiority of records bearing the name COLUMBIA.

COLUMBIA O RECORDS

#### AFM Shutters Crescendo, H'wood Spot, in Crackdown Over 1½G Due Hazel Scott

Hollywood, July 29. Sunset Strip's newest bistro, the Crescendo, which opened last May 8, folded last week following a crackdown on operator Harry Steinman by the American Federation of Musicians for not paying \$1,500 he owed Hazel Scott, who played the spot about a month ago.

played the spot about a month ago.
John te Groen, prexy of Mussicians Local 47, said he had instructions from the AFM in NY to get the coln due Miss Scott by tonight (29), but that Steinman had not come through. Consequently, he ordered Buddy DeFranco and his quartet not to play the spot, and said Nat (King) Cole will not open as skedded.

Spot shuttered Friday after a

open as skedded.

Spot shuttered Friday after a series of reprieves as Steinman sought to work out new deals to permit him to continue operation. Initial reprieve, 48 hours earlier, followed easing of an AFM deamand for a payment of \$1,500 to pay off Hazel Scott, who had worked the Crescendo some weeks earlier,

earlier,

Form in which Steinman met this demand cued a new hassle. AFM local 47 prexy John te Groen had demanded a certified check for the entire amount. Instead, he got a certified check for half with the remaining \$755 in the form of a check which te Groen said was "made out to the wrong local."

Meanwhile American Guild of

was "made out to the wrong local."
Meanwhile, American Guild of
Yarlety Artists coast chief Eddie
Rio moved in with a demand that
Steinman make good some \$3,000
in checks which had bounced after
they were issued to Champ Butler,
Ella Mae Morse and Pat Morrissey.
AGVA relaxed its ultimatum after
Steinman suggested that he be allowed to open a new show Thursday (24) with Nat King Cole on
the theory that the Thursday take
would be sufficient to meet all
claims.

Cole opened as scheduled, but the spot had other creditors swarming around and it was closed Friday afternoon. Steinman's con-tinued efforts to raise the needed coin then bore fruit and he made his peace with the two unions by noon Saturday. noon Saturday.

Crescendo opened May 8 with Billy Eckstine and had been op-erating with difficulty since. Room was the first new Sunset Strip bistro operation in several years.

Ira Gershwin is adding new lyrics for "It Ain't Necessarily So," tune sung by Cab Calloway in "Porgy and Bess." Bandleader has been scoring as Sportin' Life in the touring revival, and part is being built up.

#### TOPPING ALL LISTS



It's Music by **JESSE GREER** 

Program Today Yesterday's KITTY FROM

KANSAS CITY

#### RETAIL DISK BEST SELLERS

Williams

ndson

Co:)

—(Don Hospe

udwig innell

Survey of retail disk best sellers, based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

National Rating		Week Ending July 26	W York-	Chicago (Hu	Philadelphia-	Omaha—(A. ]	Minneapolis	Louis-(L	Detroit—(Gri	Kansas City-	enver—(The	an Antonio	Seattle—(She	1
	Last wk,	Artist, Label, Title	New	8	H	0	12	St	Ä	Kg	å	Sar	Sea	Š
1	1	VERA LYNN (London) "Auf Wiederseh'n"—1227		3	1	1	1	1	2	1	6	1	1	92
2	3	ROSEMARY CLOONEY (Col.) "Half As Much"—39710	3	5	9	3	6	6	6	2	1	7	2	71
3	2	PERCY FAITH (Columbia) "Delicado"—39708	9	•	7	2		3		5	2	6	3	51
4	4	ROSEMARY CLOONEY (Col.) "Botch-A-Me"—39767	· 8	1	2	10	7		1	8		9	5	48
5	5	AL MARTINO (BBS) "Here In My Heart"—101						2		٠.	3	2	4	33
6	6 ·	JOHNNIE RAY (Columbia) "Walkin' My Baby Home"—39750	6			4	. 2		8			4	9	32
7 <u>A</u>	16	HUGO WINTERHALTER (Victor) "Vanessa"—20-4691	5				4		4				7	24
7B		F. LAINE-DORIS DAY (Col.) "Sugarbush"—39693	'	2	3	7	8					••	••	24
8	10	GEORGIA GIBBS (Mercury) "Kiss of Fire"—5823			-		3		10	•••	4	3	••	23
9A	15	NAT COLE (Capitol) "Somewhere Along Way"—2069	4		5				3	10			••	22
9B	9	EDDIE FISHER (Victor) "I'm Yours"—20-4680		• • • • • • • • • • • • • • • • • • • •	•••	6	•••	٠.,		6	5	5		22
10A	8	LEROY, ANDERSON. (Decca) "Blue Tango"—40220			•••	8	••	. 4			••	8	6	18
10B	9	TONY MARTIN (Victor) "Kiss of Fire"—20-4671				9		5		4	••		8	18
11	11	EDDIE FISHER (Victor) "Wish You Were Here"—20-4830	7	9	4		,		7		••	•	••	17
12	14	FRANKIE LAINE (Columbia) "High Noon"—39770	1	8	•			9		٠.	٠.		••	15
13	13	NAT COLE (Capitol) "Walkin' Baby Back Home"—2130		٠				.:	5	.:	7			10
14A	7	COMO-FISHER (Victor) "Maybe"—20-4744	10		6		٠				9	10		 9
14B	19	JOHNNIE RAY (Columbia) "All of Me"—39788	2											9
15A	17	TONY BENNETT (Columbia) "Here In My Heart"—39745								3				8
15B		DON CORNELL (Coral) "I'll Walk Alone"—60659				5	٠,			9			•••	 8

FIVE TOP ALBUMS

BIG BAND BASH WITH A SONG Billy May Capitol KCF-329 DCN-329

Jane Froman

MY HEART

Hollywood Cast M-G-M M-G-M-113 K-113 E-113

SINGIN' IN THE

AMERICAN IN PARIS
Hollywood Cast
M-G-M
E-93
K-93
M-93

JOHNNIE RAY ALBUM Columbia CO-6199 C2-88 B-2-88

and Champ Butler have a good side in "One Love Too Many" (Columbia)... Another rich side by the Voices of Walter Schumann on "Luna Rossa". (Capitol)... Danny Davis impresses nicely on "Love Came Out Of The Night" (M-G-M)... On the same label, David Rose orch dishes up a flashing instrumental on "Vanessa"... Louis Jordan registers okay with his vocal of. "All of Me" (Decca)... Lionel Hampton orch sock over "Cryin" in solid style, Sonhy Parker vocalling (M-G-M).

Standout folk, western, blues

Shop)

Bros.)

In Sold style, Sonny Parker vocalling (M-G-M).

Standout folk, western, blues rhythm, religioso, polka, etc.; Hank Penny, "Back Up A Little Bit" (King). Little Esther, "Somebody New" (Federal). Golden Gate Quartet, "I Just Telephone Upstairs" (Okeh). Eddle Zack, "Draggin' The Bow" (Decca)... Eddle Gronet Orch, "Politician's Polka" (Coral)... Jon Tilman's Trio, "Jazz Me Blues" (M-G-M)... Gene Autry, "God's Little Candles" (Columbia)... Steve Gibson, "Wait" (Victor)... The Pinetoppers, "Bell Bottom Polka" (Coral)... Elton Britt, "The Robin' Gambler" (Victor)... Rosaile Allen, "It'd Surprise You" (Victor)... Sonny James "Shortcut" (Capitol).

#### Expand Disk Catalog On Juve-Slanted Americana

Enrichment Materials is expanding its juve disk catalog with the addition of four more platters to be released in September. Enrich-

#### Arthur Fiedler to Baton Seattle Symph in Alaska If \$4,000 Can Be Raised

Seattle, July 29, Seattle, July 29.

Anchorage and Fairbanks, Alaska, will be getting a touch of longhair music early in September, when conductor Arthur Fiedler and 60 members of the Seattle Symphony Orchestra will fly to Alaska if an underwriting fund of \$4,000 can be found in the next few days.

few days.

Reports are that Fiedler, conductor of the Boston Pops Orchestra, has reserved time for the Alaska jaunt, and Wallace H. Campbell, president of the Seattle Symphony says it would be a fine public relations gesture from Seattle to Alaska, but that the necessary \$4,000 would have to be raised specifically for the trip; that it could not come from the symphony sustaining fund, which is not large enough to insure the coming season of the Symphony here.

coming season of the Symphony here.

The visit of the Symphony to Anchorage and Fairbanks is not a USO tour, but of the two concerts to be given in each city, the first would, he for service personnel, for free; the second, with paid admissions, for civilians.

Orchestra members, instruments and music would be flown round trip by U. S. Air Force planes. Details of the proposed trip have been worked out by symphony business manager Ruth Allen McCreery and Lt. Gen. William E. Kepner, commanding the Alaska Defense Command. The only halls of adequate size in the Territory for a symphony concert are at the Anchorage and Fairbanks bases.

#### Wrightson, Long Soloists For 4th New Haven Pops New Haven, July 29.

New Haven, July 29.

Pops Concert Series, being al frescoed at Yale Bowl again this summer, unfurls its fourth program of the season tonight (29) with Earl Wrightson and Carolyn Long, plus the New Haven Symphony.

First two concerts of series First two concerts of series drew questionable weather breaks, which had a tendency to hold down attendance. Obvious effect of the elements was pointed up sharply last week at the Sarah Vaughn concert (22), when an advance sale of 4;500 tickets jumped to almost 12,000 stub-holders when a pleasant evening jacked up the window sale.

#### **EDDIE FISHER'S NEW HIT** RCA VICTOR RECORD

#### THE HAND OF FATE

Words and Music By PAT BALLARD

General Music

#### **38/14441441440414**

IT'S ONLY THE BEGINNING FOR

This Is The Beginning Of The End

ROBBINS MUSIC CORPORATION.

#### COMPLETE RECORDING **FACILITIES** AVAILABLE

Tapa-Disc-Airshots-Demo's Top quality equipment—Stainway Grand—Air Cooled Studio

\$12 per hour

Discs Cut from \$1.75

GMS RECORDING STUDIO 11 West 18th St. ORegon 5-2317 N. Y. C. 11

#### **Jocks, Jukes and Disks**

ket on fire. Herman projects it with a strong rhythm vocal with the band supplying a hardhitting instrumental background. The swing standard on the reverse also gets a 'sharp workover in a fresh gets a 'sharp late 'you're My Destiny' is grandiose ballad with good chances, Tune has a list grandiose ballad with good along the lines of the click "Kiss of Fire." Eileen Barton delivers it with color and drive. Champ Butler also gives this number a strong ride for Columbia. It remains to be seen whether the tango trend has sufficient vitality to lift these sides into the hit lists. On the Coral reverse, Miss Barton cuts up on a cute Latin-styled novelty item with good potential.

Buddy Costa: "To You, With Love". "Fool That I Was" (Pyramid). Buddy Costa: "To You, With Love". "Fool That I Was" (Pyramid). Buddy Costa: who stired some attention with his "Mask Is Off" slice for this indie label, comes back with two more strong vocals. Costa has a firstrate set of pipes tailored for the tear-voiced fans. "To You" is an excellent ballad which gets a lush slice via Costa's vocal and the orch and choral background. "Fool That I Was" is another adaptation of the work in the pop market. Rex Allen twags it in usual country style for good impact. "Jambalaya" is another attractive tune with a *bayou theme. Moon Mullican also has a fine slice of this tune for King.

Platter Pointers

- Selling Records!

ODECCA America's Fastest

#### Platter Pointers

Columbia Records has packaged a firstrate set of mambo tunes titled "Xavier Cugat At the Waldorf"...on the same label, a sample of Liberace's brilliant keyboard style has also been albumied...Jimmy Blaine and Buddy Weed have a clever satire on the current political scene in "Political Pete" (Coral)...Toni Arden

BOTCH-A-ME ON THE FIRST WARM DAY

#### Disk Companies' Best Sellers CAPITOL'S WINDUP OF

C.A	PITOL ARTIST
1.	FOOL, FOOL
2.	SOMEWHERE ALONG THE WAYNat (King) Cole WHAT DOES IT TAKE
3.	IN THE GOOD OLD SUMMER TIME. Les Paul-Mary Ford
4.	WALKIN' MY BABY BACK HOMENat (King) Cole
5.	ARTIST KAY'S LAMENT

	HALF AS MUCHAUF WIEDERSEHN SWEETHEART		
	SUGARBUSH Fran. HOW LOVELY COOKS THE MEAT		
4.	DELICADO	Per	y Faith

4.	DELICADO	Faith
ĸ	HIGH NOON Frankie	Laine

#### CORAL

COLUMBIA

1.

	ABSENCE MAKES THE HEART GROW FONDER
2.	THIS IS THE BEGINNING OF THE ENDDon Cornell

•	I CAN' I CALL INCLUDED	
3.	I'M YOURSDon	Cornell
	MY MOTHER'S PEARLS	
	WHO DRANK MY BEER?Chuck	Murphy

	OCEANA RULL		
5.	AUF WIEDERSEHN	SWEETHEARTAmes	Bros
	BREAK THE BANDS	THAT BIND ME	

#### DECCA

1.	ARE YOU TRYING TO TELL ME GOODBYE	Foley
2,	AUF WIEDERSEHN SWEETHEARTGuy Lom	bardo

BLUE TANG			 	• • •	 • • •	 . Lero	y.	And	erso	n
BELLE OF	THE B	ALL							~.*	

	BELLE OF THE BALL		
4.	LOVERPeggy	Lee-G.	Jenkins

5	TILL THE	END OF	THE	WORLD.	Ring	Crosby-G. Martin
••					~8	OTODOJ ON THEME
	JUST A I	THE THE THE	OXIXXI			
	JUSI ALL	KILLE A	O VAIN			

#### MERCURY ONCE IN A WHILE......Patti Page

•	I'M GLAD YOU'RE HAPPY WITH SOMEONE ELSE
2.	AUF WIEDERSEHN SWEETHEART Eddy Howard
	I DON'T WANT TO TAKE A CHANCE
3.	SO MADLY IN LOVEGeorgia Gibbs
	MAKE ME LOVE YOU
4.	I WOULD RATHER LOOK AT YOUGloria Har

4.	I WOULD	RATHER L	оок .	AT YO	งข	. Gloria	Hart
		QUARTERS					
5.		HEART			<b></b>	.Vic Da	amone
	ROSANNE						

٩	<b>P</b>
1	M-G-M
1	I. LUNA ROSSA
1	1. LUNA ROSA. Alan Dean I'LL FORGET YOU 2. STRANGE SENSATION. Billy Eckstine HAVE A GOOD TIME 3. KISS OF FIRE. Billy Eckstine NEVER LIKE THIS 4. WHAT IS THIS THING CALLED LOVE. Fran Warren WISH YOU WERE LIKE
1	3. KISS OF TIRE
1	4. WHAT IS THIS THING CALLED LOVE Fran Warren WISH YOU WERE HERE

5.	HOLD ME CLOSE TO	YOUBilly	Eckstine
	IF THEY ASK ME		

#### RCA VICTOR

1.	WISH YOU THE HAND	WERE HERE OF FATE	Eddle	Fisher
_				

İ	z.	SOMEDAY		. Tony	Martin
		LUNA ROSSA			
+	3.	I'M VOTING	4.	Tall.	Tichen

- JUST A LITTLE LOVIN'
- A FULL TIME JOB ..... Eddie Arnold SHEPHERD OF MY HEART

#### I LAUGHED AT LOVE......Sunny Gale FATHER TIME

#### Vance Asks \$4,500,000 Triple Damages in Suit Against ASCAP, MPPA

property from the public and himself. The complaint also asks that ASCAP be dissolved and all publisher members of ASCAP be restrained from operating as a group.

Against ASCAP, MPPA

Extending his record as the most litigating songwriter in Tin Pan Alley annals, Missouri songwriter Edward Vance has filed another antitrust suit against the American Society of Composers, Authors & Publishers, the Music Publishers Protective Assn. and some of their members in New York Fedéral Court, Vance is seeking \$4,500,000 triple damages.

Plaintiff, who has been involved in eight or nine similar suits in recent years, charges that the defendants conspired together and with others to get songs from him through alleged fraud, deceit and other unfair competitive means. He claims that his share of earnings on songs allegedly written by himself amount to \$1,500,000.

Vance also asked that the defendants be prosecuted under the Federal criminal code for using the mails to acquire moneys and

# **CROSS-COUNTRY MEETS**

Capitol Records top echelon wound up its series of cross-country sales meets over last weekend in New York with a session at the Hotel Warwick. About 100 distribs and salesmen from the eastern territory were given a rundown of Cap's releasing plans on albums and singles for the fall-winter season. Season

season.

Heading the sessions were Cap prexy Glenn E. Wallichs; Alan Livingston, vice-prexy over artists and repertoire; Lloyd Dunn, national ad-promotion v.p.; and Dan Bonbright, secretary-counsel. Similar meetings were held recently in St. Louis and Los Angeles.

#### 5 Twin City Jockeys Promote Vocalist P.A.'s

Minneapolis, July 29.

Minneapolis, July 29.
Five Twin Cities disk jockeys have banded together to bring in popular singers to the Prom Ball-room for one-nighters. On their first venture last week with Don Cornell, each pocketed a \$250 profit, the net after all expenses having been \$1,250.

The jockies are Merle Edwards, WMIN; Jack Thayer and Johnny Morris, WLOL; Siv Widman, WDGY, and Jimmy Delmont, WTCN.

(Week ending July 19)	
London, July 2	2
Auf Wiederseh'n Mauri	ce
Blue TangoMil	115
Never	A
Kiss of Fire Duche	SS
Blacksmith BluesChappe	eL
Homing WaltzRein	ae
Pawnshop Corner Cinephon	ίς
Be Anything Cinephon	ile
Tell Me Why Morn	i
I'm YoursMell	in
Won't Live in Castle Connel	13
Time Say Goodbye . Pickwis	cl

#### Second 12

Ay-round The Corner	Dash
Wheel of Fortune	. Victoria
High Noon	.Robbins
Gandy Dancers Ball.	Disney
Cry	F.D.&H.
At Last	Pickwick
Trust in Me	Wright
Unforgettable	Bourne
Anytime	Victoria
FaithF	lit Songs
A Guy Is a Guy	Leeds
When You're in Love.	Connelly

Cavallare Te San Antone
San Antonio, July 29.
Carmen Cavallaro will headline
the opening bill at the reopening
of the Anacacho Room of the St.
Anthony Hotel here on Aug. 12.
Steve Kisley band will play for
dancing.

#### Best British Sheet Sellers | CAB CALLOWAY EYES **NEW CAREER AS ACTOR**

NEW CAKEEK AS ACIUM

The days of hi-de-ho may be over for Cab Calloway; he intimated here last week. At least that was the suggestion in Calloway's statement that he wanted to enroll at the Old Vic in London for a course in acting when "Porgy and Bess" opens there in October.

Calloway drew fine notices from local critics for his performance of Sportin'. Life in the Blevins Davis-Robert Breen production of the George Gershwin musical drama at the Nixon, and according to Breen, who also directed the show, the bandleader is serious about becoming an actor.

coming an actor.

#### Schulman to Paris On Copyright Discussions

John Schulman, Songwriters Protective Assn. general counsel, planed to the Coast this week for planed to the Coast this week for the SPA membership meeting to-day (Wed) and will immediately return to N. Y. on the first leg on a hop to Paris. Schulman is due in Paris as U. S. rep to the copyright discussions being held under the auspices of the United Nations Educational, Scientific and Cul-tural Organization. Charles Toblas, SPA chairman, and secretary Miriam Stern also left for the Coast Monday (28) for the membership conclave.

Words and Music by CARMEN LOMBARDO and SONNY

Recorded by GUY LOMBARDO and his Orchestra on Decca Records



tues the 29th

carmen lombardo at freeport 1.i. and sunny clapp in nashville.

dear carm and sunny-

just returned from a swing thru n.engl. and down as far as nashville and memphis-and am real excited about the swell reaction we're getting on HONKY*TONK SWTHEART. it's nothing short of sensationals we're talking with all the fellers and they're giving us some extra spins, cause they the HONKY-TONK has it!

sheet music calls and orders are comin in, which is a mighty realistic sign. mebbe mitch miller will decide to do it afterall, and it's been comin up at those thursday capitol meetings in calif. also, i am certain dave kapp likes it. still-we've only gotten one record on botcha-me to date, and it's very up there it's way way up there ....

mnwhile, just so you'll be aware-we're going to go after this for live plugs starting this week and gen.prof. mgr. loring buzzell in nye and lucky wilber, our guy in calif., will be showing it all around.

surfused as we are.

But you're as

but my aid,

for (arm only - Howre

P.S. SUNNY down he's getting The same

response he got off Fifth Avenue, New York 19, N.Y.

CROMWELL MUSIC, INC. . 666 FIFTH AVENUE, NEW YORK 19, N. Y. . LORING BUZZELL, Prol. Mgi

#### Night Club Reviews

VAUDEVILLE

Chez Paree, Chi
Chicago, July 21.
Joe E. Lewis with Austin Mack,
Polly Bergen, Consola & Melba
Johnny Martin, Chez Adorables
with Werner Twins (3), Brian
Farnon Orch (8); minimum, \$3.50;
cover \$1.

Due to prior bookings the Chez Paree limited Joe E. Lewis' cur-rent engagement to two weeks. As is, Lewis could stay indef—he's that clicko.

is, Lewis could stay indef—he's that clicko.

Whimisical buffoon is commenting on the nation's political status, he's hoping for a women in the White House, and making sundry remarks about the politicians who crowd the room during this political convention period. Of course, the majority of his snides are about the lack of his success with the bangtalls, and although he has some new ribaldry, the seatholders yell for the old standards, "The Groom" and the somewhat newer tune, "Biggest Pair of Parakeets." Even without the bluish chants the tremendous ad libs keep the customers guffawing. Austin Mack makes his usually valuable contribution to the act with his planobacking and sage advice.

Polly Bergen, a pert miss from Hollywood, is a pleasant addition to the floorshow. Redhead mixes her tunes nicely and ranges from the raucus "We'll Go Honky Tonkin'" to the simple, yet strong "Younger Than Springtime," both which go over well.

Consola & Melba run the gamut of ballroomlogy, from beguines to

of which go over well.

Consola & Melba run the gamut of ballroomology, from beguines to waltzes, with the pair getting some fast handclaps for the big lifts. However, it's the strains of "I'm Forever Blowing Bubbles," with the bubbles floating from the ceiling as the couple spin around, that bring out the spontaneous applause. Startling effect has been further enhanced with the femme in fluorescent paint, which seems to color the foamy spheres. Dance gets a big hand.

Johnny Martin has more to do Consola & Melba run the gamut of ballroomology, from beguines to waltzes, with the pair getting some fast, handclaps for the big lifts. However, it's the strains of "I'm Forever Blowing Bubbles," with the bubbles floating from the ceiling as the couple spin around, that bring out the spontaneous applause. Startling effect has been further enhanced with the femme in fluorescent paint, which seems to color the foamy spheres. Dance gets a big hand.

Johnny Martin has more to do with this' show than in previous revues, doing a brace of tunes in both production numbers and singing them excellently. Werner Twins have been added to the chorus and the pretty pair spark the line through two fast turns

which should appeal to the convention trade. Brian Farnon, be-sides doing the solid batoning, also does the neat vocals for the back-ing of Consola & Melba. Zabe.

Chez Parec, Montreal

Montreal, July 25.

Danny Crystal, Alex & Gelina,
Tip, Tap & Toe, Wally Aspell, Line
(7), Palm de Luca Orch (8), Peter
Barry Orch (5); minimum \$2\$2.50.

What with the new rate of exchange (the Canadian dollar being at par and above the U. S. buck) and the lack of dough heavy tourists, the Chez Paree, like most of the other saloons around town, has cut its show budget considerably. However, the layout currently on view maintains above-par value at all times. view mai all times

all times.

Headliner in present showcase is Danny Crystal, making his fourth appearance in Montreal and still one of the brightest young comics on the circuit. He has a smooth, ingratiating manner, his ad libs are sharp and neatly paced and his 35-minute stint builds solidly.

ad libs are sharp and neatly paced and his 35-minute stint builds solidly.

Opening with a couple of stories that are pointed but not too original, Crystal boffs the house with his musical and song sessions. A switcheroo on the singing commercials as done by Laine, Como, et al., loses some of its impact but guy comes back fast with his bits on Billy Daniels, etc. Big selling point with most of Crystal's material is his savvy in cutting at the right time and never milking with the obvious.

Tip, Tap & Toe, yet trio of hoof-

Versailles, N. Y.

Bernice Parks with Hal Kanner and Tony Scott and choir (4);
Emile Pettl and Panchito orchs; \$5

The Versailles is back to solo attractions, segueing into a name policy again after a successful season with the tabloid Georgi: Haleproduced floorshow musicomedy Bernice Parks is concurrent, Gloria Jean, from pictures, makes her nitery bow next month, and Edith Piaf returns post-Labor Day for her sixth season.

This is a someback also for Miss Parks who was last here two years ago, has since been to London, and in the vaudfilmers, but apparently is intent on riding the cafe cres anew, particularly coupled with her recent platterings for the Segar (indie) disk label.

Backed by her own mixed choir (4), with Hal Kanner as special (4), with Hal Kanner as special conductor and Tony Scott her special planist, Miss Parks earries quit an entourage for a saloon songstress. She is patently striving for individualistic impact as a song stylist, and achieves her objective in the main. Very personable, smartly accounted and flashing a pashy chassis, she was a shade too eager-beaver opening night (dinner show), but better at the supper show, especially with elimination of the somewhat affectatious "Cockles and Mussels."

the supper show, especially with elimination of the somewhat affectatious "Cockles and Mussels."

Miss Parks is a modern songstress who must rise or fall on her stylizing, which is true of all vocal delineators. She is more than adequately endowed with the basics—good form and good volce—so that therefore it's 'a matter of show-manship savvy and song selectivity. She has the first s.s. but 'should edit her repertoire, namely, the slowerdowner that comes with the Irish traditional. Also slow is that "New Orleans Rising Sun," but with elimination of "Cockles" undoubtedly the sequencing plays better.

She made needless to-do about her tired volce, having to cut four sides that morning, etc.—something the customers don't and shouldn't want to know about. The natural mental inquiry was then why risk a premiere by such arduous pre-opening night fatigue, and the fact that Art Segar (of the brand of the same name) had a merchandising fever on for "You Intrigue Me" and "That's What a Song Can Do." This is as much of an intra-trade secret as the fact that her cutting of "Walking My Baby Back Home" is some sort of a disk bestseller on Segar's "Top 10" editions. Miss Parks' stress on the disks leaves an audience void in her fallure to identify it as a major brand. It's the tipoff to something that might be construed as a slight pretentiousness. If she can't brag it's a big league label like Victor, Columbia, Decca or Capitol a judicious few lines about certain indie labels also enjoying bestsellers would establish that intimacy and inside-stuff show bir rapport.

For the rest, the crack Emile Petti and Panchito orchestras know how to dish un the danceauter.

timacy and inside-stuff show biz rapport.

For the rest, the crack Emile Petti and Panchito orchestras know how to dish up the dansapation to general satisfaction; they go as much with the lease as the affable maitre d' Robert and the savvy hosting of Nick (Prounis) and Arnold (Rossfield). These veteran bonifaces' combined careers date back to the pre-Prohibition era and into the "lobster palace" days of the now traditional Diamond Jim Brady and Lillian Russell days, and could probably make a book in itself. Nick & Arnold have witnessed the evolution of the New York night life scene from the Rector's and Reisenweber's orbit through the speakeasy and latterday nite club era as few modern bistro bonifaces know it. They reflect it in their operation of the Versailles, notably its cuisine, which is not only superior nite club fare but eclipses many an ultra straight restaurant in its standards.

Club Harrious A. C.

Club Harlem, A. C.

Atlantic City, July 23.

Larry Steele's "Smart Affairs of '53," with Peg Leg Bates, The 4 Tunes, The 3 Chocolateers, Olivette Miller, The 3 Co-Ops, Margee McGlory, The Earls (2), Flick Montgomery & 12 Beige Beauts, Jimmy Tyler Orch (12); \$1.85 admission weekdays, \$2.50 weekends.

Larry Steele's "Smart Affairs of 1953," two hours of fast entertainment repeating in Club Harlem. resort's top sepia spot, is drawing capacity to early shows and good business at late ones. Weekends it's reservations or no dice, with

three Saturday night shows turn-

ing 'em away.

The sixth edition of Steele's show deserves and gets payee support: Producer takes four types of American music—western, spirit-uals, blues and progressive Jazz— and works them into à béautifully costumed and well-timed show which is a must with most resort visitors.

which is a must with most resort visitors.

Although Peg Leg Bates is featured, layout is studded with acts which win acclaim. Bates, a terrific act himself for this spot, astounds with his dancing on one wooden and one good leg. Mixes stuff nicely with patter for best response and begs off easily.

Preceding Bates, who holds final spot, is Olivette Miller, a swing harpist of charm and ability whose instrumental and vocal numbers get excellent response. Miss Miller (daughter of Flournoy Miller of "Shuffle Along" fame) reaches her aud with such old faves as "Tea for Two," "Tve Got You Under My Skin;" "Old Black Magic," an improvised boogie woogie bit and a nice number on show biz, "So Much to Do,"

The Four Tunes, with "Sheik of

Much to Do,"

The Four Tunes, with guitar, are socko. Open fast with "Sheik of Araby," and go quickly into top number, "Wheel of Fortune." Sentimental "See You in My Dreams" is backed by orch leader Jimmy Tyler's sax. Conclude with neat "Because."

The Co-Ops. a threesome which The Co-Ops, a threesome which became a twosome at show caught due to a member's illness, have varied appeal in song and dance routine. Open with "April in Paris," dramatically sung by girl and hoy beautifully costumed in red. Pair then go into dance which follows the ever faster tempo of the music and whill off to a higher than the property of the music and whill off to a higher than the property of the music and whill off to a higher than the property of the music and whill off to a higher than the property of the property of the music and while off to a higher than the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of the property of follows ows the ever faster tempo of music and whirl off to a big

Margee McGlory, impressionist, is okay, with takeoff on Louis Armstrong her best number. The Two Earls are in teeoff spot with acro stint which has wresting-boxing bit as an exciting climax that's well received.

ing bit as an exciting climax that's well received.

Steele, emceeing his new show throughout, works his other acts skillfully into production numbers. The acts on occasion set up these larger parts of the show. "Cavalcade of Jazz" featuring the orch brings the first theme, progressive jazz. It opens the show to get payees in proper mood.

"Negro Spiritual" features Flick Montgomery fronting the chorus to a number sung by Steele.

"Out West" showcases the Three Chocolateers, who deal out liberally doses of western tunes in Negro style. They rock crowd with antics. Finale is fourth theme, encompassing Rhapsody in Blue and "St. Louis Blues," backed by Co-Ops on Berle TV.

Steele's girls (12), 'led by Flick Montgorers.

on Berle TV.

Steele's girls (12), led by Flick
Montgomery, are tastefully costumed for every entrance. Strob
is used with telling effect throughout the dances staged in the production bits. Girls make entry
through audience with seemingly
startling quickness as they move
from darkened house into the
lights.

lights.

Mrs. Sam Singer and Clifton Williams, who operate Club Harlem, serve no food but depend on bar take to up intake. Same show plays from late June until Labor Day. Spot is air conditioned and seats approximately 500. There's little customer dancing, with show holding major share of attention.

Walk.

Frakson's U. S. Return

Frakson, magico who's been touring Europe and South America for more than a year, returns to the U. S. Sept. 5.

A series of dates are being mapped for him by Al Herman.

Ciro's, Hollywood

Hollywood, July 25.

Rose Marie, Jerry Brandow &
Steve Gondos: Dick Stabile's Orch
(7), Tony Martinez Rhumband
(5); cover \$2.

(7), Tony Martinez Rhumband
(5); cover \$2.

"It's good to be back in the saloons again," warbles Rose Marie, and proceeds to pour verve into her songs so that the boys in the back room may hear. It's her way of saying via special material that the tiring grind of "Top Banana" her most recent stage project, is now behind her.

The "baby" of early radio is a performer of stature comparable to the comediennes of the hoite belt, and her songs, propelled with a driving personality, get her across in good style. She varies her special material with an ocasional monolog but the lines can stand brightening. As if to prove she has other talents, she takes the finale in a hoofing sesh with Jerry Brandow & Steve Condos. Her mimicry is edged in humored spoofing, the standout being her carbon of Jimmy Durante.

Brandow & Condos have lost none of their edge in this room despite the familiarity with their routines. Their skilled footwork and comedy antics set well here, and they give Rose Marie a goorum for the top billing. They're at the plano, behind the trumpet and winging around the stage, but it's in the hoofing department that the score piles up.

Dick Stabile's backstopping is first rate, and the Latin rhythms of Tony Martinez agitate the footloose and carefree. Helm.

Las Vegas, July 23.
Betty & Jane Kean, Mary Kaye
Trio, Szonys (2), Bill Skipper, Joy
Walker, El Rancho Girls (8), Ted
Fio Rito Orch (10); no cover, no
minimum.

Keynote of these next two frames is action, with the Kean sisters' rapid comedy pace, Mary Kaye Trio's dynamic vocalistics, Szonys' terp'ery and Bill Skipper's snapping lead in the line movements. Biz should be plentiful. Keans and Kaye are both topbilled, with, the sisters taking closing slot. Jane Kean emerges first to intone "Wanna Say Hello," which signals Betty Kean's entrance in coonskin cap for ringside handshake tour. The seemingly (Continued on page 66)

# Chicago's **NEW LAWRENCE**

Lawrence & Kenmers Avenues at Sheridan Road Chicago 40, Illineis Longboach 1-2100

JACK DENTON WORLD'S GREATEST COMEDIAN

(Compliments of a Friend)

Thank you, Mr. Seymour Weiss, for have ing me back again at the Blue Room of the Roosevelt Hotel for the past wen-

Lois Lee

New Orleans Times-Picayune, June 27, 1952.

"In vivacious little Lois Lee, the Roosevelt has secured the services of a top flight entertainer whose lilting soprano volce and vibrant personality enchanted her auditors no little. .

"Miss Lee, her abundant chestnut tresses tumbling voluptuously over her well-rounded, decollette shoulders, displayed a voice of considerable range and clarity. She answered several encores after favoring with 'Kiss of Fire,' The Donkey Serenade,' and 'Hello Young Lovers' and was still receiving vigorous applause when she bowed out."

#### CURRENTLY ON CANADIAN CLASS A FAIR CIRCUIT



# THE CHORDS

"Instrumentalists Without Instruments"

Just Concluded

MANITOBA TRADE FAIR—Brandon, Manitoba CALGARY STAMPEDE—Calgary, Alberta EDMONTON EXHIBITION—Edmonton, Alberta SASKATOON EXHIBITION—Saskatoon, Sask.

#### NOW **REGINA EXHIBITION**

Regina, Saskatchewan July 28 - August 2

Thanks to ERNIE YOUNG

GENERAL ARTISTS CORP. ew York, Cincinnati, Chicag Dallas, Hollywood, London

Midwest Club Dates and Fairs: HARRY GREBEN 203 N. Wabash Ave. Chicago, Illinois

# **VAUDERS FORCED OVER 50% LIMIT**

# Talent Agencies in Drive for Hotels MARTIN-LEWIS, To Install Shows; Top Names Offered

putting on a drive to open new talent operations. They hope that many hotels, currently without niteries and supper clubs, will in-stitute talent policies in the fall.

The date-diggers have been advancing some of their top names in order to achieve that end. For example, Music Corp. of America has been dangling Hildegarde before the Ambassador Hotel, N. Y. The Park Lane, also N. X., has also been approached to open a supper club. Agents have also been contacting major hotels in other cities, now without entertainment rooms, in an effort to get some new spots to open.

So far. the percentage have

to open.

So far, the percenters have been meeting considerable resistance. Major argument is the refusal to go into the "20% business," referring to the Federal amusement tax now tacked onto nitery checks. Another point of resistance is the high price of names and unwillingness to open their ledgers for to open their ledgers for going in on percentage

deals.

Argument that cafe operations give the inn a healthy share of exploitation hasn't paid off so far. Many hotels' that have profitable dining operations are unwilling to change the format, and those whose dining rooms aren't paying off are unwilling to go to the extra expense of refurbishing a room in order to install entertainment.

#### **Ohio Board Split On Cafe Penalties**

Columbus, O., July 29.

The four members of the Ohio Liquor Board are almost all certain that the Alpine Village of Cleveland and the Club Casablanca are guilty of permitting "indescent" entertainment, but when it comes to the penalty to be ladled out, each board member has a different idea of the punishment.

Chairman Frank Krebs said the guilty ruling would be entered on the minutes but that no penalties would be applied because of the deadlock. Whether this can be interpreted to the effect that no punishment will be administered to the two clubs, he did not say.

This is the way the board split: One member wanted both cases dismissed, one wanted liquor licenses revoked in both cases and two members wanted to suspend the permits.

A majority of the board, Krebs said, felt "that such entertainment on the permit places should not be condoned."

condoned."

The Alpine Village was cited for lewd entertainment for the appearance of "Minsky's Follies," and for operating two fixed bars under a permit allowing only one fixed bar. Club Casablanca ran into trouble with the liquor department for Sally Rand's fan dance, which Miss Rand vigorously but futilely defended in a hearing before the board.

#### Mpls. Cafes Join Drive To Curb Drunk Driving

Minneapolis, July 29.
Nightclubs and bars here are starting a campaign, supplementing that of newspapers to comb starting a campaign, supplementing that of newspapers, to curb drunken driving. A committee comprising members of the industry has been named.

As a starter, the niteries and bars are employing posters in their establishments and taxicabs, and on billboards, to get the message over to the public.

One poster reads "Minneapolis Is America's Safest City—Let's Keep It That Way." Another on the outside and in taxicabs asks that "On Your Night Out, Ride a Cab."

#### Team for New Act

Pittsburgh, July 29. Marty Allen, Pittsburgh nitery comic who recently dissolved his partnership of several years with partnership of several years with Rex Dale, who is quitting show biz, has teamed with another singer on the Coast, Mitch DeWood, Danny Thomas' singing cousin. Allen and DeWood will break in the new act with DeWood on some western bookings.

## Union Pays U.S. For Coin Advance To Stranded Unit

The tangled affairs of "Water Capers" the Noel Sherman-produced water show which had been touring South America, are now being straightened out by the American Guild of Variety Artists. Show was stuck in South America and individual performers had to appeal to the U. S. State Dept. for return transportation.

return transportation.

The Government advanced plane fares to 10 performers after they had signed notes to repay the advance. Union then took \$4,000 out of its welfare fund and forwarded that money to the State Dept., taking over the notes. However, AGVA is holding Sherman responsible for the coin, and he's been put on the unfair list.

Union had a \$3,500 bond for

responsible for the coin, and he's been put on the unfair list.

Union had a \$3,500 bond for salaries and \$1,000 for transportation, which was inadequate in both departments since Sherman had a weekly payroll of more than \$4,000 and transportation costs of considerably more than that. Sherman brought down 54 performers to Central and South America. Bad grosses in several stands brought a stalemate at Montevideo. Several acts went home on their own, 10 received ald from the State Dept. and most of the remainder went to work for a Brazilian impresario who gave them sufficient coin to return home in addition to their salary.

The bond fiasco is likely to cause a more stringent attitude toward posting salary and transportation guarantees.

#### **Judy Canova Settles** With Aud on Date

An old legal difference between Judy Canova and Ak-Sar-Ben was finally settled by the District Court. Judge Carroll O. Stauffer granted the Omaha organization a \$707 judgment against the hillbilly entertainer in what was described as a "semi-friendly" ending to the lawsuit.

satisfaction of the judgment.

racked the 50% takeout limit by acts working theatres. Name short age and desire for turns assured of turning in a profit to the theatres is forcing house operators to go over the limit which made them equal partners with top turns.

equal partners with top turns.

Dean Martin & Jerry Lewis are getting 70% of the gross in their dates at the Mastbaum, Philadelphia, Aug. 18, and the Paramount, Los Angeles, Aug. 28. Danny Kaye is getting the same percentage for the Curran Theatre, San Francisco. In addition, a Music Corp. of America spokesman, booking M&L, statted that a 70% bid has been proferred by the Paramount, N. Y., as long as six months ago. MCA is currently weighing offers from the Roxy and the Par for appearances by that duo around November.

Naturally, the act getting 70%

Roxy and the Par for appearances by that duo around November.

Naturally, the act getting 70% would pay for the surrounding yaude show and possibly the picture. Just how much other expenses would be borne by the acts haven't been revealed as yet.

Martin & Lewis' previous stand at the Paramount last year brought them \$50,000 guarantee plus 50% of the gross over \$100,000. They took out about \$72,000 on the first week. Bob Hope got the same terms at the Paramount, and took out close to \$65,000. Both paid for surrounding talent.

On the other hand, Kaye, with only his accompanist to pay at his last trip at the Roxy, N. Y., took out \$37,000 for the first week. He got a \$25,000 guarantee plus 50% over \$110,000.

The 70% distribution marks a new trend in theatre salarles. Even at that figure operators feel that they'll be taking no chances with such attractions.

The danger in such deals, according to theatre operators, lies in the fact that other top-rated acts feel

ing to theatre operators, lies in the fact that other top-rated acts feel zact that other top-rated acts feel that they're also worthy of similar deals. House owneres feel that they'll have to prove their draw before they can even be considered for 50% of the gross, let alone 70%.

#### De Haven, Monroe, Hildy Set for Springfield Cafe

Set for Springfield Cafe
Springfield, Ill., July 29.
Lake Club, which had dropped
name acts for the summer, is
swinging back with the booking of
Gloria De Haven for the week of
Aug. 9 during the Illinois State
Fair. Film songstress will be followed by one-nighter of Vaughn
Monroe Aug. 17.
While nitery is trying to fill
September dates, Hildegarde returns for nine days Oct. 17.

#### A Plug for the Capt.

An old legal difference between fludy Canova and Ak-Sar-Ben was finally settled by the District Court. Judge Carroll O. Stauffer granted the Omaha organization a \$707 judgment against the hillbilly entertainer in what was described as a "semi-friendly" ending to the lawsuit.

A year ago last May, Ak-Sar-Ben's \$1,250 breach-of-contract suit against Miss Canova was withdraw from trial when attorneys for both sides said they had reached an agreement whereby Miss Canova would make a free appearance here and Ak-Sar-Ben would dismiss its action.

Complete agreement was never reached. The suit grew out of a \$1,250 down payment made to a snepresentative of Miss Canova to insure her appearance here for a show in July, 1948. The entertainer failed to show up, the complaint charged. Her answer was that she had not been informed of the date.

In 1948 she did make an appearance in the Om a ha Auditorium with a company and Ak-Sar-Ben attached her share of the receipts, amounting to \$707. The money was held and last week the court ordered it released to Ak-Sar-Ben in satisfaction of the judgment.

A Plug for the Capt.

Wiesbaden.

Editor, Variery:
There is a Capt. W. A. Allsbrook, in charge of entertainment in the Wiesbaden area and possibly beyond that, more than casual who rates mention. Being an ex-theatres and influence, pass a lot of acts from all over the world—acts who play before the Armed -Forces. from all over the world—acts who play before the Armed -Forces and through him, and his interest and influence, pass a lot of acts from all over the world—acts who play before the Armed -Forces and through him, and his interest and influence, pass a lot of acts from all over the world—acts who play before the Armed -Forces, from all over the world—acts who play before the Armed -Forces, from all over the world—acts who play before the Armed -Forces, from all over the world—acts who play before the Armed -Forces, from all over the world—acts who play before the Armed -Forces, from all over the world—acts who play before the

# **Agents Groups United in Move to Balk** AGVA Try 'To Kill Off Agcy. Orgs'

#### Merriel Abbott Opens New Revue Oct. 8

New Revue Oct. 8
Chicago, July 29.
Merriel Abbott's new revue,
"Hold Everything," will open Oct.
8. Rod Alexander and Bambi Linn
will headline, with Alexander directing the tab musical.
Revue, which will hold forth at
the Palmer House for three
months, then tours for at least another three months. At present,
Joe E. Howard, Jeff Warren, Leo
De Lyon, Tom Horgan and Patricia
Manning are pacted for the show.

## Philly AGVA's Plan for Sharp Slice in Agents

Philadelphia, July 29.
In a double-barreled blast at both the booking agents in this area and the Pennsylvania State Labor Board, which licenses them, Dick Jones, executive secretary of the Philadelphia Branch of the American Guild of Variety Actors, announced plans to halve the everincreasing number of 10%-ers operating in this area.

Counted with the ACVA driverses

erating in this area.

Coupled with the AGVA drive on the fiesh-peddlers will be a campaign by the union to improve dressing room conditions in local niteries and to end the almost general practice of "mixing." State laws frown on "mixing," but enforcement, according to Jones, is virtually nil.

virtually nil.

The AGVA plan to decimate the ranks of the bookers is simple, but eminently workable. Every agent hiring AGVA talent will have to appear before the union's executive board before Sept. 15 in order to qualify for a franchise. The board will give him the franchise free, but first the 10%-er will have to answer a flock of questions concerning his past treatment of performers.

Jones said the booking agent

Jones said the booking agent Jones said the booking agent business has gotten completely out of hand here, thanks to laxity in Harrisburg, the state capitals "A clean collar and \$110 are all you need in Pennsylvania to set as a booking agent," the AGVA secretary declared. "In 1946 there were (Continued on page 68)

#### Leo Stein Quits Hotel To Operate Pitt's Horizon

To Operate Pitt's Horizon
Pittsburgh, July 29.
One of Pittsburgh's best-known
hotel figures, Leo J. Stein, has resigned his maitre d' post at the
Hotel Schenley after nearly 30
years to become manager of the
town's newest nitery and dining
place, the Horizon Room at the
Greater Pittsburgh Airport. This
is the 550-seat cafe which will be
operated by Andy Chakeras, who
on the Vogue Terrace for several
years. He has since sold the Vogue
to John Betera.
In addition to the Horizon Room

In addition to the Horizon Room itself, Stein will also be in charge of several banquet rooms at the Airport for Chakeras. Horizon Room opens Aug. 15 with Ted Lewis, who brings his band and show in for two weeks.

Dobrow Exits WM

Harold Dobrow is exiting the William Morris Agency's vaude and foreign department in New York Friday (1).

He had been with the agency more than 15 years, having started in cafes. He switched to foreign and later doubled in vaude.

Eric Thorsen, baritone, opens at the Seabright Yacht Club, Sea-bright, N. J., Friday (1).

Artists Representatives Asm., together with affiliated organizations, have set up a united front in its battle with the American Guild of Varlety Artists on the union's threat to issue franchises individually and not through any organization. At a meeting last week at the Hotel Astor, N.Y., attended by most of the N.Y. membership plus representatives from Detroit, Pittsburgh, Philadelphia and Chicago, ARA voted unanamously to attempt to "open the door for negotiations" with AGVA and, failing that, will "stand together to resist AGVA's attempt to kill off agency organizations."

ARA last week passed a resolu-

attempt to kill off agency organizations."

ARA last week passed a resolution in which the members reaffermed adherence to ARA and promised not to seek AGVA franchises individually. Agents also passed a resolution declaring that AGVA's attempt to deal with agents individually would be contrary to the best interests of the agency field. ARA also urged that a negotiation committee be appointed to work out terms mutually beneficial to both organizations. Committee would also be empowered to draw a letter to be sent not only to ARA members, but also to other agency organizations and indicagency organizations and indicagency organizations and indicagency organizations. The resolutions passed by the membership. ARA also agreed to ads in theatrical trade papers. Membership agreed to back up the ARA board of governors in any steps it deems (Continued on page 68)

## 'Star' Vice 'Peep' At N.Y. Holiday

Sharp drop in receipts at the Holiday Theatre, N. Y., to below \$9,000 has caused the sudden withdrawal of Frank Sennes' edition of "Peep Show" tonight (Wed.), and Harold Minsky's "Star and Garter" will open Friday (1). De-cision was reached Monday night.

Garter" will open Friday (1). Decision was reached Monday night.
Minsky's layout, playing the Capri nitery, Atlantic Beach, L. I., was rushed into the breach until "Follow the Girls," now in rehearsal, is ready. Latter show will have Willle Shore playing the role originally essayed by Jackle Gleason in the Broadway edition.

The first week of "Peep Show" scored a heaithy \$19,000 and following stanza \$16,000. Continued heat wave was regarded as one factor that caused the earlier shuttering. "Peep Show" will be refurbished by Mervyn Nelson into a cafe unit and will open at the Riverside, Reno, Aug. 21.

The Holiday, following "Girls," will get the Diosa Costello unit, now at the Cal-Neva Lodge, Lake Tahoe, Nev. There's also some talk that Sennes will produce a unit headed by Sherry Britton for this house and for nitery engagements.

Titles "Peep Show" and "Star & Garter" were leased from Mike Todd, who did the original Broadway productions of both.

#### Alan Gale to Reopen N.Y. Nitery on Aug. 29

Comedian Alan Gale will reopen the Celebrity Room, N. Y., Aug. 29. Gale operated that spot for a time last year and closed the room (the former Dario's Martinique to return to Miami Beach.

Comic will appear at the dinner show only. The midnight and 2 am. sessions will have a revue, "Nowhere to Broadway," which will have Dane & Collins, Linda Lombard, Eddie Hanley (latter doubling out of the legit musical, "Top Banana"), Geene Courtney, Bobby Baxter and Joan & Ernie Hayden. Gale will work his show with Eddie Stewart, who has been with him in Miami and New York, and the Haydens.

#### **Night Club Reviews**

undisciplined antics of Betty bring most of the pair's yocks. Her brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasionally causes the brasiness occasional causes the brasiness occasional causes the brasiness occasional causes the brasiness occasional causes the brasiness occasional causes the brasiness occasional causes the brasiness occasional causes the brasiness occasional causes the brasiness occasional causes the brasiness occasional causes the brasiness occasional causes the brasiness occasional causes the brasiness occasional causes the brasiness occasional causes the brasiness occasional causes the brasiness occasional causes the brasiness occasional causes the brasiness occasional causes the brasiness occasional causes the brasiness occasional causes the brasiness occasional causes the brasiness occasional causes the brasiness occasion brashness occasionally causes the blue lights to flicker, but El Rancho guests don't seem to mind. With Jane chirping "Harry Plays and Margaret Sings," Betty knocks Ted Flo Rito off his 8B perch for some slam-banging of "Missouri Waltz." Interim rough-house is continued during Jane's excellent Louella Parsons lampoon, picked up by Betty in a mad scene from "Streetcar." Gals toss in their two Billy Daniels impresh and "Souse American Way," before a brief gem of "African Queen." Neat-touch of "Bring Back Those Minstrel Days" has Jane's piping an' Betty's terping for exit salvos.

Kaye Trio leads off with tremendous vitality, putting tablers in fine fettle. Unusual sounds, big and resonant or highly rhythmic, emerge from the trio. Mary is pivotal figure with her amplified quitar, flanked by her brother Norman and the very funny Frank Ross, who deubles on tubs and squeezing an accordion. Into "Got You Under My Skin,' trio slows down for ballad "Here in My Heart." Their sock vocal percussions are brought in to surround "Lonesome Road" and "Get a Kick Out of You."

Francols & Giselle Szony are holdovers. The graceful and elegant manner of their dancing is again cheered, with opening pas de deux and a newly created "September Song" focal points for the attentive audiences. Pair serve as sions can stay forever. Lary. blue lights to flicker, but

Jane Kean.

Bill Skipper's darting terps and okay warbling set off line's opener with extra dash of pepper. As a youth from Trinidad, he comes to Manhattan in search of dames, finds Joy Walker and comply femmes who surround him. His suitcase dance is a honey and pulls a big hand.

Ted Fig. Bite orch peatly show.

London, July 22.

June & Julie, Arnold Maine,
Edmundo Ros & Arnold Bailey
Orchs; \$5.75 minimum.

The peak summer weeks are lean days for the nitery operators, who frequently try to keep running costs down by giving a break to little known talent who can be booked at a modest figure. Currently, with the mercury staying uncomfortable in the eighties, the Bagatelle has given a chance to two gal singers, who have a teagh assignment in following an experienced artist like Julie Wilson.

June & Julie have a simple rou-

artist like Julie Wilson.

June & Julie have a simple routine of half-a-dozen numbers, mainly in the lighter key, which are put across without much embellishment but with a pleasing sense of harmony. Material and style are okay, but the duo lack that intangible quality of projecting charm which is necessary for holding and captivating a cafe audience.

With this season, the Bagatelle

captivating a cafe audience.

With this season the Bagatelle inaugurates a change in tradition, giving a solo spot to Arnold Maine, planist in the Arnold Bailey band. He has a nice light touch on the ivories and does a good job with a couple of George Gershwin medleys. It helps to bolster a lightweight offering.

The Balley accompaniment is done in their usual polished style, and the Edmundo Ros aggregation offers its familiar standout selections of Latunes.

Myro.

Eddys², K. C. Kansas City, July 25.
Larry K. Nixon, Dolores Hawkins, Tony DiPardo Orch (8); \$1 cover.

ins, Tony DiPardo Orch (8); \$1 cover.

'Midsummer show at the Eddy establishment combines comedy and songs for a big package of entertainment. The 40-minute show introduces Dolores Hawkins, Columbia-Okeh songstress, to K. C., and brings back Larry Nixon for his third round of comedy. Both are capable performers, and result is a swiftly paced show that holds interest throughout.

Miss Hawkins has the opening assignment, brought on by bandleader Tony DiPardo and off to cheery start with "Get Happy." In more dramatic vein she warbles "I'll Walk Alone," switches to a jivey "For You-My Love," which draws her a hefty hand. Reverses her field for sultry "You Made Me Love You," and gets back to the livelier mood with "Ooo-wee." Closes with "Sing, You Sinners," a good workout for her deepthroated vocalling, and registers strongly with the customers. Columbia has a comer in this blonde gal, an accomplished pop and ballad singer, and a looker as well. Although this is his first time in Eddys', Nixon has played other spots here in recent years and is beginning to have a following here. As a chatter comic he has developed considerably, revealing a raft of new material and giving it polished delivery and timing. Nixon is on with a parody, "Old Pals of Mine," and quickly gets into his comedies, touching upon subjects of wives, television and doctors for his steady string of laughs. Here and there comes a risque inference, but all neatly done.

500 Club, A. C.
Atlantic City, July 24.
Jack E. Leonard, Beverly Hudson, Jaye Bros., Spic'n Span, Lee
Henderson Girls (5), Pete Miller,
Joe Frasetto; \$3 minimum.

Jack E. Leonard, bulky comedian, who is no stranger to resort audiences, heads well-balanced show at 500 club.

Comic fits well into night spot picture with his brand of humor, making most of his fun from the situation of the moment, using band or payees in front tables as his foils. While this backfires every so often, Leonard in the end has them on his side. Pipes "Sometimes I'm Happy," and "See You in My Dreams" for good returns.

Beverly Hudson, given second spot on bill, gets good start with oldie "I Got Rhythm." Offers "When Your Lover Is Gone," and

LEE MONTI'S

#### TU-TONES

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then "Alexander's Ragtime Band."
Makes nice appearance and puts
songs over socke with strong pipes,
hammering last number for all it's

worth.

Jaye Bros., clever song team, are in third spot with nice vocals. "Hello My Baby," "Pretty Baby" and "When By Baby Smiles at Me," carboning Ted Lewis, are well received. Then score with "If Didn't Care." "Prisoner of Love" and "Shine." Go off to top appliance plause.

Spic 'n Span are in teeoff spot. Negro tapsters have nice routine and get big hand. Lee Henderson girls (5) are eye-grabbers in two

routines.

Joe Frasetto does usual nice job emceeing.

Walk.

#### Fairmount, Ottawa

Ottawa, July 24.
Rudy Docky, Bob Rollins, Chris
Dee, Wally Wanger Girls (5), Jimmy Lyteel Orch; 75c cover.

In the close, intimate setup of the Fairmount Club, this okay lineup satisfies. Acts are no standouts but general tone of show keeps everybody happy, Rudy Docky tees off with a dance-with-a-doll routine that's only so-so, leading into that juggling and comedy fiddling and mugging, all panto. Highlight of act and show is Docky's seven big looxer dogs in a basketball game, the ugly-pussed canines bouncing balloons in a general melee that has the table-sitters hopping.

Rollins, who emces, works pieces of the audience into an act, uses giveaways and forms balloons into figures, working with an unbilled femme aide. Acro-terps by muscular Chris Dée includes a well-done bit of balancing on blocks.

Wally Wanger Girls (5) are on three times, opening the show with a can-can routine, followed by a "Holiday For Strings" item with Helen Gallagher featured in taps, and tlosing with a "flapperette" number in costumes based on styles in the '20s, Jimmy Lytell orchestra plays slow and smooth for dancing and is okay with the show.

Nautilus, Mianui Beach

Nautilus, Miami Beach (DRIFTWOOD ROOM) Miami Beach, July 28. Patsy Shaw, The Bradys (2), Freddy Calo Orch; minimum \$2.

Patsy Shaw, The Bradys (2), Freddy Calo Orch; minimum \$2.

This hotel's Driftwood Room has been the surprise of the summer season, with a steady upsurge in patronage for some weeks.

Currently there's Patsy Shaw, who has played the better spots in this area and built a following. Lusty singing comedienne has returned with a good portion of new material, plus a change in physical appearance that adds much to the projection. New wardrobe also adds to impression. Her delivery is broad when it comes to the gags and stories. On the special material side she gets them with "Las Vegas Story," "Come Home, Moe Pincus," straight "Broadway Hall Of Fame," a tribute to femme stars of past, back to laugh-lined stuff via tale of young lass married to a tired musician; winds with loud lampoon on Latin thrushes. Encores with giggle-raising "Traveling Saleswoman" and, for change-of-pace, "How Deep Is the Ocean," skillfully handled. Has them all the way, building into sock bowoff. The Bradys hold over with their Latin terps and garner fair mitting. Freudie Calo orch is apt on the showbacks, and keeps the dance adicts happy.

Lary.

Birdland, N. Y.
Count: Basic Orch (16), Lester
Young Quintet; \$1 general admission, \$2.50 minimum.

This middown Broadway spot is currently one of the handful of jiveries operating on a regular all-week basis in New York City. Although this hepeat hangout ones was exclusive territory for the "progressive" and bebop set, club has recently been tacking with the prevailing musical winds in the direction of good old-fashioned Dixieland and swing. It hasn't, however, given up the ghost completely, and such innovators as George Shearing, Dizzy Gillespie, Miles Davis and other futuristic exponents are still booked regularly.

Count Basie, who fronted one of

caponents are still booked regularly.

Count Basie, who fronted one of the great outfits during the band biz heyday of the 1930's, is headlining the current Birdland program with a crew organized last year. It's another solid jump aggregation of five reeds, seven brass and four rhythm, including Basie on the keyboard. Band has a hardhitting instrumental attack with a couple of excellent sax sidemen carrying most of the solo assignments. Brass section blasts with precision in colorful, contrasty arrangements. The piano-bassguitar-drums setup furnishes a rhythmic rockbed for the whole aggregation.

Alternating with Basie's orch on

aggregation.
Alternating with Basie's orch on the bandstand is Lester Young, who, incidentally, was with Basie in his most successful days. Young is accomped by a standout trumpet man, Joe Newman, and a three-

(Continued on page 68)

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NORTHERN CALIFORNIA THEATRICAL AGENTS ASSN.

580 Washington Street, San Francisco, Cal,

## **Agents Groups Unite**

will be a bitter struggle in the union's attempt to bypass agency organizations in issuing free franchises to all agents instead of getting \$50 from indie agents and issue free franchises to percenters through ARA and similar organizations. ARA charged members \$50 annual dues, same fee as an agent would have paid for a franchise issued independently. sued independently.

ARA is backed in its fight with

the union by agency groups in Chicago, Los Angeles, New England, Cincinnati, Cleveland, Miami Beach and elsewhere.

A spokesman for AGVA declared that a few individual applications

A spokesman for AGVA declared that a few individual applications have already come in. However, ARA denied that any applications have come from its members. An officer of ARA declared that acts will stick with the agents who can give them work. He said, "We represent the cream and the strength of the agency business. Most actors cannot afford to be without work for any length of time. They will have to come to us ultimately even though their union forbids it." Another declared that although there are about 9,000 AGVA ts, there



#### **PADDY** WING

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Management: HARRY W. LAURENCE 1650 Broadway New York 19, Ņ. Y. Circle <del>6-64</del>39

necessary in order to preserve the organization.

Indications point up that there will be a bitter struggle in the union's attempt to bypass agency organizations in issuing free franciscular and particular that the union have about 20,000 acts to choose from in setting up dates:

in setting up dates:
Union maintains that it has sufficient control over its members to have them steer clear of agents on the unfair lists. There will be plenty of qualified agents to get work for them. There's the danger, it was pointed out, that agents if put on the unfair list will lose many acts who will have to go to a licensed percentery for work.

#### Philly AGVA

Continued from page 65

only 38 agents in Philadelphia. Now there are 105 licensed agents and 120 associates. All told, there are 225 people making a comfortable living out of approximately 900 actors.

The figure of 225 bookers and ane ngure or ZZD bookers and associates dates back three months, Jones said, adding "there are prob-ably a couple dozen more now, as the situation grows worse every day,"

The union's only hope is a get-The union's only hope is a get-tough policy, the secretary assert-ed. Between Sept. 1 and 15, every booking agent will be called in to, answer the board's questions. Jones said they, had enough infor-mation and complaints already on hand, concerning exorbitant com-missions and mistreatment of acts, to deny franchises to over half of the town's licensed agents.

Enforcement of the mixing laws in Philadelphia were called "a joke?" and the AGVA will do its own policing of the spots.

Curiously, the AGVA drive on the agents is finding support in the ranks of the bookers. Some of the town's older established booking offices are wholehearted support-ing Jones' campaign against the malpractitioners and the johnny-come-latelys.

#### Grosvenor House Bid

By Hilton Chain Nixed

The bid to secure control of Grosvenor House, Park Lane, on behalf of Hilton Hotels, has been rejected. Charles Taylor, M. P., chairman of the company, has told stockholders that the board is not able to recommend acceptance of the offer, which was made by Charles Clore through his Princes Investments. Investments.

Investments.

The board consider that the ordinary stock, which has a par value of 70c, is currently worth \$1.70.

The ofter for a controlling block of stock was on the basis of 85c a

#### Saranac Lake

SATABLE LARC

By Happy Benway
Saranac, N. Y., July 26.
Seventy-five TV specialists met
at the Will Rogers Hospital for
their fourth, session of the Saranac
Lake Tuberculosis Symposium.
Medical director Dr. George E.
Wilson hosted.
Robert J. Goldstein, theatrical
attorney and ex-Rogerite, '49, in,
from Plainfield, N, J., for a general checkup. He is back working
with a 100% all-clear.
Don Wright, artist and designer
with Radio City Music Hall, who
beat the rap, was in for weekend
vacash.

with Radio City Music Hall, who beat the rap, was in for weekend vacash.

Thanks to Rube Bernstein and the gang at the Lambs Club for the playing cards shot in for the gang here. Ditto to Jack Frazer of the yesteryear trio, Weber, Beck & Frazer, and Joe McCarthy, IATSE executive, for magazine and news matter for our reading table. Ray (IATSE) Van Buren rated surgery from his observation period, so he's in and out of the general hospital. He took the operation like an old veteran.

Ford Raymond, ex-NVA, a musician who graduated here in '36, was in from Los Angeles. He took a general checkup and rated the green light.

Patients were handed a real treat in preview of "The Will Rogers Story" (WB).

Bea LaFountain, frau of Durgan's bonlface, Mose LaFountain, while driving home hit and killed a large black bear weighing over 200 pounds. Front of car was demolished.

Robert Nesbitt, Paramount theatre manager, left for Steubenville, O., where he will continue the cure.

cure.

Lawrence Garber, N. Y. projectionist, in from Brooklyn for a week's vacash and general check-

up. Write to those who are ill.

#### Dick Henry, Ex-Morris, Opening Own Agency

Dick Henry, who will be leaving the William Morris Agency nitery dept. early in September, expects to open his own agency. Retirement agreement with the agency had been set shortly before Henry left for a brief vacation a couple of weeks ago.

Henry, who's been with the Morris office for more than 20 years, anticipates his own setup will comprise a vaude-cafe and outdoor dept. which he will head. Other percenters will handle video and club dates.

#### Vaude, Cafe Dates

#### New York

Jimmy Symington, opens at the Congress Hotel, St. Louis, Aug. 15 to Sept. 7. Goes into the Carnavar Room of the Sherry Netherland, N. Y., Sept. 24... Julie Wilson, who returned to the U.S. Monday (28) after a stand at the Bagatelle, London, is at the Mark Hopkins Hotel, San Francisco, Oct. 28.

#### Night Club Reviews

man rhythm section. This music is in the more modern groove, with Young's supple sax technique in the forefront. Young is virtually a regular at this spot, appearing every couple of months with various other headliners. Herm.

El Cortez, Las Vegas Las Vegas, July 23.
Joaquin Garay, Mae Williams;
Alice Hall Quartet, Joe Rotundi;
no cover, no minimum.

Latest combination in this intime downtown Vegas mitery has the comedy and warbling of Joaquin Garay and thrushing of Mae Williams. New three-show's - night policy has resolved into sound idea, with tables filled for each layout.

Garay is especially good in the smaller niteries, creating a feeling of camaraderie essential to such spots. 'Although he often trips over the borderline of Indigo, his almost innocent manner of delivery offsets any offensive material. Takes off with Mexicano linguistics of 'Gay Ranchero,' switching to English. Medley of old tunes is received okay, but his Calypso "Senorita What's Her Name" pulls outright mitts and yocks. Long Texan gabsesh into "Smoke, Smoke, Smoke That Cigaret" could be cut, however.

Miss Williams is a valuntuous

That Cigaret" could be cut, however.

Miss Williams is a voluptuous songstress with full-throated pipes. Her rich deep tones come out in opener, "Kiss of Fire," and are lightly bandied in "Sing You Sinners." Tribute to Jane Froman follows with "I'll Walk Alone." Special lyrics to "No One Woman" is lightly bounced rhythmically, and closer, "Making Whoopee," has deft know-how.

Alice Hall. Quartet sizzles the curtain-raiser slot with "Hawaiian War Chant," featuring her skat vocals and expert squeezeboxing, Bassist Pua Almedia adds authentic island verblage to the chant. Joe Rotundi takes over at the 88 for accomping, aided by drums and bass.

Will.

#### Gatineau Club, Ottawa

Jerry Cooper, Johnny Howard, Chet Clark, June Oliver Girls (6), Harry Pozy Orch (8); 75c cover, \$1 Sat.

Johny Howard comes to the Gatineau Club with a big, rosy reputation from Montreal, where he gets annual top rating, but the Gatineau crowd, though liking him, took to him moderately when caught. Howard is a good worker with okay material, but he gives the customers little that's new in routining, doing so-so impressions. Chet Clark, youthful and clever harmonica player, begged off at show caught with okay renditions of some classical toughies followed by "Basin St." and "12th St. Rag."

Jerry Cooper, held over to work

Jerry Cooper, held over to work with the chic June Oliver girls in production numbers, is teeing off the show with "Lullaby of Broadway" number and ending with smash "Roaring '20s" business, both routines also holdovers but still strong enough, Cooper's songs and trombone-playing spark the whole show, which manager Joe Saxe tags the "Roaring 20s" revue, highlighted by a sock exotic specialty with the girls. Lighting, music arrangement and boff terps combine with Cooper's smooth, forceful work to make this a standout.

out.

Harry Pozy orch is plenty okay
for both show and dancing, Johnny
Johnston is at the cocktail lounge
plano.

Gorm.

#### Clover Club, Miami

Miami, July 28.
Joey Adams with Al Kelly, The
Nov-Elites (3), Louise Brown, Los
Romeros, Tony Lopez Orch; minimum \$3.50.

Switch from two production units ("Hour of Charm" and "A Night in Havana") with high budgets, to a straight-act presentation sans production ideas, seems to have clicked for Jack Goldman in its mainland year-round spot. He's moved in Joey Adams as his top-liner with a supporting cast that makes for a slow start but builds to solid satisfaction and healthy biz.

Adams is normally a Beach-side fave. In this move to the Miami sector, he's pulling them from the oceanfront hotels as well as building via pull of local radio fans who heard him on recent "Rate Your Mate" (CBS) airer. Works in his puckish approach rapidly via stories and gags for rapidly mounting audience reaction. Al. Kelly does

the doubletalk routine, standard with the pair, for a solid session.

The Nov-Elites, preceding, almost steal the proceedings with their sock instrumentals (bass, accordion, guitar), special material and laugh-lined vocalistics and impressions:

and laugh-lined vocasistics and impressions:

Louise Brown is a well-gowned thrush who, on show caught, was tangled up-with virus. Her three specials, contain possibilities. Los Romeros tee off matters with flamenco work, plus other Latinanties that are fair. Tony Lopez orch is tops, on the backgroundings.

Lary.

#### Heller Hits Road

Pittsburgh, July 29.
With the Carousel, which he owns, closed down for the summer and the cancellation of his quarter-hour Wednesday evening TV show here for Amana Home Freezers, Jackie Heller's hitting the road again until September, when his downtown room will reopen.

Last weekend Heller played the Twin Coaches, on Route 51 be-tween here and Uniontown; next week, he goes into the Club 30 near Chester, W. Va., and on Aug. 11 begins a fortnight's stand at the Elmwood Inn, Windsor, Canada, across from Detroit.



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That **Fabulous Foursome** 

# IREAMER

Currently GLENN CASINO BUFFALO

Followed by

EARLY BIRD CLUB.....Spokane CLOVER CLUB.....Portland CASTLE CLUB... Vancouver, Wash. YEAMAN'S ......Detroit SHAMROCK HOTEL.....Houston ADOLPHUS HOTEL......Dallas

> Management: HARRY LAWRENCE 1650 B'way. Cl. 6-6439

## Another French Nitery for Stem; Cafe Mambo on Sugar Hill Site

New York nitery business is expected to upbeat in the fall. List of cases will be expanded considerably via present plans and most spots are expected to get toprated

Largest reopening currently on the calendar is that of the former Gilded Cage as the Cafe Continental. Concessionaire Abe Ellis, who holds a chattel mortgage on the spot, is currently making a deal to get the place reopened with a show comprising U. S. and imported acts.

Ellis has been in on most of the operations of this club since he obtained the mortgage on the spot when it was the Hurricane. Since then, it's been the Zanzibar, Van-ity Fair, Bop City, Harem, Para-dise and Gilded Cage.

dise and Gilded Cage.

Other openings forecast for the Stem area include that of the Mambo Club on the site last known as the Sugar Hill. This spot will most likely have two Latin bands and a Latin show. At the same time, the Havana-Madrid, may switch to a policy of American turns instead of continuing with its present Latin policy.

On the eastside, the Orch Club

On the eastside, the Orch Club will be reopened as the Parisian Frolics by Monte Gardiner.

#### El Borracho, N. Y., Sued By Govt. on Overcharges

By GOVI. On OVERCHARGES
Federal Government has filed
sult against El Borracho, N. Y.
cafe, for \$50,020 triple- damages
for charging over-ceiling prices.
Sult filed in Federal Court charged
that the eatery effected savings on
food and drink costs which should
have been passed on to the pa-

Original overcharges, according the Government, was \$16,673. pot is frequently by many show

# Held Over 3rd Week WASHINGTON, D. C.





FOSTER AGENCY, LONDON,



Now Appearing
CASINO TRAVEMUNDE

American Rep. WM. MORRIS AGENCY TAYEL-MAROUANI AGENCY, PARIS

IN THE HEART OF CHICAGO'S LOOP near the Chicago, Harris, Selwyn and Erlanger Theatres, and adjacent to all television stations it's the

#### RANGROFT HOTEL 89 W. Randelph St. Franklin 2-4746 Special Rates for Shew Felk Nawly Decorated New Management

#### ARENA MGRS. ASSN. IN 3-DAY A.C. MEET

Arena Managers Assn., organization of arena owners, will hold its annual three-day confab at Convention Hall, Atlantic City, starting Monday (4). First two days will be devoted to bookings of "Ice Capades" and "Ice Cycles." John Harris (Harris Amus. Co., Pittsburgh) will officiate at this part of the meeting.

Harris (Harris Amus, Co., Pittsburgh) will officiate at this part of the meeting.

Walter Brown, prexy of the Boston Garden, Boston, will officiate at the Wednesday session, which will discuss attractions being offered to arena operators. Vote will be taken on which shows will tour next season. AMA has already agreed to another Gale Agency package of the "Biggest Show of 1952.

AMA will elect officers at this shindig. "Ice Capades" will fete the AMA membership at a banquet at Hackney's restaurant on Tuesday.

Memorial Arena, Ft. Wayne, Ind., has applied for membership in AMA. Application will be voted on Wednesday.

Organization has refained Cliff Lewis, formerly with—MGM to be advertising and publicity manager for "Ice Capades."

#### Closeup on 'Soldiers In Greasepaint' As Detailed by Ex-B'way GI

Editor VARIETY:

Editor VARIETY:

Yesterday I received my copy of
VARIETY from a little lass in one
of New York's talent agencies who
has been sending them to her
"friend" in brown for more than
20 months. (If in case you need
a testimonial, six others read it
after I do.) It took me a short time
after I finished it to decide to write
to you and because I have some-

arter I misned it to decide to write to you and because I have something to say and I want to get it out of my system.

Towards the end of 1950 I was lifted from a soft chair and premature ulcers that I had procured at Dahlman & Dahlman—now a defined, modulation, company—and lifted from a soft chair and premature ulcers that I had procured at Dahlman & Dahlman - now a defunct production company—and placed in a southern climate area. I was given an MI rifle, 90 pounds of props, and two pairs of solid steel combat boots. I was going to be a soldier, you see; or at least that's what their original intention was. I went through all of the preliminaries like a miscast soubret, completely out of character. Fortunately, I completed the 16-week run-of-the-play, but the plans for release from the infantry contract had been already conceived and accumulated in my throtfled brain. So I made the plunge, and after a few days of interviews, lunges, retreats, en gardes, and more lunges, I was placed in the Soldier Show Branch of Special Services. Anyone who went through it in the last war will agree that this is a very difficult thing to do. It's more or less like trying for summer stock in the middle of the season.

No Fishers or Damones
My intention in writing you, however, is not to tell you about myself personally. I want to talk about dozens of guys that I have met and worked with since being in the service. I want to tell you about guys that were on Broadway or Hollywood & Vine, or Des Moines, and even Nashville. Maybe they weren't names like Damone and Fisher, and maybe you have never heard of a comedian named Don Mullin, or an actor named Don Leone, or a dancer named Mickey Miller; but they're in show biz for sure, and you'll hear about them in a few years. Some of them are former assistant directors, or production assistants, or set designers, some are aerial artists, writers, announcers, young for sure, yet their claim to life is what

tors, or production assistants, or set designers, some are acrial artists, writers, announcers, young for sure, yet their claim to life is what we all love, the world of drama, and music, and comedy, and all the things that comprise what we call show business. And this they have carried with them into the armed services in their hearts, and in their work. This has been transplanted from the commercial outlets into their respective assignments and army posts. From one

ments and army posts. From one (Continued on page 70)

#### 'Partner' Walks, So Coast Crescendo Folds

Hollywood, July 29.

Possibility of a reopening of the Crescendo, Sunset strip nitery shuttered by the sheriff Friday (25) as a result of financial difficulties, is held improbable in the wake of new union tangle. Hollywood, July 29.

the wake of new union tangle.

The American Guild of Variety
Artists had greenlighted plans for
reopening after operator Harry
Steinman tendered a check signed
by a downtown businessman covering coin owed singers Ella Mae
Morse and Champ Butler. Businessman apparently was to have
been a partner but changed his
mind over the weekend and
stopped payment on check.

AGVA is still trying to collect

stopped payment on check.

AGVA is still trying to collect
\$750. AFM local 47 is trying to
collect \$1,000 owed Hazel Scott
and other musicians who played
there. Receivers now control
physical property and it's reported
Steinman is barred from premises.

#### **COAST AGVA FORCING** PAY FOR D.J. GUESTING

Hollywood, July 29.
Crackdown on deejay programs interviewing performers from restaurants where their programs emanate will make deejays or eateries sign a minimum basic agreement and post bond to pay performers a one-night scale.

Vaude union feels gratis per-formances are being abused. Per-formers appearance is serving as a customer lure even though he may only be interviewed and not do his regular act.

regular act.

Coast AGVA chief Eddie Rio says, "if they want to use performers, let them act as regular employees." Union also wants clubs to go through various legal technicalities, including paying insurance, withholding, social security and income tax.

## **B&P** Union Settle Pay Issue For 'Bagels,' Offset Cast Walkout

Ticket Specs Upset By Coronation Route

London, July 22,

Publication of the official Coro nation route has upset the calculations of many speculators, who tions of many speculators, who gambled that the royal pageant would follow the 1937 course. Leading ticket brokers, who were compelled to delay allocations until the route was announced are now beginning to sort the thousands of applications that have come from all parts of the world. Window seats will vary from around \$25 up to a ceiling price of \$100.

With nearly a year to go before the Coronation, all the leading London hotels have already posted SRO notices. It would have been a capacity week anyway because the ceremony clashes with Derby Week.

#### Damone Pulls 2,500 In Vermont Benefit

Burlington, Vt., July 29.
Vic Damone pulled 2,500 into
Centennial Field Wednesday (23)
for "Music Under the Stars," Burlington Free Press Foundation
benefit. Singer was flown here
from San Antonio.

Crowd was one of biggest for

Crowd was one of biggest for any outdoor music program in history of city. Seats were \$1.20 and \$1.80 with children in at 60c. Warren S. Freeman, of Boston, directed "Music Under the Stars which offered three bands and variety entertainment for two

A walkout of the cast of "Bagels and Yox," while playing last week at the Laurels, Long Beach, L. I., was averted after a truce between Beckman & Pransky and Arthur Sommers of the Brandt Theatre chain, on the one hand, and the American Guild of Variety Artists, on the other. Agreement is for no payroll cuts until a new contract is negotiated by Sept. 7, when show is slated to open in Boston.

Cast protested to the union that the management had asked the cast to take a layoff at no pay. When the acts refused, management then stated that if the cast insisted on getting paid, the management would revert to contracted salaries instead of current payroll wages, which were higher, since management had raised the pay without putting the higher amount into the contract.

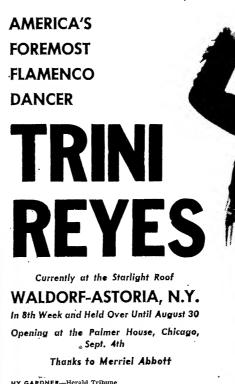
contract.

After negotiation with the union, it was agreed that present wages would be continued. Cast had also asked for restoration of a cut that had been instituted earlier this year. However, that will be negotiated when deal is being made for the new contract.

Cast also felt that it had been entitled to redress on the matter of commissions. It felt that Beckman & Pransky, as show's producers, had no right to take 10% from the acts. This issue will be negotiated.

Show opened this week at the Brighton, Brooklyn.

Toledo Opener
Toledo, July 29.
Fall season of the Toledo Sports
Arena will get under way earlier
than usual, with "The Biggest Show
of 1953," Sept. 24.
Headliners are Stan Kenton's
orch, Nat "King" Cole and Sarah
Vaughan.



MY GARDNER—Herald Tribune
"Trini Reyes, billed as the (world's greatest Flamence
dancer) and . . . she is."

LEE MORTIMER—New York Mirror "Trini Reyes, flery Flamence dancer, knocks herself out in some excellent dances."

GENE KNIGHT—World-Telegram and Sun
"Take a tip from me and keep your eye en Trini when
she goes into the Farruca."

ROBERT DANA—World-Telegram and Sun
"The petite brunette of concert skill was dynamic last
night."

JOSE—VARIETY
"To break up Los Chavales act the Waldorf brought in Trini Reys, one of the best famma Flamencoists around, She displayed pyrofechnics and natural skill of the iberian terp to hit a high appliand rating."

SYLVESTER—News
"Trial Reyes is one of the ablest and prettlest Spanish dancers produced in this country, best since Carmen Amaya."

Direction:

LARRY GENGO FRANK SENNES OFFICE

225 West 57th St. New York, N. Y.

# VARIETY BILLS

WEEK OF JULY 30
Numerals in connection with bills below indicate epening day of show whether full or split week

Letter in parentheses indicates circuit, (FM) Fanchen Marco; (i) independent; (i.) Loew; (M) Moss; (P) Faramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (W) Welfer Reade

New York City Music Hall (I) 31 Roger King Mozlam Moscelyn Larkin Roger Calder Patricis Rayney Bob Williams Chick Chester William Maun Rockettes Corps de Ballet Sym Ore

Sym Orc
Falsce (R) 1
Joe Jackson Jr
Betty Brett
Phill Lawrence &
Mitzl
Leonardo & Anita
Ben Yost Vikings
Congaroos
Prof Backwards
Linda & Constant

Paramount (P) Eiliot Lawrence Orc Don Cornell Mickey Deems 4 Evans Trudy Richards (Wisc)
Palace (h) 4 enly
Asylum of Horrors
VIRGINIA
(Minn)
State (p) 1 enly
Asylum of Horrors

Roxy (I) 1

Roxy (1)
Tony Bennett
Phil Foster
Roxyettes
Spitalny Singers
Arnold Shoda
Manuel Del Toro
Ann Nichols
Gerry Mahoney
Blades & Belles

# AUSTRALIA Lowe & Ladd . Guy Nelson Renita Kramer Bouna Overbury & Suzette Sonya Corbeau 12 Show Girls 10 Nudes 6 Boy Dancers & Singers

WASHINGTON
Capitol (L) 31
(ary Small
ee Davis
aye Bros

tros & Hale

ADELAIDE
Royal (T) 28
Jimmy Hanley
Babs Mackinnon
Rosemary Miller
June Lansell
Valerie Keast
Robert Levis MELBOURNE

MELBOURNE
Tivoll (T) 28
nmy Trinder
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l Ames
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eter
Singing Girls
Show Girls
Dancing Boys
Adorables SYDNEY
Tivoil (T) 28
Mara & Maurice
3 Daresco

# 12 Show Girls 10 Nudes 6 Boy Dancers & 6 Boy Dancers & 12 Ballet NEW ZEALAND Christchurch Tivoli (i) 22 Armand Perren Payes Gerd Biornstad Chribi Marikk Saary Phillip Tappin Mim De Jong Joe Whitehouse Clasy Trenholm Terry Scanlon Guus Brox & Myrna TATN BRITAIN

Derek Dixor

Yvonne Duprez
Harry Mullins
COVENTRY
Hippodrome (I) 28

BLACKPOOL Opera House (i) 28 Lester Ferguson Terry-Thomas Somprini Dandy Bros Harry Balley Pamela Kay Corps de Ballet

Harry Mullins
COVENTRY
Hippodrome (D) 28
Max Wall
Dicky June
Blocky June
Heddley Ward 3
P & P Page
Liazed Tp
Jean Faul
Sherman Fisher Gls
DERBY
Hippodrome (S) 28
Johnnie Lockwood
Maureen Comfort
Terry Brent
Anton Petrof
Blakeman 3
Al Gillyon Pamein Kay
Corps de Ballet
Regency 8
Albert Marland
Magyar Dancers
20 Tiller Girls
Roof Top Lovelles
Falace (i) 28
Tessle O'Shea
Douglas Maynard
Chris Charlton
Joe Crosbie
A & B Black
Bentley Sisters
Will Carr Co Anton Petr Blakeman Al Gillyon Crochet Stevano (i) 28 Paul Steyano
EAST HAM
Granada (I) 28
2 Alfredos
Al Shaw
Hal Lennon & Val
V & M Norman
5 Internationals
Siblons

Will Carr Co
Tower Circus (I)
C Calroll & Paul
Knie's Llons &
Tigers
Rose Gold 3
Chezzi Bros
Knie's Horses &
Zebras Chezzi Bros
Knie's Horses &
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Knie's Lippizanas
Jackie Lupescu
Oliveras
Knie's Baimal
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Knie's Baimal
Knie's Baby Elephants
Little Scott
Annette's Circusette
Winter Gardens
Frasars Harmonica
Freddie Sales

Shions
Metropolltan (I) 28
Wally Brennan
Michael Corb
Minallytich Bros
Joe Avon
Joe Avon
Barbara Stetson
Bway Girls
Palace (I) 28
J Winters & G
Fielding
D Neal & P NewIngton

D Neal & Ington
Jenks & Williams
4 Musical Derricks
Phil Lester
Marle De Vere

Phil Lester
Marle De Vere
Giris
EDINBURGH
Empire (M) 28
Arthur Lane
John Mann
Deryck Barnes
Doris Yorke
FINSBURY PARK
Empire (M) 28
Gypsy Rose Lee
Adelaide Hall
G & A Noonan
Shamvas
Lest Proise Poupee

Frasers Ilaymonica
Codie Sales
Servicia Puppets
Fave & Tamara
Billy McCornack
Kathleen Gray
Doreen Hinton
12 Beau Belles
Konnie Ronald
Ronnie Ronald
Billy Whittaker
Mimi Law
BRADFORD
Alhambra (M) 28
Laurel & Hardy
MacKenzle Reid &
Dorothe
Lonsdale Sisters
Cingalee
Harry Worth
Kenways
Lorraine
CARDIFF G & A Noonan
Shamvas
Les Trois Poupee
2 Alfredos
Morecanbe & Wise
Frances Duncan
GLASGOW
Empire (M) 28
Sugar Chile Robinson
Len Young

Sugar Chile Robinson, Young
Len Young
Clifford Stanton
Jean Kennedy
Jean Kennedy
A Franks
S & P Kaye
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CHICAGO
Chicago (P) 1
Les Paul & Mary
Ford
Frank Fontaine
Duke Art
GAYNORS
DULUTH
(Minn)
Lyric (P) 2 only
Asylum of Horrors
HabiNG
State (P) 5 only
Asylum of Horrors
HabiNG
State (P) 5 only
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Empire (M) 28
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Graham
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Paula Coutts
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Les Zentays Royalty Girls

LEICESTER
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LINCOLN
Reyal (1) 28
m Moss
enton Harris Tom Mo-Shenton Ha. Al Shaw Betty Sinde De Vere Loylles 4 Water Goons Aqua Maids ONDON (M)

2 Aqua Maids
LONDON
Pailadium (M) 28
Guy Mitchell'
Billy Cotton Band
Archie Robbins
George Martin
George Martin
Grant Ballet
Eva & Nick
Olga Varona
Palladium Girls
Medlock & Marlowe
Skyrockets Orc

MANCHESTER
Hippodrome (S) 28
Pat Kirkwood
Billy Russell
Billy Banks
Vic Wise Vic Wise
Dumarte & Denzer
Les Richards
Sisto Co
Eric Williams
B & J Clyde

Eric Williams

& J. Clyce

NEWCASTLE
Empire (M) 28

JENE 
Annette
NOTTINGHAM
Empire (M) 28
o Mitchell Choir
mmy Clitheroe Empire (M) 78
Geo Mitchell Choir
Jimmy Clitheroe
Karina Vitte
Arthur White
Vadio & Hertz
Sonny Burke
Rexanos
Jon Goyce Dancers
SCUNTHORPE
Joe Black
Miriam Pearse

M & S Davies Eddie Hart Nelville Williams Bebe Norma Dorothy Brandon TV Loviles

SHEPHERDS BUSH SHEPHERDS BUSH
Empire (S) 28
B Rhodes & C Lane
Guy Euride
Marche & Braun
Caroline & Richards
Sharron Sisters
Denys Hackett
Los Rumbaleros
\$OUTHAMPTON
Grand (I) 28

SOUTHAMPTON
Grand (I) 22
Frankle Howerd
Max Geldray
Marcia Owen
Glodys Morgan Co
2 Harvards
Lester Sharpe &
Iris
Lee Young &
Annette

Annette
SUNDERLAND
Empire (M) 28
4 Graham Bros
Joan Keen
Irene Dickson
Alan Ritchie
Carter & Barr
Syd Jeffrey

SWANSEA
Empire (M) 28
Lesters Midgets
Festival Fountains
Revel & Fields
Nitwits
McAndrews & Mills
Yolandos

SWINDOR Empire (!) 28 nmy Gay rbara Ford Jimmy Gay
Barbara Ford
Jean Dene
Anita & Charles
Terry Stunt
Phyllis Fisher
Michael Ormond
Margot Austin
Bennie Humphrey
Derek Dene
De Vere Midinettes
WOLVER-

De Vere Midinettes
WOLVERHAMPTON
Grand (I) 28
Alyce Dey
Jackle Todd
Haynes & Gardiner
Meltones
Adams
Audrey Mann
Dave Starr
Vocalaires
WOOD GREEN
Empire (S) 28
Georgie Williams
Bob. Grey

WOOD GREEN
Empire (S) 28
Bob Grey
Bob Grey
Mavis & Robey
Sonny Day & Tonl
Jacoby
Rita Kotchinsky
Barry Brian
Larry Gordon Girls
VORK
Empire (I) 28
Cecil Sheridan
Noel Talbot
Joy Brennin
Stephen Black
Joy Brennin
Stephen Black
Tommin
Mckey Read
Evelyn Henry
Moxons Shamrocks
2 M°s
Gass & Keegan

#### Cabaret Bills

#### NEW YORK CITY

Birdiand Count Basie Orc Blue Angei Eartha Kitt Josh White Portla Nelson Orson Bean

Orson Bean

Bon Solr

Mae Barnes
Hamish Menzels
Jimmy Daniels
3 Flames
Norene Tate
Garland Wilson

cariand Wilson
Copacabana
Al Bernie
Sonny Howard
Poter Hanley
Bonny Howard
Poter Hanley
Marti Orc
Rolla Chico
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HACKNEY
Empire (S) 28
Harry R wson
Joan Price
V commond
Ian Hynes

"mood
Larry Wilson
Johanie t ruchley
Jimmy Kidd & June

HACKNEY
Hamy Regis
Hirs Shaw Regis
Horace Diaz Ore
Village Barn
Peggy Norman

Teddl King Bourbon & Baine Zeb Carver Ord Pete Rubino

rete Rubino
Village Vanguard
Robert Clary
Sylvia Syme
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#### MIANT-MIANT BEACH

MIAMI-M.
Allison Hetel
Beachcombers (4)
Julio & Meschcomber
Lections Boys
Steve Gillis
Los Romanos
Alvarde
Ramova The Bradys (2) Freddy Calo Ore Paddeth Club Iris Adrian Flash Lane Ramova
Norma Parker
Selma Marlove Line
Frank Stanley Ore
Milt Fields Ore
Gilbert & Kacy
Casablanca Hotel
Gracie Barrie,
Sammy Walsh
Milt Enberts Ore

Gracie Barrie Sammy Walsh Mit Roberts Ore Clover Club Nov-Elites (3) Ed May Carlyle Havana Rey Joey Adams Al Kelly Louisc Brown Los Romeros Tony Yoner Ore Louisc Brown
Los Romeros
Fony Lopez Orc
Diamond Horseshoe
Collazito Orc

Collazito Ore
Sonia
Larry Delmonice
Jack Almeda
Crayton & Lopez
Carlos & Mellsa Ore
George Mann
Latin-American Rev
Lar Fyello O'Clock
Martha Raye
Kirby Stone Quintet
Ben Yost 5 Mitchell
Len Dawson Ore
Senorita Herraro
Kathle McCoy
Don Charles Ore
Lombardy
Don Charles Ore
Lombardy
Don Charles Ore
Lombardy
Taylor
Jinorthisuse Hetel
Manolo & Ethel
Danny Yates Ore
Rose & Paul
Vincents
Delmonic Marthe Mello
Mello Ethel
Danny Yates Ore
Rose & Paul
Vincents
Delmonic Mello
Mello
Mello
Delmonic Mello
Delmonic Carlo
Delmonic Mello
Delm

Rozanie Connie Del Monte Ernie Bell Orc San Marino Hofel Mao Pepper The Jesters Galety Cjub Len E. Ross Olga Barrett Lord Iris Georgie Banch Olga Barrett
Lord Iris
Georgia Peech
Che-Che
Lynn Clayton
Gaiety Girls
Green Hair Girl
Bob Morris Orc
Johnina Hetel
Del Casino
Shirley Ward
Tony Matas
Randum

Smirrey Warts
Rates
Michael Selker Ore

Shoremede

Shoremede

Prescher Rollo 5

Neil Selver

Neil Selver

Neil Laverne
Kitty O'Kelly

Jamie Lynn

Pat Pascall

Kenny Lynn

Vagabonds (4)

Maria Neglia

Chimace Kaly

Maria Neglia

Mari

# CHICAGO Terry Taylor Donald Tobin Donald Tobin Donald Tobin Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Gotte A Go

Chez Paree
Martin & Lewis
Kitty Kallen
Mayo- Bros (2)
Barr and Estes
Dick Stablle
Johnny Martin
Chez Adorables
Brian Farnon Or Johnny Martin
Chez Adorables
Brian Farnon Orc
Conrad Hilton Hof'l
Adole Inge
Eric Waite
Dlana Grafton
Charles & Lucille
Cavanaugh
Dennis & Darlene
Marie McClenaghan
Yvonne Broder
Philip Fraser

LOS ANGELES

Ambassador Hotal
Freddy Martin Orc
Stuari Wade
Murray Arnold
The Actan Farrell
Bar of Music
Doodles & Spider
Beverly Laine
Felix Decola
Benno Rublnyl
Eddle Bradford Orc
B Gray's Bandhox
Bully Gazy
Pepper Sis (3)
Bob Durwood
Bill Hows

Bilimore Hotel
Irene Ryan
Tippy & Cobina
Los Gatos (3)
Hal Derwin Ore
Cafe Gala
Ann Anderson
Jimmie Ames
Vivian Lloyd
Don Sheffey
Ciro's
Rosemarle Circ's

Rosemarle

Condos & Brandow
Dick Stabile Orc
Bobby Ramos Orc

'Mocambe
Benny Payne
Eddie Oliver

#### LAS VEGAS, NEVADA

Flaminge ews Sister Andrews Sisters
Ike Carpenter Ord
Stewart Rose
Flamingo Starlets Orc

Finmingo Starlets
Desert inn
Diosa Costello
Don Reynolds
Lolo & Lita
Roberta & Alleia
Carlton Hayes Ore
El Cortez
Showtimers
Helen Boice
Alice Hall 4
Instrumentalists

Instrumentalists
Last Frontler
Margaret Whiting
Wiere Bros
Mildred Seymour
Jerry Wallace
Jimmy Sisco
Jean Devlyn Girl
Revue
Bobby Ramos Orc

Betty & Jane Kear Mary Kaye Trio Szony's Bill Skipper Joy Walker El Rancho Girls Ted Flo Rito orch Silver Silper Woo Woo Stevens Kalantan Woo Woo be Kalantan Hank Henry Roberto Lavanugh Holly Lee Line George Redman Brown Holly Lee Line Holly Lee Line George Redman Brown Hers Holly Lee Line Holly Lee Line Holly Lee Line Holly Lee Line Holly Lee Line Holly Lee Line Holly Holly Lee Line Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Holly Hol

Dolly Lee Line
George Redman
Pud Brown
Dixielanders
Thunderbird
Mills Bros
Frank Payne
Petro Bros
Donna Phillips
Johnny O'Brien
K Duffy Dansati
Al Jahns ore

#### 20th Divorce

__ Continued from page 4 =

of all its properties from the parent company to the new producing-distribution company, replacing letterheads and a myriad of other troublesome and costly details. The operation will take about three months, which is the reason for the delay.

for the delay.

Actually, refusal of the Treasury to grant the tax-free certification will cost the Government money. Expense involved in setting up the new corporation and transferring all the assets is a tax-deductible item, so it is not only costly to the stockholders, but to the Treasury.

Corporation was set up in Police.

## Soldiers in Greesepaint

end of the States to the other, from mare 48

Chorwon, Korea, the "entertainment specialists" have been doing a job that is commendable. Mill-tarlly speaking, they may not be the best soldiers in the world, but I assure you from my observations, they are the most contumacious. What they do to get a show on the boards is met by one of the most David Gordon, (PFC. U.S. Army) the best soldiers in the world, but I assure you from my observations, they are the most contumacious. What they do to get a show on the boards is met by one of the most gratifying feelings a person can have for members of his profession. They deserve kudos, and in hypothesis. sion. They abundance.

sion. They deserve kudos, and in abundance.

Since being in the Army, I have traveled thousands of miles and been in a dozen camps, whether it was fouring in a show or on temporary duty to set up a soldier show section. I've worked with countless members of the biz and I'm proud of all of them. Perhaps I am overemphasizing their importance, but I have good reason to, for they work ledious hours, they do things that are not usually asked of them; yet these men are limitless in initiative and drive. Their verve for accomplishment is astounding. I have seen performers, who prior to induction never knew exactly what constituted scenery, design and bulld sets. I have had former backstage men play straight to comics from the Windy City. I've been with men on a troopship and played nine shows on the deck, one right after the other, in order to insure that all the troops have a few laughs.

Not only are these men working as "soldiers in greasenaint." but

the other, in order to insure that all the troops have a few laughs.

Not only are these men working as "soldiers in greasepaint," but also as operators of service clubs, NCO messes, hobby shops, libraries, PX stores, and numerous other duties which are considered a "Special Service" for Grs. In my case, I am booker and coordinator of James Sauter's and Abe Lastfogel's USO units in Central Japan areas. As you see, we do anything and everything; we put on bazaars, circuses, one, two, and three-act plays, revues, variety shows, musical comedies, radio and television shows, pageants, concerts, and if you think theatre-in-the-round isn't old hat for us, a look at the shows the 10th Special Service Co. now touring Korea would disprove that altogether. They do shows in gulltes, on hill-tops, in ravines, tents, in bunkers, and in some cases when things are real comfortable, they get a chance to use a bare stage in an army-built theatre. Not only the audiences encircle the performers, but more than once they are even looking from directly above the group. Can Broadway beat that??

\$12 'Production' Budgets

I've participated in some shows where a budget was \$12, with

\$12 'Production' Budgets
I've participated in some shows where a budget was \$12, with three of that going for badly needed bulbs. This is where "promotion" comes in, and before that show hit the floor, you never saw so many pieces of equipment and costumes in your life. Whether they were borrowed, lifted, or out and out stolen, the men in the section procured them. Perhaps this is why we're mostly PFC's. But that's another story, and in relating it I would probably lose the one stripe that has taken me so long to get. Maybe in later years when I'm a civilian I'il do a "Hargrove." Every unit in the army is a source, from Signal Corps and Quartermaster to the Provost Marshal, from the unit supply room to the general's office. The show has to get on and if cooperation is nil, then initiative is premium.

The calibres of the many show I've seen or heard about, or par-

The calibres of the many shows I've seen or heard about, or par-ticipated in, are extremely high. Smuttiness or takeoffs on religious Smuttiness or takeoffs on religious denominations are rare, the same for racial satires. The soldiers want laughs, but their taste for clean humor, however broad in sense, does not limit their appreciation for material with thought behind it. No need to mention that good old American hillbilly songs will tear down any house, the same for a good looking blonde tapping away or warbling a ditty. The soldier show men know this, and they give the troops what they want, as much as they possibly can.

(PFC, U.S. Army),

#### Pix to TV

Continued from page 5

one relishes it. Industry attorneys are so burned at the manner in which the D. of J. action was taken that a number of them are itching to take it to trial. They feel that it might be a good opportunity. that a number of them are itching to take it to trial. They feel that it might be a good opportunity to get the Supreme Court to break down once and for all the theory that "parallel action" necessarily indicates conspiracy.

#### 'No Conscious Conspiracy'

In the 16m case, as well as in sales to TV, attorneys claim there was no conscious conspiracy, but was no conscious conspiracy, but merely parallel business judgments by execs based on parallel sets of facts. In other words, it was equally evident to all companies that if they made their product available to 16m customers—whether a church bazaar or a TV station—they'd be putting themselves out of business by damaging the only basic source of sufficient coin to keep them alive, the theatre. theatre.

theatre.

Attorneys further point out that the Clayton and Sherman antitrust acts prohibit only "unreasonable" restraint of trade. They maintain that the companies can logically argue in the courts that restraint in the 16m situation was "perfectly reasonable," since it meant keeping themselves in business or not.

While the lawyers feel they have the arguments to win the case, and, as a matter of fact, might be able to set some highly important precto set some ingnly important predents, some down-to-earth exces think the time in fighting it will be wasted, since it is only a matter of time until the dam breaks on selling pix to tele.

#### RKO's Deal

They point to the disclosure last week that a deal is hot for RKO to hand over its entire pre-1949 backlog to the DuMont Television Network. Should that occur, they say, it would undoubtedly be followed by release of product by other majors.

other majors.

It is pointed out further that Republic, though it has been named a defendant by the Justice Dept., is already making its older product available to tele. Even the D. of J., it's figured, can't be thinking in terms of forcing studios to make new films available to a medium that obviously couldn't afford to meet the negative costs.

In a few years, of course, with many more stations on the air, the situation is expected to be different. Even then it is highly unlikely there will be any new features on the air, but the ability of tele to pay substantial sums is seen to pay substantial sums is seen likely making the medium a regu-lar subsequent-run outlet for pix.

#### Par Economy

Continued from page 5

stressed that such a move would be made only if a film's script called for foreign backgrounds or atmosphere. To illustrate his point, he noted that "Roman Holiday" is now rolling in Rome and portions of the Bing Crosby starrer, "Little Boy Lost," are being lensed in Paris. Stories of both pictures require Continental locales.

money. Expense involved in setting up the new corporation and transferring all the assets is a tax-deductible item, so it is not only costly to the stockholders, but to the Treasury.

Corporation was set up in Delaware May 1 by 20th to succeed 20th's circuit-owning subsid, National Theatres Corp. New company is National Theatres, Inc., to which stock of NTC will be transferred the day divorcement becomes effective.

Will tear down any house, the game for a good looking blonde tapping away or warbling a ditty. The soldier show men know this, and they give the troops what they want, as much as they possibly can.

That's about all I can write at the moment.

Must fill an itinerary for USO mit No. 1023 today, and tonight we was a non-committal whether this purchasing policy would be resumed in the future. He noted that such a decision would have to be made by the company board.

Must fill an itinerary for USO mit No. 1023 today, and tonight we are starting a new package show for hospitals in the Yokohama-Tokyo area. We'd like to see more show the catting (an Italian resort) and yence of its common stock through purchases on the good to the troops what they want, as much as they possibly can.

That's about all I can write at the moment.

Must fill an itinerary for USO mid to succeed a starting a new package show for hospitals in the Yokohama-Tokyo area. We'd like to see more show to the store through purchases of its common stock through purchases on the game of the spon that they want, as much as they possibly can.

That's about all I can write at the moment.

Must fill an itinerary for USO made in the future. He noted that such a decision would have to be made by the company board.

Balaban, who said he devoted eight days to business while again that the game of its common stock through purchases on the store through purchases on the store through purchases on the store through purchases of its common stock through purchases of its common stock through purchases of its common that set was non-recommitted. Although Paramount has retired

Roxy, N. Y.

Föster. Tony Bennett, Phil Föster, Arnold Shoda, Manuel Del Toro & Ann Nichols, Gerry Mahoney, Gae Foster Roxyettes, H. Leopold Spitalny Chorus, Skating Blades & Belles, Paul Ash House, Orch; "Dreamboat" (20th), reviewed in Variety July 23, "52. Phil

The Roxy's layout is more colorful than usual. The combination of ice and stage talent provides an entertaining excellently produced package. There's appeal for the younger set with singer Tony Bennett, and comedian Phil Foster should entice a modicum of adult trade.

trade.

Bennett, backed by bass, drum and piano, seems to be concentrating more on genuine singing. Current try indicates that he's breaking loose from the shackles of an artificial style. As a result, he sounds better than during his Christmas show at the nearby Paramount.

amount.

There's more vigor, taste and a greater feeling for music and lyrics in his emancipated style. There's still a heavy reliance on the disk tunes that brought him to prominence on the Columbia label, but the latter-day issues, such as "Since My Love Has Gone," has a fragile delicacy and charm. "Blues in the Night" gets a good going-over in a bluesy style, and a reprise of "Because of 'You," carboned from his disk, shows a contrast between his old and new singing patterns.

Foster's reminiscences of his

singing patterns.
Foster's reminiscences of his "youth" provide a healthy peg for laughter. The bits that he's been showing on various tele and radio stands still hold up. The additions similarly hit yockpots. He's on for a lengthy stand during which he seems to be having as good a time as his audience. His mitt is strong enough for an enecore.

ice section of the show The ice section of the snow has some excellent production. The Gae Foster formations provide some fast and colorful sequences, and the overall production under Sammy Rauch's supervision provides a fine setting for a good set of clusters.

vides a fine setting for a good set of skaters.

Per usual, Arnold Shoda provides the highlight of this section. His solo has impeccable choreographic taste plus a skillful interpretation. He singles to "Malaguena" in a bit which captures the apirit of the music. In tandem with Gerry Mahoney, he does "Blue Tango," an excellently considerable plaudits.

Other act during the rink display is by Manuel Del Toro & Ann Nichols, who do a brief but effective bit in a lighter vein. The Skating Blades and Belles dress up the production handsomely.

Other production dressings are by the Roxyettes and the H. Leopold Spitalny choir. Paul Ash with the house orch does his usually good showbacking.

Paliadium, London

#### Palladium, London

London, July 22.
Guy Mitchell with Joseph Antman & George Mitchell Singers,
Billy Cotton Band, Archie Robbins, Olga Varona, Medlock & Marlowe, Pauline Grant Ballet with
Gillian Lynne, George Martin, Eva
& Nick, Tiller Giris (16); Woolf
Phillips' Skyrockets Orch.

sponsored TV. It earns a solid

sponsored TV. It earns a solid mitt.
Following custom, bill opens with the Tiller Girls doing a simple terping routine; they give way to Oiga Varona, aerialist whose graceful poses are more impressive than the stunts. Gal has style and polse, giving glossy finish to the act. Medlock & Marlowe consistently get a good reaction for their celebrity portait gallery. Masked appearances of famed Hollywood characters are followed by a Churchill-Attlee routine which is always surefire.
George Martin, a local comedian, who has recently been allotted his own TV program, makes his Palladium bow in the casual, effortless manner which he's developed on the air. His style is often ahead of his material, and some of his best gas have already been exploited on video. Nevertheless, he's one to watch.
Pauline Grant Ballet makes its Palladium return for the first time in almost two months, but has been brought forward in the bill and is no longer the final item before the intermission. This is an important change and a positive help to this accomplished troupe. Their current ballet, "Rondo Capriccioso," again features Gillian Lynne, and the three movements danced against a regular

Their current ballet, "Rondo Capriccioso," again features Gillian Lynne, and the three movements danced against a regular dropcloth without special decor, are performed with grace and precision.

are performed with grace and precision.

To close the first half, Val Parnell has booked Billy Cotton's band, an infallible attraction at any time of the year. This is easily the best showmanship combo in the business, and soloists Alan Breeze, Clem Bernard and Doreen Stephens keep the entertainment and the fun rolling. "Im Going to a Wedding," "Shrimp Boats" and the inevitable "Lovely Bunch of Cocoanuts" are among the high-spots.

Eva & Nick, Continental adagio duo, are also Palladium newcomers. They have a highly stylized routine which is touched off when the gal goes into the splits from a back somersult. This is a spectacular facet of an act which is noted for its skill and originality.

Myro.

Paince, N. Y.

Mage & Karr, Norman Brooks,
Larry & Trudy Leung, 3 Parks,
Chester Dolphin, Yvonne Moray,
Will Mahoney, Honey Girls (4);
"The Brigand" (Col), reviewed in
Variety June 4, '52.

"It's not how old the joke is," says Will Mahoney. "It's the confidence you put into it."

That just about sums up why Mahoney has been one of the sock variety acts for more than three decades, why he's once again whamming the customers at the Palace. Of course, this isn't the Palace of the good old days—but when the kilts-attired comedianhoofer prances off on his exit, it has become the old Palace all over again. The passage of time hasn't

hoofer prances off on his exit, it has become the old Palace all over again. The passage of time hasn't dulled his. sense of comedy, his footwork—nor a confidence in a standard act that makes it seem new all over again.

Mahoney is still doing the old standbys—the costume-shearing bit with the tall soprano, the eccentric steps, the always-wham dance bit on the xylo, with the tongs strapped to his feet as he taps out the musical rhythms. There are, also, the always-bubbling wit, the effervescence that never allows audience interest to lag, and the ability to spin a joke or story while, to the more discerning eye, he is trying to catch a breather from his physical exertions.

This is a bill whose saving grace.

Paramount, N. Y.

Don Cornell, Mickey Decms, "rudy Richards, 4 Evans, Elliot aurrence Orch; "Jumping Jacks" Par), reviewed in Variery June, '52.

With Dean Martin and Jerry Lewis on the screen as an insurance policy at the bo., Paramount this stanza is obviously not wasting much moola on the live attractions. The 50-minute layout is satisfactory under such conditions.

Don Cornell, former band singer, heads the bill, which is backgrounded by Elliot Lawrence's orch. Cornell, a romantic baritone in the jive idiom, has quite a following among the juve trade, and teen-age femmes, particularly, were finding him plenty pleasing at the show caught.

Pleasant-looking and retaining a knowing naivete; Cornell bills himself as an Italian kid out of the Bronx. He makes with a few gags along that line that don't hurt his score at all on Broadway as he gives an Italo twist to "Marie."

Warbling's not spectacular for quality or range, but. combined

Warbling's not spectacular for quality or range, but combined with Cornell's rough sort of charm, he clicks okay in this setting. Tunes include "My Blue Heaven," "This Is the Beginning of the End" and "I Walk Alone."

"I Walk Alone."

Another Decca chirper, as is Cornell, is in the deuce spot on the bill. She's Trudy Richards, an attractive blonde. She's nicely courturiered but displays pipes marked more by a hoarse quality than by tone or ear-appeal.

tone or ear-appeal.

Understandably nervous at her first big theatre date, she'd do better to keep her between-numbers chatter to an absolute minimum. She does "I May Hate Myself In the Morning," "I Waited a Little Too Long," among others and, best of all, "St. Louis Blues."

Comb. Mickey, Deems is in the

of all, "St. Louis Blues."

Comic Mickey Deems is in the trey. No newcomer to the presentation houses, he is, as a matter of fact, using familiar material. His major item is a lament on sleepless Sundays for fathers. It contains a good bit of humor for those who haven't been treated to it previously. Otherwise, material and presentation are modestly winning.

Opener, the 4 Evans, is a family

ly. Otherwise, material and presentation are modestly winning.
Opener, the 4 Evans, is a family tapstering turn comprising pa, masister and brother. It's more noteworthy for sentimentality than outstanding terpology, and gets over very satisfactorily on that basis. The oldsters, with hair well-grayed, show plenty of zip. They do a duo and then roundup with the youngsters. Kids likewise do a number together, and then the femme, a looker with plenty of gams, does a solo acro turn. While neither parents nor kids working separately would mean much, act as it stands adds up neatly as a bit of a heart-warmer if not spectacular from the terp standpoint.

Lawrence's orch is plenty on the brass side with seven men in that category as against a quintet of reeds and a trio of rhythm, but it's good backing for the Par show. Maestro doubles on the plano, from which he does some of his conducting, bouncing up for the m.c. chores, which he handles satisfactorily. Unit actually gets too little time of its own to register significantly. Herb.

Steel Pier, A. C.

Atlantic City, July 25.

Les Paul & Mary Ford, Ton
Parris Trio, Behney Girls, Herkie
Styles, House Orch; "Bal Tabarin"
(Mono).

the more adult customers; and it's paying off on the maturity and integrity appeal. The singer maken opitch for his recordings and even talks affectionately about his wife, an approach that is traditionally suicide when spieled at the teenagers.

agers.

He is relaxed and nonchalant, is working in a take-it-or-leave-it manner, plus patter, and is very successful on audience response. Onens with "Byc-bye, Blackbird." manner, pus pance, manner, pus pance, successful on audience response, lopens with "Bye-bye, Blackbird," its "Never Let the Sun Set on a equarrel," "Wonderful," "Summertime" and "Are the Stars Out Tonight?" To the repeated requests of the youngsters, he does come across with "Laura" and "Exactly Like You," but he's complacent toward the squealers. Haymes does, however, stand up and sing, minus the gymnastics.

Neat supporting bill has June & Martin Barrett for neat tap work and challenges; Raymond Chase for concertina work, including a terrific "Hot Canary" finish; Pryde & Day for effortless juggling on unicycles; and Professor Backwards for his standard hlackboard work in upside-down writing of lengthy polysyllables. All acts are over to neat returns, with Jimmie Cameron expertly m.c.ing. rplus ful on audience with "Bye-bye, Blackburg, with "Eye-bye, Blackburg, war Let the Sun Set on a ful," "Summer Out To

#### Unit Review

Aqua Follies of 1952

Aqua Follies of 1952
(WIRTH POOL, MPIS.)
Minneapolis, July 26.
Katherine Rawls, Championship
Divers (7). Eddie Chamberlain,
Lida DaValle, Burt Hanson, Aqua
Quartet, Tom Martin, Paul Sydell,
Johnny O'Brien, Fedi-Fedi, Aqua
Dears (24). Aqua Darlings (24),
Ben Barnett's Orch (14); producerdirector, Al Sheehan; water ballet
director, Helen Starr; stage ballet
director, Dorothy Lundstrum; 14
performances: each here and in
Seattle; \$3.60 top.

Like the Shipstad-Johnson Like the Shipstad-Johnson "Ice Follies" and other such once-a-year visitors here, this locally produced "Aqua Follies" has developed into an annual "must" with the public hereabouts, And it again delivered its pleasant package of combined water and stage extrayaganza to 14 capacity audiences in the beautiful al fresco municipal park setting, the 5,000-seat Wirth Pool.

Minneapolis producer director

seat Wirth Pool.

Minneapolls producer director
Al Sheehan actually has done himself proudest in the current 13th
edition. While built along conventional aquacade lines and following
the identically established format
which has stood him in such good
stead previously, this 1952 offering
hits a new high in smoothness,
production values, costuming,
lighting, routining, flash and quality of the acts.

It's being produced solely for 14

it's being produced solely for 14 performances here and 21 in Seattle, where for the second successive year is will also be presented in conjunction with a municipal festival.

cessive year is will also be presented in conjunction with a municipal festival.

Stage and water offerings again are interwoven. Show's musical arrangements are especially boff, notably for the opener and a "La Scala" presentation that comprise mediev of this season's Broadway musical show and opera favorites, respectively Music receives top-drawer treatment from big league voices of featured vocalists Lida DaValle and Burt Hanson, who are backed by a male quartet, the chirping continuously embroidering the water and stage activities.

The diving maniacs with their yock-packed daredeviltry, paced by Eddie Chamberlain, and several stage acts see to it that there's no dearth of comedy along with the thrills. Providing the high diving of every variety are champs Hobie Billingsley, Earl Clark, Bruce Harlan, 12-year-old Marion Park, Bob Maxwell and Jim Strong. Katherine Rawls, the show's star again, clicks with her swimming exhibition. Contributions by the water ballet and stage dancing girls, groups of 24 each, punctuate the show.

Four well-conceived and neatly-executed/production numbers reach their climax with LaScala presentation that centers around a huge water-squirting fountain, surrounded by prop swans. Others have South Seas, musical comedy and supper club themes.

On the stage Paul Sydell's extraordinary balancing pooches stimulate palms activity; comedian Johnny O'Brien's patter pays off big in laughs, and his harmonica numbers also register. The contortion of Fedi-Fedi, creating the effect of a mixed midget dancing effect of a mixed midget dancing effect of a mixed midget dancing effect of a mixed midget dancing effect of a mixed midget dancing effect of a mixed midget dancing effect of a mixed midget dancing effect of a mixed midget dancing effect of a mixed midget dancing effect of a mixed midget dancing effect of a mixed midget dancing effect of a mixed midget dancing effect of a mixed midget dancing effect of a mixed midget dancing effect of a mixed midget dancing effect of a mixed midget dancing e Findings Styrockets Orch.

There can be no two opinions and the proper many than the control of the state of his disks, he hits the top backet on his first entrance here and early the control of the state of his disks, he hits the top backet on his first entrance here and eliminating the union of the state of his disks, he hits the top backet on his first entrance here and eliminating the union of the state of his disks, he hits the top backet on his first entrance here and eliminating the union of the state of his disks, and the ability to discribe the control of the state of his disks, he hits the top backet on his first entrance of the control of the state of his disks, and the ability to the state of his disks, and the ability to his proper forms the customers a non-stop performs the customers and the control of the state of his disks.

This is a bill whose saving grace, the first the state of his disks, and the state of his disks, and the state of his disks. This is a bill whose saving grace the first the state of his disks. This is a bill whose saving grace the first the state of his disks. The state of his disks, and the performance of the control of the state of his disks. The state of his disks. The state of his disks. The state of his disks. The state of his disks. The state of his disks. The state of his disks. The state of his disks. The state of his disks. The state of his disks. The state of his disks. The state of his disks. The state of his disks. The state of his disks. The state of his disks. The state of his disks. The state of his disks. The state of his disks. The state of his disks. The state of his disks. The state of his disks. The state of his disks. The state of his disks. The state of his disks. The state of his disks. The state of his disks. The state of his disks. The state of his disks. The state of his disks. The state of his disks. The state of his disks. The state of his disks.

#### New Acts

STEPHEN GOLMANN

STEPHEN GOLMANN
Folk Songs
20 Mins.
Bar Vert, Paris
Gallic folk singer has a wellrounded French-English repertoire that fills 20 minutes with
ease. Simplicity, candor and humor
make Golmann a good entry for
the intime spots. With foot atop
a chair and guitar in action, he
warbles the folk laments and
legends for pleasing results. Golmann has a clear voice and good
delineation of the character of his
songs.

mann has a clear voice and good delineation of the character of his songs.

He has an infectious laugh and an offbeat accent that add to his American folk renditions. Heard for good results are his versions of "Clementine," "Molly Malone," "Streets of Laredo," "Foggy Foggy Dew" and "Blue Tail Fly."

Golmann also gives out with French songs written by himself that deal with ancient tales, the thieves who couldn't tear themselves away from a buildight and the man who found a dead borse in his bathtub. Heard to good advantage are "Actualities," "Au Loin Dans La Plaine" ("Far Off on the Plains"); "Le Cheval Dans Le Balgnoire" ("The Horse in the Bathtub"); and "Ma Guitar Et Mol" ("My Guitar and I").

He opens in the U. S. in September at the Blue Note, Chicago, Correct placing and atmosphere will be important in putting over this fine but specialized act. Gallic popularity in the States now should help this. Specialized disking and word-of-mouth may build this.

Mosk.

JO ANN JORDAN TRIO

JO ANN JORDAN TRIO
Songs
30 Mins.
Yeaman's, Detroit
Two boys and a girl mesh nicely
to give the Jo Ann Jordan Trio's
original adaptations burlesquing
opera a sprightly, polished and
funny treatment. Their stylings of
the popular ballads are fresh and
smooth.
The three have worked together
four years, mostly in cocktail
lounges in Montreal and midwestern cities. They are well-balanced
and poised. Miss Jordan is a
bouncy blonde, petite and pretty,
with a nice figure highlighted by
the right gown and the right bodyenglish. She has a large voice,
capable of projecting warmth in
the ballads. Her husband, Kenny
Armstrong, holds down the piano
and baritone spots, while Peter
Rubman, on the bass, chimes in
with a fine tenor and adept comedy.
Trio has plenty of material. Do

Rubman, on the bass, chaines in with a fine tenor and adept comedy.

Trio has plenty of material. Do "Idle Poor," medley of "Good Day" and "Great Day." Miss Jordan solos with "Lady Is a Tramp" and "Sorrento," also medley "I'll Remember April," "Summer Time," "I've Got My Love to Keep Me Warm," "June," and "September Song,"

Rubman solos with "Begat" and the 'Largo el Factotum aria from "Barber of Seville." Trio does "Quanta Lagusta" and "Gandy Dancer's Ball." Closing numbers for both shows are well executed takeoffs on various operas. Trio receives sock reception at Yeaman's and is ready for the better niteries.

Chilck Miller Trio

## Strawhat Biz Mixed; Boston Spotty. Toronto Solid, Stockbridge Dented

Boston, July 29.

John Hancock Hall, located in midtown Hub, did so-so biz for appearance of Ilona Massey in Guy Bolton's new play "Angel in Paris," with local crix handing it a unanimous thumbs-down. A sluggish \$5,100 was reported. "Petrified Forest," co-starring Gene Raymond and Geraldine Brooks, is current.

"Kiss Me, Kate," at Falk & Capp's Boston Summer Theatre, hypoed an otherwise mild season with a nice \$11,700, while Mae West, appearing in "Come Up, Ring Twice," at duo's suburban spot, the County Playhouse, likewise racked up the best gross of the season with a slick \$12,500. "Gramercy Ghost," starring Veronica Lake, is current at BST, fwith the musical, "On, Your Toes," in for a week at Framingham.

"Sleep of Prisoners" reopened the Brattle under its new management and reported a fairish \$2,200 to first stanza of a two-week stint.

'Carousel' \$25,085, Toronto
Toronto, July 29.
With standees at every performance except opening night, "Carousel," with Dorothy MacNeil and Jack Kilty, broke the Melody Fair house record for a smash \$25,085, this topping the previous "Great Waltz" record by \$1,100.

staturday night (26) also set a performance record of \$3,910, with 179 standees paying \$1.50 each, and the 1,640-seater tent setup scaled at a heavy \$3.40 top with tax.

'Waltz' 13G, Danbury
Danbury, Conn., July 29.
Fourth week of Melody Fair,
with "The Great Waltz," hit almost \$13.000, best figure to date.
Met soprano Lois Hunt joined the
company last week as prima donna
and focused interest in the operetta.

Stand, playing Tuesday through Sunday, with Saturday matinee, is still light on two early-week nights. Management is now bolstering these nights with theatre parties.

'Stream' \$4,500, Stockbridge
Stockbridge, Mass., July 29.
Demo convention, coupled with
unusual heat and humidity for the
Berkshires, dented the Berkshire
Playhouse gross last week, with
final count \$4,500 for Charles Morgan's "Flashing Stream." However,
total gross for the season thus far
is much above the same six weeks
last season, and director William
Miles has decided to extend his
current season an extra week. He
has booked Edward Everett Horton
in "Nina" for the 12th week.
Victor Wolfson's comedy, "A

in "Nina" for the L2th Week.
Victor Wolfson's comedy, "A
Murder in the Family," adapted
from the French of Gilbert Sauvajon, preems here this week. Helen
Craig, Douglas Watson, Larry Gates
and Amy Douglas are featured.

Ilka \$6,300, Saratoga
Saratoga, N. Y., July 29.
Ilka Chase, making her first appearance at the 578-seat Spa Summer Theatre here, drew a solid \$6,300 in "Over 21," last week, at a \$3 top. It was the season's highest figure for a non-musical production. Business for producer John Huntington is reported to be 35% ahead of last year's total, for a comparable period.
"The Fig Leaf," new comedy by

"The Fig Leaf," new comedy by John Gerstad and Norman Brooks, is being tried out this week, with Ernest Truex and Sylvia Fields in

'April' \$7,100, Olney

'April' \$7,100, Olney
Olney, Md., July 29.
Despite high interest of nearby
Washington customers in the
Democratic convention in Chicago,
Olney Theatre here rang up a comfortable \$7,100 last week for Constance Bennett in "I Found April."
Carol Bruce is current in "One
Touch of Venus." with advance

stance Bennett in "I Found April."

Carol Bruce is current in "One Touch of Venus," with advance sales promising a good weck. Olney is already getting enough calls to indicate a sellout for "An Evening With Beatrice Lillie," due here Sept. 2 for a six-day run Olney has upped the tab for this show to a \$2.40 minimum and \$4.20 top.

tain-raiser, then racked up a happy gross on "Happy Time" (Mischa Auer). Biz fell off for "Remains To Be Seen," dipping to the season's only loss. Figures again hit the profit trail last week (21-26) with Edward Everett Horton in "Nina."

Eva Gabor is current with "Her Cardboard Lover" and indications are for an okay stanza.

"Man" \$3,500, Matunuck
Matunuck, R. I., July 29.
Heat and the Democratic convention hurt the Theatre-By-TheSea here last week. Barn managed
to gross \$3,600 with Dorothy Gish
in "The Man." Starting very
slowly show took in most of that
figure over the weekend.

Mae West is current this week
in "Come On Up, Ring Twice."
Package drew the biggest advance
sale at the theatre in its two years
under management of Donald
Wolin and Harold Schiff.

Geddes in Arden 'Forest'
Arden, Del., July 29.
Barbara Bel Geddes will make her third appearance of the season at Robin Hood Theatre herenext week (4), playing in Robert E. Sherwood's "The Petrified Forest." John Drew Devereaux and Jack Klugman will support.
Same trio will play leads for "Born Yesterday," week of Aug.
25. At end of barn's 10-week season, Miss Geddes and her husband, Windsor Lewis, who is director of Robin Hood Theatre, will take a short vacation before the star's return to "Moon Is Blue" on Broadway.

Parkway 'Whistle'
Greensboro, N. C., July 29.
The Parkway Playhouse opened
its 1952 season last week with
"The Silver Whistle," first of five
weekly productions. This is the
sixth summer session in this mountain resort.

sixth summer session in this mountain resort.

Batchelor Owen, of St. Louis, Playhouse director, played the leading role. Cast included Sue Durham, Stuart Arrington and Elvira Prondecki.

Miles Adds Horton Week
Stockbridge, Mass., July 29.
William Miles has added a week
to the regular season at the Berkshire Playhouse here, booking Edward Everett Horton in "Nina."
"Macbeth," starring Staats Cotsworth and Muriel Kirkland, will
be the bill for the 11th and last
week on the regular Playhouse
subscription season.

#### Huron Tryout

Huron Tryout
Huron, O., July 29.
Huron Playhouse, staffed by a
troupe of 23 students and six staff
members from Bowling Green
State U., will present the premiere
of a play written by Mary Fournier,
of the university, titled "Five
Traveling Men," Aug. 13-17.
Group is currently in its fourth
season, and each year presents a
new, untried play. Dr. Elden T.
Smith has directed the summer
theatre since 1951.

St. Michael's Group Scoring Winooski Park, Vt., July 29. First half of St. Michael's Play-house season is running well ahead a year ago, according to manager d Warren.

house season is running well ahead of a year ago, according to manager Ed Warren.
Players, Inc., repertory company out of Catholic U., and recently back from a USO tour of Japan and Korea, took over as permanent summer session stock company last year. Director is Brennan Moore, who staged some plays last season. He also took the part last week of the brat in "Jenny Kissed Me." the role he created on Broadway.
"Blithe Spirit" opened well despite the GOP convention, while "Charley's Aunt" did the company's best business in two years. This week it's "George Washington Slept Here," with "Three Men on a Horse" and "The Silver Whistle" to finish up. Plays are given nightly. Tuesday through Saturday.
Company isn't alternating with Merrimae Playhouse, as last season.

#### 'Albert R. N.' for London

#### FREYMAN TO SUB LATE MUNSELL AT OLNEY

Olney, Md., July 29.

Ciney, M.A., July 25.

Evelyn Freyman, co-producer with Kenneth Banghart of the Oiney Theatre here, will take over the post of manager, succeeding Warren P. Munsell, Jr., who died yesterday (Mon.). Howard Atlee will serve as assistant manager.

Markova as Fall Guest
Alicia Markova is rejoining Ballet Theatre for its fall engagement
at the Met Opera House, N. Y.,
Sept. 25-Oct. 12, as guest artist.
Ballerina was with the troupe from
1941 to 1946, branching out with
her own Festival Ballet in England, co-partnered with Anthony
Tudor.
Pacting is a 10-strike for Ballet
Theatre, giving it the two foremost dance interpreters in America of the classic "Giselle" ballet.
Miss Markova will alternate in the Olney as assistant manager.
Olney will go ahead with its
plans to stage Munsell's new play.
"Comin' Thru the Rye," on Aug.
19, prior to a Broadway opening.
Funeral services for Munsell will
held in Lauteneville Md. Thrus be held in Laytonsville, Md., Thurs-

## 'Cabalgata' Set For Fall U.S. Tour

Newly-formed producing firm of Shore-Reyes will bring the Spanish musical extravaganza_"(Cabalgata," back to this country for a fall tour. Revue has been playing South and Central America and for the past three years has been headquartering in Mexico. Production was last seen when Sol Hurok brought the company to the United States in 1949 for a short tour. However, accent on this tour. Howe However, accent on

tour. However, accent on this trek will be more on one-night stands rather than lengthy theatre engagements. American tour starts Oct. 1.

New producers are partners in the Mike Shore Advertising Agency. Mike Shore has optioned several story properties for winter production and has invested in several shows. Benn Reyes was formerly a theatrical pressagent and newspaperman, and was histrumental in booking the Vatican Boys Choir two years ago in Mexico, along with other attractions.

#### LA JOLLA SETUP SWITCH **SEEN FOR NEXT SEASON**

Los Angeles, July 29.

Los Angeles, July 29.

La Jolla Playhouse, after six years' operation, may not resume next summer, at least not in the present setup, according to co-producer Mel Ferrer. Difficulty in getting talent is one factor.

House was started at La Jolla in 1947 by Ferrer, Dorothy McGuire and Gregory Peck, with a loan of \$15,000 from David O. Selznick, since repaid. Site was chosen for its proximity to Hollywood, and because Peck was born in nearby San Diego. Theatre seats 499 persons.

New type operation is being mulled for next season, but no details are available.

#### Darcel 'Happy Time' Bows Barn Tour in Barnesville

Barnesville, Pa., July 29.

Marcel Ventura package of "The Happy Time," starring Denise Darcel, opened at the Kenley Theatre here last night (Mon.). Gregg Juarez plays opposite Miss Darcel, as Desmonde, with Jules Racine directing. Racine also acts as advance man.

Racine directing. Racine also acts as advance man.
Traveling with the show are Robert Decost (Papa), Marly McLeod (Mama), Richard Trask (Bibi), Patty Foster (Sally), Al Thayler (Louis) and Burtor Mallory (Grandpere). Resident members Madeline Mecklen, Joe Vispi, Leslie Cutler and Jim Scott fill other roles.

Tour finishes in Bbston Sept. 14, just two days before Miss Darcel reports to Metro for a new Esther Williams film.

#### Wagner Inked as Regular On Pitt Playhouse Staff

On Pitt Playhouse Staff
Pittsburgh, July 29.
Frank Wagner, who staged the
musical numbers and did the choreography for three Playhouse musicals, "Of All Things," "On Your
Mark" and "Wonderful Good," will
become a permanent member of
the community theatre staff this
coming season. Wagner will teach
stage movement at the Playhouse
school, give dancing instruction to top.

Clinton's .750 Average
Clinton, Conn., July 29.

Lewis Harmon's Clinton Playhouse has finished up its fourth week with a batting average to date of .750. Three shows out of the first quartet have come through on the black side of the ledger.

House opened with the Milton Lyon production of . "Kiss Me, Lyon production of ."Kiss Me, Large ... which was a nice b.o. cur-

## **Need for Legit In New Community** Setups; Building Programs Eved

**Ballet Theatre Signs** 

Markova as Fall Guest

most dance interpreters in America of the classic "Giselle" ballet. Miss Markova will alternate in the title role with BT's star, Alicia Alonso, also famed for her Giselle. Miss Markova is skedded for a series of guest appearances with the Teatro Colon Ballet in Buenos Aires next month. She may dance with Ballet Theatre for its Chicago date at Xmas time, then exturn to England for guest dates with Sadler's Wells Ballet the rest of the season.

Barn Impresario. Sticks

Up for Strawhatters But

Norwich, Conn.

Editor, Variety:
Ned Armstrong's story on summer stock operations in last week's
Variety did not leave much of an impression of actual stock condi-

tions.

The idea of training youngsters and beginners in painting scenery is not a bygone concept. Without, them, summer theatres couldn't exist, and in a few years, there would be no addition to the technical ranks of crafts and unions for television, stage and pictures, as well as no new development of promising talent.

As to stars, they're used in com-

promising talent.

As to stars, they're used in competitive areas in order to be able to pay the good salaries that are prevalent in stock. Because of the increased costs in operation, the stars are necessary for higher box-officer.

I agree that summer stock is a

I agree that summer stock is a grim affair, as practiced today. Agents have created a stranglehold on talent and are taking advantage of the dilettante quality of many summer theatre managers who are basically actors and directors and not managers. They have created an artificial scarcity of names and boosted the salaries for these names beyond the earning capacity of theatres. They play one man-

names beyond the earning capacity of theatres. They play one manager against the other and force them into the position of playing a name and suffering losses. This has now reached a point where many summer theatres, if they reopen next season, will reopen under new managements.

There are managers who have

der new managements.

There are managers who have given 15 and 20 years to summer stock. Their efforts have raised it to a standard that cannot even be encompassed today by Broadway theatres, because of cost factors. They have stayed 15 and 20 years in summer theatre operation because of tenacity and love of theatre.

cause of tenacity and atre.

It is very simple, but hardly fair, for an individual to castigate a phase of industry that is doing much to keep the whole legitimate theatre alive and create new audiences.

Helen Howe Resumes

Cites 'Dilettante' Influx

San Diego, Cal., July 29.

San Diego, Cal., July 29.
Southern California is witnessing a situation that is familiar in many other sections of the country—communities in need of professional entertainment, having the money to buy it, but with no thates or plans to furnish it.
There is virtually no professional living theatre as cultural outlet in all of southern California, except, of course, the infrequent road show, and the summer fare at La Jolla Pfayhouse.

The whole problem appears to be an enormous cultural lag attributable to two main factors:
(1) the growth in the last 10 years of what can be called "cottagecities," and (2) the general failure of people in show business to grasp the significance of this in relation to providing themselves with a new plan for servicing a new public.

What has happened in this ps.

lic.
What has happened in this named 25 years is prob-What has happened in this nation in the past 25 years is probably so novel, civic-wise and socially, that the failure up to this time to grasp the root of the dilemma of the decline of theatre is most understandable. However, the time now seems to have come when this great overall picture of social and economic change within the civic core of most cities must be studied, and studied thoroughly, if the future of show business on live stages is to be materially enhanced by various efforts, being made in this direction.

If, as is so widely indicated, the

this direction.

If, as is so widely indicated, the main body of potential theatregoing public has moved en masse to ranch-type and Hollywood-type homes 25 and 30 miles from the old town where it works, and if the crumbling ruins of old theatres, and makeshift auditoriums, and obsolete theatres remaining no longer properly service a community and its cultural needs, some great program should evolve for programshould evolve for programming a remedy.

program should evolve for programming a remedy.

One of the most important aspects quite simply seems to be that of providing these communities with an assist in meeting their own problem.

New Suburban System

San Diego is a fair example of what has happened to cities throughout this nation. Not many years ago this was a relatively small city; good as a show town for a one-night stand, and, on occasion, a week. It still is for the giant musical comedy hit or star-studded comedy.

a week. It still is for the giant musical comedy hit or star-studded comedy.

However, as reported in Variery this winter, the major cities of this nation are dividing and sub-dividing amoeba-style and the great residential tide is moving away from downtown to the new suburban centers of living.

San Diego, the city, now embraces a whole system of suburban communities flung around the western end of the county and extending down the coastline from Delmar to Chula Vista, and each suburban living center is a new city with populations ranging from 25,000 to 50,000. All these cities—La Mesa; Linda Vista, Pt. Loma, Mission Beach, Pacific Beacn, La Jolla—are connected by major four-lane highways with staggering stream of automobile traffic daily and nightly.

This is the pattern of the new American city—the old town, like downtown San Diego, an area dense with business establishments, and one or two major industries.

American city—the old town, like downtown San Diego, an area dense with business establishments, and one or two major industries. There is financial stability and actual wealth in the hands of several hundred thousand home-nwning

theatre alive and create new auurences.

Summer theatres can only be successful if operated by those people who exist for these summer theatres. It is not easy for someone to come out of Broadway theatre, with its deals and compromises, and enter summer theatre and make a success of it. Too many have dropped large sums of money and given it up as a hopeless cause, blaming the industry and not looking to themselves as the reason for their failure.

(Producer, Norwich Summer Theatre) hundred thousand nome-wage-earners.

However, except for the pur-chase of housing, food and cloth-ing, the city of San Diego, and the county itself (in size as big as Rhode Island) has no place to

Rhode Island) has no place to spend its money.

"Blueprint Wanted
There is a great deal of talk in San Diego this summer about building a new theatre. Civic and cultural groups are meeting with reps of city government. Some are for a big theatre, some for a small. Actually, no one here quite knows what the community needs.

Many cities, and certainly San Diego exemplified this, know they need a community theatre capable of fulfilling numerous cultural requirements. They meet, discuss and fumble the issue. These com-

Helen Howe, solo actress, is resuming theatrical work, giving her new "Characters and Carleatures" program at Aspen Institute, Aspen, Col. tonight (Wed.).

During absence from the theatre the past several seasons, Miss Howe has written three novels, published by Simon & Schuster.

#### Mgt.-Operated Quota Plan Mulled As Answer to Equity Alien Snarl

London, July 29.

A last-minute move to break the deadlock that has arisen between British and American Equity over interchange of talent between the two countries is being made in London this week. Maurice Evans, while here on a film assignment, and as a U. S. Equity veepee, has been repping the American union talks with the British organization, and is known to have drafted a new formula which embraces the principle of a reciprocal quota.

Evans planes from here Thursday (31) and is due to report on his confabs to Equity Council next Tuesday (5). During his, last few days in London he has been continuing his talks with local Equity toppers, and has been exchanging views with prominent legit managements.

Musicals Teevival Does

Terrif Biz in A

Melbourne, July winds up four weeks of boxoffice at His Majestys he williamson. Again starring tayes in her original "Annie," at current pace, according to Williamson off Prior commitments, ho after the four weeks. Unde the state will return to Aussi next year to do a new munder the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial in the same managerial

views with prominent legit managements.

Although negotiations are being conducted with utmost secrees; it's understood that Evans has been seeking establishment of a new principle, aimed at taking away from the two unions the power of veto on the employment of foreign artists. Instead of, the customary Equity control, it's suggested that the quota, if approved, should be policed by managements, who would have to agree among themselves on the number of alien artists to be permitted annually. The British Ministry of Labor, which has been kept informed on progress of the talks, has indicated it wouldn't obstruct a management-operated quota. Hitherto, its policy has been to seek the opinion of British Equity before giving its seal to an application for a work permit.

a work permit.

If broad agreement reached between the interested parties, it's hoped that formal ne-gotiations will follow, and that in (Continued on page 74) interested

#### SMA Retorts to Stiefel. Kneeter Blasts; Mgrs.' Inconsistencies Cited

Clinton, Conn.

Clinton, Conn.

Editor, Variety:
As publicity chairman of the
Stock Managers Assn., and producer at the Clinton Playhouse, I
cannot let two items in the July 16
Variety pass without comment.
Milton Stiefel, this spring, expressed himself against the SMA
resolution attempting to do away
with non-musical package productions for summer theatres, and, as
always, against simultaneous and
unrestricted release of plays for
stock.

unrestricted release of plays for stock.

We had made arrangements early last fall to present "Kiss Me, Kate" at Clinton this—summer. Herbert Kneeter, some 45 miles away at Norwich, Conn., also made early arrangements to offer the musical. If Stiefel wanted to present the show at the same time, I felt that he had the right (even though he was geographically placed between the other two theatres). The play agent felt he would ruin his property in this area with three companies doing the same show simultaneously.

As soon as I heard of the turndown for Stiefel, I protested to the agent and then phoned Stiefel to inform him that I would' join in any fight for his right to do the play whenever he wished. A few minutes later I was informed that he (Stiefel) had resigned from SMA, making no appeal to the organization to fight this restriction. For the record, Stiefel has booked the Mae West package, "Come On Up," which includes 15 other players.

py, which includes 15 other players.

Item number two concerns Kneeter's blast at SMA. After signing the anti-package resolution and making hours of speeches against packages, particularly harping on the high salaries of stars, Kneeter booked the Mae West package. Kneeter is quoted in Variery as saying that the impresarios are "killing off their own golden goose through lack of cooperation, personal avarice and failure to hold the line against demands of agents," The same Kneeter cries out loudly against exorbitant star salarles. He reputedly paid Miss West a \$3,500 guarantee.

Come now, who's calling whom what!

Come now, who's calling whom

#### Terrif Biz in Aussie

Melbourne, July 22. "Annie Get Your Gun" reviv Melbourne, July 22.

"Annie Get Your Gun" revival
winds up four weeks of terrific
boxoffice at His Majestys here for
Williamson, Again starring Evie
Hayes in her original role.
"Annie," at current pace, could
have stayed six months to sellout,
according to Williamson officials.
Prior commitments, however,
compel Miss Hayes to bow out
after the four weeks. Understand
that she will return to Aussie early
next year to do a new musical

next year to do a new musical under the same managerial banner.

## **Musicals Testing** Spot In Midwest

Chicago, July 29.
Testing ground for Broadway
musicals may evolve here in the
midwest, if plans of Mrs. Hope
Abelson, producer at the North
Shore Musical Theatre, jell.
Femme is basing plan on outcome
of the musical version of "The
Drunkard," which will be last
presentation of the tent operetta
company, Sept. 2. Old melodrama
will be played straight, with music
arranged by Leo Kopp fitting the
original post-Civil War period.
Mrs. Abelson feels that not
enough American composers have
a chance to get their wares heard,

enough American composers have a chance to get their wares heard, except for top names. She's willing to set aside a week for a full production of an attractive score, with a name and professional cast provided, and all productions and traveling expenses paid. There's also chance that the non-profit organization might also back the selection for further commercial presentation.

ganization might also back the selection for further commercial presentation.

Tent musical, now in its third stanza, is non-profit, with all ex-cess boxoffice turned over to charity. So far, season has been very successful, best of all to date.

#### ANDERSON SIGNED FOR 'BODY' READING TOUR

Judith Anderson has been signed by producer Paul Gregory to appear with Tyrone Power and Raymond Massey in a reading tour of Stephen Vincent Benet's "John Brown's Body" this fall. Gregory is producer of last season's "Don Juan in Heil" hit.

"Body," verse epic of the Civil War has been adapted and will be

"Body," verse epic of the Civil War, has been adapted and will be staged by Charles Laughton. It will tour for 10 weeks, starting about Nov. 1.

#### Jap Opera Co. Set for U.S. Tour; N. Y. Group Tie Seen

Tour; N. Y. Group Tie Seen

Tokyo, July 22.
Twenty-five members of the
Yoshie Fujiware Opera Co. will
sail for America in August to make
their first appearance in N. Y.
There's talk of group combining
for appearances with the New York
City Opera Co., according to U. S.
Embassy officials here. First performance, "Madame Butterfly," is
set for Oct. 9.

Leading singer of role of Chocho San (Butterfly), Michicko
Sunahara, is currently appearing
in the Puccini opera in Paris, and
will be unable to sing the role in
the U. S. In her place will be
Harue Miyake. Shizuko Kawasaki
and Kazuko Matsuuchi will alternate in the role of Cho-cho San's
maid, Suzuki.
Yoshie Fujiwara, tenor and man-

nate in the role of Cho-cno San's maid, Suzuki.

Yoshle Fujiwara, tenor and manager of the company, reports the troupe is scheduled for performances in Chicago, Denver, Salt Lake City, San Francisco, Los Angeles and Honolulu, in addition to the N. Y. appearance.

#### New Logan-Krasna Tie

Joshua Logan has acquired Norman Krasna's new romantic com-edy, "Kind Sir," and plans to pro-duce it next spring. He'll also di-

he's calling whom Logan was director and co-producer on Krasna's "John Loves Mary" in 1946-47.

#### Schnitzer to Shepherd U.S. Artists in Berlin

Robert C. Schnitzer, who managed the production of "Four Saints in Three Acts" at the May Paris Arts Festival, has been appointed general manager for U. S. attractions at the coming Berlin Festival of 1952. He held same spot at the first Berlin Festival last year.

U. S. participants in the September fest include the "Porgy and Bess" legiter; N. Y. City Ballet; Eugene Ormandy as guest maestro with the RIAS Symphony Orchestra, and Astrid Varnay and Polyna Stoska as guest stars with the Berlin Opera.

#### NCAC Prepring 2-Week Fall Tour of 'Wilderness': Maps Further Legit Trek

Tour of a legit troupe in "Ah, Wilderness" on the college and club circuit, similar to the Margaret Webster Shakespearean setups of a few seasons ago, is being readied by National Concert & Artists Corp., which handled the Webster tours.

The Equity Library Theatre production of last season would be utilized, but only as base for a special, more elaborate setup. Production would also have ANTA's support and tag, because of the b.o. pull of a legit "name" organization as xponsor. zation as sponsor.

NCAC has wanted another legit NCAC has wanted another legit attraction since the Webster Bard deal, having made two successful tours with the group, and having had a full third season booked when Miss Webster canceled the project because of increased costs and financing snaris. ANTA, after several meetings, came up in June with the idea of an ELT-enlarged production of "Wilderness" for NCAC.

This was pretty late for NCAC's type of bookings, but its pop at-tractions department, headed by Selma Warlick, is now working on Selma Warlick, is now working on a two-week tour within a 100-mile radius of N. Y., covering smaller communities and colleges. In September, when clubs and colleges resume for the season, NCAC hopes to extend the tour-to a much longer period. Bureau won't know until then, when officials return to their desks, about the venture.

Bureau feels there is a market

Bureau feels there is a market Bureau feels there is a market for legit troupes in off-beat spots, away from the UBO circuit of towns, in areas that can't afford regular touring shows. NCAC would like to make these legit tours an annual affair, sending out tours an annual anair, sending out two or three such units, once or twice a year. But it wants a re-sponsible legit organization as sponsor, for selling purposes.

#### Loring, Levine, Walker Pacted for 'Buttrio Sq.'

Eugene Loring finished his choreographic chores on the Stanley Kramer pic, "Five Thousand Fingers of Dr. T." starring Mary Healy and Peter Lind Hayes, and arrived in N. Y., Monday (28), to prep work on "Buttrio Square," musical which Gen. Genovese and Eddie Woods are to present, with Billy Gilbert, Lawrence Brooks and Susan Johnson. Dale Wasserman is to direct. Maurice Levine was signed as conductor and also to do choral arrangements. Don Walker will do music arrangements. Book and music are by Gilbert, Arthur Jones and Fred Gilbert, Arthur Jones and Fred

Gilbert, Arthur conect Stamer. Rehearsals have been set for Aug. 20, with tryout in Boston. Call for singers was announced for yesterday (Tues.); for dancers, end

#### 'Happy Marriage' Due In London Next Month

## 'Venice' a Hot Toddy, But Socko Biz Comes from Non-Beachites -

#### D.C. Junket for N.Y. Crix To O.O. 'Porgy & Bess'

To O.O. 'Porgy & Bess'
Because "Porgy and Bess' won't
play N. Y. and has a different cast
from its prior Broadway presentation, pressagent Bill Doll is setting
up a junket for N. Y. drama critics
to Washington for the second night
of the musical's run there, Aug. 5.
Show, which completes a two-week
run in Pittsburgh this week, is
skedded for four weeks in D. C.
before going overseas.

Alexander Smallens, "Porgy"
musical director, will leave the
show a week before its D. C. bowout, and fly to Europe on final music preparations. Smallens is also
on leave of absence from the show
this week, to fill some Lewisohn
Stadium, N. Y., concert conducting
dates.

## Concert 'Regina' For Carnegie Hall

Three concert performances of Marc Elitzstein's 1949 Broadway musical, 'Regina,' are skedded for presentation at Carnegie Hall, N. Y., in the coming season. Musical, based on Lillian Hellman's drama, "The Little Foxes," was presented in concert form at the Lexington YMHA, N. Y., last month with most of the original Broadway cast. Favorable reaction sparked the Carnegie Hall idea. It's also cued six stage performances of "Regina" that will be done by various community theaters in the U. S. this season. There's also some talk of a Broadway or N. Y. opera house revival. Sets and costumes from the original are available. nal are available.

nal are available.

Meantime, Blitzstein is in Atlantic City, putting finishing touches to his new musical, "Reuben, Reuben," which Cheryl Crawford plans to produce this season. Blitzstein hopes to have the work finished by Sept. 15.

His adaptation of the Berthold Brecht-Kurt Weill "Three-Penny Opera," tried out successfully in concert form at the Brandeis Mu-

Brecht-Kurt Weill "Three-Penny Opera," tried out successfully in concert form at the Brandeis Music Festival in Massachusetts last month, is also a prospect for this season. Work will be recorded this

#### **GOLDEN SONG OLDIES AS** 'ANIMAL' B.O. GIMMICK

John Golden dreamed up an unusual bit of exploitation for his current Broadway comedy, "The Male Animal," at the Music Box Theatre. Vet showman bought a.m. spots for a fortnight over longhair station WQXR.

longhair station WQXR.

Instead of straight plugs, one-time songwriter Golden conceived a contest involving identication of many of his song hits. "I Can Dance With Everybody But My Wife," "Just We Two," "Poor Butterfly" and "Goodbye Girls, I'm Through" were refrained. First 30 wires naming the Golden oldies were awarded a single seat to "The Male Animal." In the fortnight, more than 1,000 wires correctly identified the songs. Producer emceed his own contest via taperecording.

#### Blondes' Preps Another Full Tour; Leads Sought

"Gentlemen Prefer Blondes" will go out this fall for its second full-season tour, tentatively set to open Sept. 15 in Montreal, Carol Channing and Yvonne-Adair, of the original company, aren't available, being set for the London production Jack Hylton is readying

In London Next Month
Glasgow, July 22.

John Clements' new play, "The
Happy Marriage," here on a preLondon tuneup, is scheduled to
open at the Duke of York's Theatre, London, Aug. 7. It is based on
Jean Bernard Luc's French farce,
"Lee Complexe de Philemon,"
Clements, English actor-manager,
also directs and co-stars with his
wife, Joan Hammond.
Clements, normally associated
with classical and period plays,
plans to return soon to this kind of
dramatic production. His current
comedy is playing to solid summer
biz here.

will go out this fall for its second
full-season tour, tentatively set to
open Sept. 15 in Montreal, Carol
Channing and Yvonne-Adair, of
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channing and Tyonne-Adair, of
channing and Tyonne-Adair, of
solid, being set for the London
production Jack Hylton is readying.

Main problem of producers Herman Levin and Oliver Smith is
son, will go out with the troupe
again, as will Eric Brotherson.
John C. Wilson, the stager, now
in London, is due back Friday (1),
when auditions will start for new

Mike Todd is enjoying a pleas-antly rude awakening with his Jones Beach (N. Y.) outdoor oper-etta, "A Night in Venice," all be-cause the so-called "captive audi-ence" on which he had counted as a surefire boxoffice nucleus just ain't. The business that he is do-ling—and it's socko-comes not ain't. The business that he is do-ing—and it's socko—comes not from the Jones beachcombers, as was expected, but is widely drawn from New York City and the near-by Connecticut and New Jersey suburbs.

suburbs.

The bridge toll clockers at Jones Beach attest to that by the fact that as many as 4,000 cars have been clocked (at 60c, which goes to the State Park Commission) coming over the toll bridge that leads into JB after 7 p.m. nightly. Todd first noticed it at the parking lots near the stadium housing his willight the 3600 to 4. lots near the stadium housing his "Might In Venice"; the 3,600 to 4.000 cars in that area would clear out around 5-6 p.m., and only around 70 to 100 cars remained, which he presumed were those who might take in his outdoor operetta or be doing something else.

operetta or be doing something else.

By the same token the Marine Circus, the afternoon show which Mike Todd, Jr., supervises, has been unable to buck the sun. When the weather is good the beach is too tough competition, and the answer was the meagre \$1,100 young Todd did with the midafternoon aquacade last Saturday. When it suddenly rains or becomes cloudy he does better, as on one uncertain afternoon when the mob was chased off the beach; that week-day aft the gross went up to \$1,600. That's not enough business, however, but because of contractual commitments, the aquacade will be continued into August.

The idea of appending the Marine Circus as a supplementary 50c afterpiece was tried out by Todd last week but he is cooling off on that because he feels it (Continued on page 74)

(Continued on page 74)

#### 100G Daniel Boone Drama Scoring in Asheville: Run May Be Extended

Asheville, N. C., July 29.
"Thunderland," frontier drama
of the life of Daniel Boone, enters
its fourth week Friday (1) in the
forest amphitheatre hewn out of
the wilderness eight miles south
of Asheville

forest amphitheatre hewn out of the wilderness eight miles south of Asheville.

If officials of Sunset Mountain Attractions, Inc., which is presenting this drama with original music, with profits pledged to Asheville-Biltimore College, can extend the contracts of the 20 principals; who are members of Actors Equity, and the 50 dancers and singers, the play will run until Sept. 6. Otherwise engagement may end Aug. 30. "Thunderland," written by Hubert Hayes, last represented on Broadway with "Tight Britches," and with music and lyrics by Lamar Stringfield, who won a Puiltzer Prize some years ago for his Southland mountain music; was affected by three days of rain the opening week. But since the July 4 dress rehearsal-opening, attendance has climbed steadily, and now the Daniel Boone vs. Indians thriller is playing to an average of 1,000 residents and tourists nightly.

playing to an average of 1,000 residents and tourists nightly.

No matinees are given, and Monday night shows are eliminated in favor of Sunday night tourist traffic.

favor of Sunday night tourist traffe.

Unusual aspects about this Asheville operation might be of interest to showmen and civic organizations in other states, where an amphitheatre drama would be an added tourist attraction. In the first place, several hundred people bought bonds without reading the script of "Thunderland," and a total of \$100,000 was raised in a few weeks without a single audition for show angels.

Clarence E. Morgan, former Mayor of Asheville, is president of Sunset Mountain Attractions, Vicepresidents are Julian A. Woodcock, W. Elbert Chambers. James O. Angel and Robert F. Phillips, president of board of trustees, Asheville-Biltmore College. Robert I. Presley and W. Averill Harris are the treasurers, John M. Carroll is chairman of the promotion committee and secretary is W. T. Duckworth, Jr.

# Strawhat Reviews

#### Evening With Beatrice Lillie

Coonamessett, Mass., July 28.
Richard Aldrich presentation of Edward Duryea Dowling production of concert show in Programmer Stars Beatrice Ellille: Store Beatrice Stars Beatrice Stars Beatrice Online: Stars Beatrice Could, Kenneth Walton, Virginia and planos. With Miss Lillie, Grandler, Miss Banks, Joan Poggi, Edn Courtleth, At Falmouth Phyliotes, Coonamessett, Mass., July 21, 22.

Newport, Ogunquit, East Hambon, Princeton, Olney and the other houses which have booked "An Evening With Beatrice Lillie" can now start dusting off the SRO sign and clearing out extra corners in which to stack the money, judging by the business the international comedienne, did at Richard Aldrich's Falmouth Playhouse here this week.

this week.

Booked here as the starting point for her eight-week tour of strawhats. Falmouth went clean for the week, turning away nearly as many people as those able to get in. Rucking extreme heat and the Democratic convention, both matiness and all evening performances found the boxoffice cluttered with potential customers hoping for turn-backs. Miss Lillie could stay here as long as she wants.

Seeing this terrific business.

here as long as sne wants.

Seeing this terrific business,
Aldrich quickly engaged the concert show for a vacant week at his
Cape Playhouse, Dennis, Mass.
week of Rug. 25, and the turnaways
at Falmouth are already buying up

the ducets.

Aimed for the class trade, Miss Lillie also seems to draw from those who are hard to pry away from their television sets. They have seen her on TV. Now they want to see her in person. They were willing to pass up Senator Kefauver, an old TV friend, for her.

were willing to pass un Senator
Kefauver, an old TV friend, for
her.

"An Evening With Beatrice Lillie" is an intimate variety concert
show with carriage-trade trimmings. Reginald Gardiner is used
as emcee and tries to keep the audience in the soirit of things while
the star is chan-ing costumes. The
first act is given over to familiar
Gardiner monologs, such as his
"Trains." his bantomiming as a recorded trio sings "Mississipon Mud"
and his longhaired "Conductor."
Gardiner also appears with Miss
Lillie in an old English revue
sketch by Herbert Fargeon, modeled along the lines of father telling son the facts of life. It's Gardiner's number, with Miss Lillie
providing the reactions.

Also in Act I. Miss Lillie plays
to a sketch. "A Star's First Night."
being the chatty lady visiting the
actress backstage after the performance, sings her well-known
"Wind Round My Heart." and acts
in another skit. "References." in
which she plays an impertinent, inefficient maid toosing as her mistress giving character references
on herself. In both sketches she is
given able support by Kenia Bank,
who will tour with the package. In
"References." the part of the mistress will have to be cast at the
places visited. At Falmouth, the
places visited. At Falmouth, the
places visited. At Falmouth, the
reach the mister of the second act is given

place's visited. At Falmotton part was played by Edna Court-leigh.

The whole second act is given over to Miss Lillie and her songs, with Kenneth Walton at the plano. This is what the audience has been writing for, and the star and her following play together as a team. Her instinctive timing stands her no ood stead, and if, during a number, she feels impelled to put in an impromptu bit of business, she does so, but cuts it short, or drags it out, depending on reaction of her audience.

Mingled with such favorites as "Rhythm" and "Marvelous Party," are songs which Miss Lillie has sing in England, but are new here. Included are "Not Wanted on the Vovage," "He Was a Genţleman," "Come Into the Garden, Maude" and a zither number in which the star sinss risque lyrics with wide-eved innocence to make it the high point of the act. She also includes a medlow of tunes popular during World War I.

may not be everybody's cup of tea, but he is a good foil and balance for Miss Lillie.

There are hopes of bringing "An Evening With Beatrice Lillie" to a small Broadway house in the fall if the first act is cleaned and tightened up, it should go. ened up, it should go.

#### The Dogince Sonata

Westport, Conn., July 23.
White Barn Theatre Foundation, Inc., white Barn Theatre Foundation, Inc., captured by Richard Harrity, laged by Robert Laning, Settings beloard Merrill, 4t White Barn Theatre, captured by 27, 52. I, 52.
Jerry Ansbacher
Doug Taylor
Charles Aidmar
Arch Johnson
Michael Prince
Richard Merril!
JO Rabb Luis M Dana

Richard Harrity's one-act play, "Hope Is a Thing With Feathers," first performed on Broadway several seasons ago, has already become a standard curtain-raiser of prevailing interest and distinction.

prevalling interest and distinction. There has been much speculation therefore about his first full-length play. This is it.

Harrity wrote "Dogface Sonata" in the early days of World War II, when he was attached to the Caribbean Defense Command, sitting out the conflict in the defense of the Panama Canal. It is a famillar story, the reactions of a cross-section of American youths relegated to defense assignments in dreary tion of American youturs relegated to defense assignments in dreary outposts. This time they are deposited in an isolated Coast Artillery station on the edge of a Panama jungle.

Panama jungle.
You can pick 'em from left to right, the surly, intolerant hate-spreading one; the romantic, caught in the spell of a native jane; the Dick Rover, grim and fine, but twotimed by his stateside wife; the overgrown one, displaying his "kid's" picture at the drop of a card; the southern boy with the comedy relief.

Harrity writes with warmth and

Harrity writes with warmth and honesty, but with limited sense of characterization. These are surface people from a thousand memories,

people from a thousand memories,
And "Dogface Sonata" certainly
gets a surface performance at
Westport. Ten days of rehearsal in
the summer is high dispensation,
but the young players this time
fail to match the privilege: Robert
Laning, the director, has given
them to ramble and mutter, and
half the time, even in the small,
pleasant proportions of this stand,
they are incoherent.

Jo Rabb is the only lady in the
company and she has some moving moments as a Panamanian student who is disheartened by the
world she finds beyond her homeland. Miss Rabb is also guilty at
times of catching incoherence
from the men in the company.

Jerry Ansbacher and Doug Taylor share the best of the male roles
and give the best performances,
while the evening's only fun and
charm comes from Richard Merrill as the beguiling southern boy.

Minimum sets, also by Merrill,
are first rate. And "Dogface Sonata" certainly

Minimum sets, also by Merrill,

#### The Flashing Stream

The Flashing Stream

Stockbridge, Mass., July 22.

Berkshire Playhouse presentation of drama in three acts (five scenes) by Charles Morgan. Features Eleanor Wilson. William Roerick, Howard Whitfield, Gare Clarke. Staged by William Miles. Setting by William Roberts. At Berkshire. Isparbuse. Stockbridge, July 2crkshire. July 2crkshire. Stockbridge, July 2crkshire. Stockbridge, July 2crkshire. July 2crkshire.

charles Morgan, successful Brittsh novelist and erstwhile drama discovered for the power of the parts and all their endingers. The net is brought to a flash finish with "There Are Fairies in the Bottom of Our Garden," employing the feathered fan and the long string of pearls and all their endingers. The Playwrights Co. got this sechalarly prose style, has turned out a thin piece of playwriting that at times lacks lucidity, and at string of pearls and all their endingers in the producer and director of the prackage. Is along with the show and will remain with it for the four. New skelches will doubt lessly be tried out, or the ones now in use will get the fixing they need. Gordiner should try out new material, unless there is a fresh majority from the new generation of the arregoers who missed him in his two Broadway appearances. His him overlist and erstwhile drama critic of the London Times, using his scholarly prose style, has turned out a thin piece of playwriting that at times lacks lucidity, and at stimes Charles Morgan, successful Brit-

workers are stationed at an experimental spot on the island of St. Hilary in the Atlantic. Their devotion to the task and Ferrers' iron hand have turned their existence into a monastic one.

During an unsuccessful experiment Selby, close friend and top-co-worker of Ferrers' is killed. To replace him, his sister, Karen, also a math whiz, is brought on to replace him, contrary to Ferrers' desires. Then sex and love rear their heads. Conflicts ensue, abetted by the Admiralty's impatience with fallures of the experiment; passes by Lady Helston, wife of the genial Rear Admiral in command of the island, at Ferrers, and her antipathy to Karen.

After another experimental fail-

by Lady Heiston, when the grand of the island, at Ferrers, and her antipathy to Karen.

After another experimental failure and Ferrers' adamant refusal to admit an error in his figures, the station is to be closed. A last-minute falsehood by Karen to sympathetic Lord of the Admiralty Harrowby staves off shutting down of the station. Karen's lie was that she had discovered an error in Ferrer's calculations. The latter accepts the subterfuge and the high spiritual side of Morgan's proponents of singleness of mind and spirit becomes a bit besmirched.

William Gibberson, in his first appearance at the local playhouse, gives a good account of himself as Lieut. Commander Brissing, showing the earthiness of the character. Gaye Jordon is at her best as Lady Helston, the catty, sexy wife of the humorous Rear Admiral Helston. The latter part is well lined by Gage Clarke. John Austin lends simplicity and understanding to the part of Harrowby. William Swan comes up with another of his fine performances as the vacillating Lieut. Commander Sandford. William Roerick and Eleanor Wilson do all they can to bring to life two mathematical geniuses in love, but the playwright's pomposity is too great a handicap. Director William Miles brings out all the potentialities the script contains. William Robert's set is his best of the season.

Opus has a six-month London rund a very Paris tenure to its cred-

son.

Opus has a six-month London run and a year Paris tenure to its credit. In the liability column is an eight-performance run in New York back in 1939. A revival, though the bomb destroyer theme is most timely now, would undoubtedly meet with the same N.Y. verdict., Russ.

#### **Quota Plan**

- Continued from page 73 :

the meantime the new American Equity ruling, with its \$500 weekly minimum for imported artists, will be suspended and British threat of reprisals nullified.

American thespers now working in London consider the final clause in the new American Equity rules provides a convenient "out" in paving the way for new negotiations. This permits any of the rules to be changed, amended or revoked by the Council at any time without prior notice,

revoked by the Council at any time without prior notice,
Precedent for a managementoperated quota in the theatre was 
established some years ago, when 
vaudeville houses came to an 
agreement with the Variety Artitsts Federation. This pact lays 
down a fixed percentage for foreign acts, but gives the managements a completely free hand in 
choice of artists.
Two Productions Balked 
Equity put a ban on employ-

Equity put a ban on employment of British actors in the U. S. theatre unless they received more than \$500 a week, and decided that all foreign companies must employ

60% of Americans in their casts.
Rulings have already snarled
two productions, the importation
by the Playwrights Co. of a London
cast for "Trial of Mr. Pickwick,"
and the Theatre Guild's importation of the present London production of Shaw's "The Millionairess," starring Katharine Hepburn.

Guild had planned to bring the

#### Legit Followup

#### Тор Вапана (WINTER GARDEN)

(WINTER GARDEN)
Jack Carter, subbing for Phil
Silers for two weeks as lead in
"Top Banana," knocks himself out
in a hard-working impersonation
of a know-it-all TV comedian, for
firstrate results, Himself a TV name
(the Jack Carter Show, etc.), Carter puts on a brash, hearty and
varied performance that keeps the
show spinning at a merry rate. His
routine is closely imitative of Silvers, while he lacks a little of the
latter's terrific speed and staccato,
mile-a-minute delivery.
But his enthusiasm and all-round

mile-a-minute delivery.

But his enthusiasm and all-round drive, combined with his own comic style (such as his imitations of Churchill, Jessel, Dr. Kronkhite, a trained seal, etc.), make him an admirable substitute, and a legit draw in his own right. A genuinely funny performer, he broke up other cast members several times on the night show was caught.

Some other recent cast changes

on the night show was caught.

Some other recent cast changes have been distinct improvements. Danny Scholl, as romantic singing lead, is personable, and of fine voice, and has a big edge on his predecessor. Audrey Meadows ialso fine. Attractive, and a good singer, she doesn't punch as hard as did Rose Marle, and comes of better. Her big song, "I Fought Every Step of the Way," carries more impact than before.

Johnny Coy is an okay replace-

Johnny Coy is an okay replacement for Bob Scheerer, with as good a style in tap dancing, and more actual work in his presentation.

Show holds up very well after nine months. Big moments are still sock—the early bits about burlesque and the wonderful late-evening burlesque throwback: the lesque and the wonderful late-evening burlesque throwback; the singing dog bit; Sans Souci number, etc. Old reliables like Joey Faye, Herbie Faye and Jack Albertson still deliver 100%, and Judy Linn is the same winsome heroine. Show is laying off this weekend (2) until Labor Day, to dodge the heat and resultant slack biz.

The Seven Arts Hall, Inc., has been chartered to conduct a producing and theatrical business in New York. Directors are Yoshiko Fujii, Albert H. Socolov and attorney Gloria Agrin.

#### 'Venice'

Continued from page 73 =

spoils the mood of "Night Venice." He utilized the intern spoils the mood of "Night In Venice." He utilized the intermission as a showcase with a "sample" of the ensuing aquacade, but found the extra take not worthwhile. Besides the mood aspects, he has been further complicated by the sundry unions raising the issue that it was a two-in-one-show, and warranted overtime.

ssue that it was a two-in-oneshow, and warranted overtime.

Fancy Grosses

Todd says he grossed \$111,574
last week, exceeding the record
high for the preceding (fourth)
stanza, which clocked \$103,000. He
points to the \$6,100 "Venice" tix
sold at the dark Rivoli Theatre,
on Broadway, on one day, as evidence that the Jones Beach pull
is strictly away from the Long Island spot and has nothing to do
with a captive audience. He also
has four Skouras theatres on Long
Island selling tickets, but avers
that of the 111G take last week,
possibly only 10% came from offthe-beach. Todd has discovered
that that clientele is too enervated
by the sun and constitutes what he
calls "the chopsuey trade; they eat
and hit the sack early after a long
day on the sand."

Todd needs \$35,000 to break be-

can's the chopsucy trade; they eat and hit the sack early after a long day on the sand."

Todd needs \$35,000 to break besides a large hidden nut such as 180 treasurers and \$7,300 for ads.

The Rivoli b.o. on Broadway has clocked daily sales of \$4,600, \$1,800, \$2,100, \$2,200 and \$2,700 oh one Monday-Friday a week ago, which is typical of the pace. Saturday and Sunday sales at the Rivare nil. The four Skouras theaters in Queens and Long Island which sell pasteboards for "Venice" average \$700 a day each, the best one being a Queens Blvd. house which gets nearer \$900 on the day. Both Rivoli and the Skouras theatres don't charge Todd for any-

which gets house Both Rivoli and the Skouras theatres don't charge Todd for anything but the lights; besides, the four theatres also run cuffo trailers advocating "it's good for people to get out to the beach," etc.

The Marine Circus is a 2:30 p.m.

affair at 50 and 60c admission and moving it down later in the afternoon has been of no avail; the beach is still too much competition.

#### 'Colony' Still Thrilling Folk Drama in 12th Year, **But Dance Disappoints**

Greensboro, N. C., July 29. "The Lost Colony," Paul Green's eloquent drama of Sir Walter Raleigh's lost colony on Roanoke Island, is running full tilt in its Island, is running full filt in its 12th season, and again drawing enthusiastic audiences to the waterside theatre on the Island. Sam Selden is still directing, with Cliff Britain assisting and Will Long as technical director, William M. Hardy has replaced John Parker as general manager.

Most exciting change in the play is the addition of a new fight scene between Indians and settlers, which adds suspense and rapid is the addition of a new fight scene between Indians and settlers, which adds suspense and rapid action to the show. This year's acting is firstrate, with Lillian Prince in her sixth successful season as the impetuous, imperious Queen Elizabeth; Robert Armstrong in his seventh year as the stalwart John Borden; Andrew Griffith as dashing Sir Walter Raleigh; Barbara Edwards Griffith as the tender but staunch Eleanor Dare, and Ainsile Pryor as Governor White.

Frederick Young, last season's emcee, this year plays Old Tom, comic character of the show, who develops from a drunken roisterer in the English taverns to a resourceful, dependable leader

in the English taverns to a resourceful, dependable leader guarding the fort on Roanoke. Young makes the role one of the highlights this year by skillfully bringing out the transition of Old Tom from lowbrow comedian to from lowbrow comedian to pioneer hero.

Credit for the smooth, profes-Credit for the smooth, profes-sional movement of the show from scene to scene goes to Elmere Oettinger, stage manager; for the attractive costumes, to Irene Smart Rains; for the effective lighting, to James Byrd.

Greatest disappointment of the Greatest disappointment of the show, to one who has seen it many times in other years, is the deterioration of the dance sequences from the former strength and virility established by Foster Fitz-Simons, to the Follies-like posturing of the present choreography. The dances are more reminiscent of Rockettes than of Indians.

"The Lost Colony" is still a

of Rockettes than of Indians.

"The Lost Colony" is still a great show; and the final burst of song as the colonists march out to join the Indians and to become indeed "the lost colonists" still gives a lift to the audience and a thrill to any spectator who sees the show time and time again.

Hard.

#### **Legit Need**

Continued from page 72

munities have no means of making a nationwide study of the problem, and their elective or appointive commissions for city planning know

commissions for city planning know relatively little about the kind of theatre they should or might build, or what the requirements are for a successful modern theatre building.

It's unfortunate that groups in the east, such as Council for the Living Theatre and American National Theatre & Academy, aren't in a position to wheel into San Diego and help those people who want a new theatre to get what they want, and get it built the right way.

way.

If, as' is quite apparent, some large portion of the future of the living theatre lies in farflung comliving theatre lies in tarning community cultural programs not entirely unlike that of the great public library system we have in this country, then the sooner this is faced and understood clearly the sooner a real, practical solution for the renaissance of theatre will be

sooner a real, platthat will be evolved.

If the community of San Diego were to build an adequate stage plant to serve its widespread needs, and if this property were not dependent as real estate on making an annual profit, the whole financial picture of the touring play would alter overnight. The house nut would be eliminated, and the operating nut of the show reduced to the point where many plays could tour successfully on a budget 15 to 25% lower than at present. The hunger for theatre exists. The wealth and community awareness exists.

ness exists.

All that seems to be missing is a All that seems to be missing is a sound program for aiding American communities to develop adequate facilities for staging the theatre of tomorrow.

#### Legit Shows Abroad

Casino (3-4).

y "Piccadilly (6-12).

ble Revus" (Gibe (1-10).

Chancery," Art (7-30).

tie Hut," Lyric (8-23-50).

tie Leenen," Adoptio (6-13).

te calculation (6-23-50).

th Ade Nathine," Phoenix (1-13).

tiv Value," Savor (11-28-31).

tive Value," Savor (11-28-31).

tive Value," Savor (11-28-31).

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tive Value," Savor (11-28-31).

tr Sycimore," St. James (4-20).

tr Sycimore," St. James (4-20).

an af Twillishi", Vic. Pal. (6-18).

joes a Millien," Palace (10-20-51).

MEXICO Communication (4-2).

#### MEXICO CITY

Week ending July 12)
Is Girl," Colon.
of Other," Ideal.
ariume," Moliere.
Backs," Bolivar.
research.
Caracol.
lors," Chopin.

#### MADRID

MADRID
(Week ending July 26)
ymoon in Four, 'Alcazar.
quaire bessy.' Calderon.
i Romances,'' Alvarex.
to Spain,'' Carlor III.
Night Madrid,'' Comedia.
rai. Violettes,'' Lope de Vega.
manios en in 'mar Relina.
rai te sede,'' Zaraula.

#### PARIS

PARIS

(Week ending August 2)

nt Par Etage." Casino.

s Dimanche." Michodiere.

nteur de Mexico." Cintelet.

cellans Beis." Comedie.

sques des Carmelltes." Hebertot.

ress D'Algues." Michel.

arde Aventure. The Paris.

s La Callie." Antoine.

strate." Humour.

et." Bernhardt. " Bernhardt." Palais-Royal. Chere," Edouard. 'Anya," Theatre de Pouche. alant," Capucines. Fennme Leih," Montp.-Baty. Paris Galant," Capucines, Petite Femme Leth," Montp.-I Plein Feu," Empire, Puceau," Ambigu, Tete des Autres," Atelier, 'Vampire," Grand Guignol, 'Voleites imperiales,' Mogador, 'Vrale Felle," Folles-Bergere,

AUSTRALIA

(Week ending July 38)

"Felies Bersers" (Tvol., Sydney,
"Sasgulis Over Serrents", Connedy, Mel.
"Sasgulis Over Serrents", Connedy, Mel.
"Larger Than Life," Frincess, Mel.
("astiste", Empire, Sydney,
"astiste", Empire, Sydney,
"Siscoling of Conness," Adel.
"Siscoling of the Conness," Adel.

#### IRELAND

(Week ending July 26)

Srigadesm." Opera House, Belfast.

dv Wifes Family." Opera House, Cork.
King Fridays.

King Fridays.

Three Sisters." Gate, Dublin.

Three Sisters." Gate, Dublin.

#### BUENOS AIRES

BUENOS AIRES

(Week ending June 19)

"Mai Suegra," Apolo,
"Las lagrimas famblen," Ateneo,
"De Espana Liega," Argentino,
"Cuando les Duendes," Astral.

La Verbena," Avenida, "" Cagino,
"Elorance est Felle," Cervantes,
"Majuel de Meilna," Comedia,
"La Lampara Encendida," Comico,
"El Diablo en el Telefone," Corrientes,
"Los Chicos Crecen," Licco,
"F.B." El Nacional,
"Sepa Nicola," Marcont,
"Sepa Nicola," Empire,
"Laranche, Sentilhomms," Odeon,
"Celos del Aire," Empire,
"Caronto," Splendid,
"Jerebel," Lasalle,
"Jerebel," Lasalle,
"Herber," San Martin,
"Horbers en mi Viday," Snart,
Hornbres en mi Viday," Snart,
"Clas Liene, Alegane," Vara,
"Clas Liene, Alegane," Vara,
"La Verdad Res Tou," Pat.

TOURING ERITAIN

#### TOURING BRITAIN

TOURING BRITAIN

(Week ending July 19)

"Blue For Roy" Hipp, Golder's Green.

"Brigadoon," Opera House, Belfast,

"Carousel," Pavillon, Bournemonth.

"Cosh Bey," Hipp., Salford.

"Fourpester," King's, Southsea.

"Gay's the Word," New, Oxford.

"Goodnight, Vienna," Royal, Newcastle

"Hollow," Prince of Wales, Cardiff.

King's Rhaprody," Empire. Sheffield.

King's Rhaprody," Empire, Sheffield.

King's Rhaprody," Empire, Sheffield.

King's Rhaprody," Loyerpool.

"Hale Time," Royal, Bath.

"Merry Widew," Hipp., Coventry.

"May Wife's Lodger," New, Northamp.

"Mayy At Sea," Palace Pier, Brighton.

"No, Nanette," Alhambra, Bradford.

"Okiahoma," New, Cardiff.

"Quadrille," Opera House, Manchester.

"Siylish Marriaga," Empire, Sunderland.

"White Sheep," Opera House, Chale. ette," Alhambra, Bradford. a," New, Cardiff. e," Opera House, Manchester. Aarriage," Empire, Sunderland. heep," Opera House, Chelt. Eye Vlew," Grand, Leeds.

#### -SCOTLAND

(Week ending Aug. 2)

"Quadrille," Lyceum, Edinburgh.
"Florodors," King's, Glasgow.
"Haif-Past Eight," Edinburgh and Royal, Glasgow.

"Lace en Her Petticeat," Alhambra,
Glasgow.

#### Legit Bits

Jessie Royce Landis, after two years in England, is due back in N. Y. end of August. She closed an 11-month run in "And So to Bed" in London Saturday night (26), and is doing a short tour of the provinces in it . Joanna Albus, co-producer of the Houston Playhouse, is directing "The Innocents," which bows there Aug. 6. Ted Goldsmith advance man on

Playhouse, is directing "The Innocents," which bows there Aug. 6.
Ted Goldsmith, advance man on "Porgy and Bess," is leaving end of week to rejoin "Gentlemen Prefer Blondes." Stan Brody will replace Goldsmith, plcking up "Porgy" in Washington Aug. 4, and staying with it for its four-week D. C. run, before it goes to Europe. Bob Ganshaw will replace Brody in the Bill Doll office for the four-week hiatus.

George Bellac's "The Trouble-makers," presented by the New Dramatists' Committee in N. Y. this spring, goes into rehearsal in London Aug. 13 under the author's direction. Gene Lyons, who played the lead in the off-Broadway showing at Palm Garden, will play the same role in England. Hal Cooper, Peter Glenn and Leste Linder are co-producers, while Desmond O'Donovan is London manager. A late September West End opening is planned.

Russ Landi, cousin of the late Russ Columbo, will make his legit debut in Gary Stevens' first producing venture, a musical comedy titled "Chloro-Follies," which he hopes to bring to Broadway this fall.

Norman Roland, legit actor, is vacationing in Everyeit and one of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of the search of

Norman Roland, legit actor, is vacationing in France after having played Prometheus in the Delphi (Greece) festival production of "Prometheus Bound." He played in English. rest of cast in Greek.

In English, rest of cast in Greek.

Raymond Massey and his wife
off to Europe last Thursday (24)
in the Mauretania . Eric Bently
succeeded Harold Clurman as
drama critic for the New Republic
. . Joan Shephard in N. Y.
from London Monday (28) after
season's engagement as featured from London Monday (28) after season's engagement as featured player in the "Irving Revue". ... Laudi Evangeli," a mystery play. Los Angeles, July 29. Los Angeles, July 29. Los Angeles, July 29. Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los Angeles, July 29. "Tony Bows on Coast Los

Bloomgarden will produce in the fall . . . Elaine Malbin, Dorothy Sarnoff and Howard Jarratt to have lead roles in Robert L. Jöseph's production of Charles Friedman's "My Darlin' Aida," based on the Verdi opera: . Theatre Guild asked Jose Ferrer to stage and act in "The Love of Four Colonels," planned for early next year.

#### Barn Notes

Dancer Lee Lindsey is touring the barn circuit in "Kiss Me, Kate," in the Bill Calhoun role . . . Edmon Ryan quit the Constance Bennett's barn tryout, "I Found April". Maureen Stapleton will appear in the tryout of "Tin Wedding," by Hagar Wilde and Judson O'Donnell, at Westport (Conn.) Playhouse, Sept. 1 . . . Helen Richards, pressagent for Danbury (Conn.) Melody Fair the last eight weeks, has left to return to her old duties on the Coast as publicity gal on Paul Gregory's "Don Juan" production. Al Perlman and Carlson Spear are taking over press chores at Danbury ... Kaye Ballard makes her tent debut as Annie in "Annie Get Your Gun" at Neptune Music Circus, Asbury Park, N. J., week of Aug. 5. Jordan Bentley plays opposite .. Eugene R. Wood, who appeared in "Over 21" at the Spa Summer Theatre, Saratoga Springs, N. Y., last week, is chairman of the drama department at Ithaca, N. Y., College . . John Martin is starred in "Tobacco Road" at the Scandaga Park (N. Y.) Summer Theatre this week.

Bill Butler just finished directing Menotti's "Old Maid and the Thief"

Theatre this week.

Bill Buller just finished directing
Menotti's "Old Maid and the Thief"
for a recently-formed troupe which
will tour New England in late
summer and fall. He's off Aug. 1
for a trip to Arizona, to scout new
territory for the touring players.

#### Massine Mystery Play

Perugia, Italy, July 22.

Perugia, Italy, July 22.
Leonide Massine, famed dancerchoreographer, is producing
"Laudi Evangeli," a mystery play
based on seven episodes in the life
of Jesus Christ, with the Teatro
Communale of Florence, at the St.
Domenico church here in September. Traditional pageant will be
choreographed this year and will
last an entire evening.

#### 'Norway' Neat \$31,500. In Portland Stanza

Portland, Ore., July 29.

"Song of Norway" kicked off the 1952-53 legit season here by racking up a neat \$31,500 for five evenings and two matinees at the Civic Auditorium last week (22-26). The 4,000-seat house was scaled to \$4.80.

The 4,000-seat house was \$4.80.

William Duggan is presenting four musicals at the big house this fall, and sold all four on a season deal, with individual seats set to sell about a week before show

sell about a week blook time.
"Call Me Madam" is due in for a week, starting Sept. 1. "Stalag 17" is due at the Mayfair Theatre for a week the middle of August.

## **Dolls' \$27,500,** 'Bell' 8G, Chi

Chicago, July 29.
Although there are only two attractions here, both fared badly by last week, due to the Democratic convention. Oddly enough, Loop film houses had an excellent week. Matinees were also weak.
Nothing in sight until Sept. 2, when "Stalag 17" opens the fall season at the Erlanger.

Estimates for Last Week "Bell, Book and Candle," Harris (22d week) (\$4.50; 1,000). Demos haven't been kind to comedy; mild \$8.000.

"Guys and Dolls," Shubert (22d week) (\$6; 2,100). Riding out this week with light \$27,500.

#### 'PORGY' FAIR \$22,500, 'VENUS' HOT 40 2G, PITT.

VENUS' HOT 40½G, PITT.

Pittsburgh, July 29.

Nixon reopened last week with
"Porgy and Bess" after a month's
shutdown—first time anybody can
remember that the hone has
and eight performances of the ...
Blevins Davis-Robert Breen production of the George Gershwin
musical brought in only a modest
\$22,500. Too many factors were
against the attraction, principal one
probably being the unseasonal
period for regular legit, and it
never cashed in on the fine notices.
It's been years since anything ever
gafnered such raves. Top is \$5.20
(\$4 plus taxes), and second and
final stanza, which is current,
doesn't look too promising unless
revival suddenly catches fire on
strength of continued press help.
Newspapers have gone all out in an
effort to push show over the top
and this may pay off.
Plenty stiff competition for
"Porgy and Bess" was summer
opera version at Pitt Stadium of
"One Touch of Venus," starring
Russell Nype, Kyle MacDonnell
and Richard Smart. It got a walloping \$40,500 to everybody's surprise,
running only slightly behind "Carousel" and "The Desert Song,"
the two previously biggest winners.
"Yenns" got best breaks possible
from the weather and while the
offering itself wasn't considered too
hot, Nype and Miss MacDonnell, a
big teevee fave here, proved
about. Stadium now has "Annie
Get Your Gun," with Sandra Deel
back in the title role she first did
here under the stars in 1950.

*Central Park' 286 for 7

#### 'Central Park' 28G for 7 In Louisville Al Fresco

Louisville, July 29.
"Up In Central Park," third outdoor show of the current Iroquois
Amphitheatre season, closed Sunday (27) after tallying a big \$28,000 gross for seven performances. The Denis Du-For production of the Romberg piece, presented by the Louisville Park Theatrical Assn., had a cast headed by Earl Wrightson and Joan Roberts.

"Great Waltz" current week's truction account Mordow (29)

"Great Waltz," current week's attraction, opened Monday (28), with Robert Shafer and Nancy Kenyon in the leads. Genia Mell, ballerina, is dance soloist. Production was staged by Edward Clark Lilley. "Carousel" will follow, starting Aug. 4.

## B'way B.O. Continues Slide With Heat, Demos Factors; 'Wish' 25G, Pal Joey' 32G, 'Pacific' \$31,000

#### 'Maritza' 36G, St. Louis

St. Louis, July 29.
Combatting interest in the Democratic convention and sizzling temperature that reached 105 Saturday (26), "Countess Maritza" wound (26), "Countess Maritza" wound up its third single frame since 1931 in the Municipal Theatre Assn.'s al fresco playhouse Sunday (27) with only a fair estimated gross of \$36,000.

New, modernized version of "Mlle. Modiste" teed off a single frame last night (Mon.). Gross was approximately \$3,500.

## 'Pacific' \$73,165, 'Moon' 21G, Frisco

San Francisco, July 29.

"South Pacific." second in the series of Civic Light Opera productions, shuttered Saturday night (26) after four sock stanzas at the 3,250-seat Opera House. Musical, starring Janet Blair and Webb Tliton, hit a hefty \$73,165 for its final frame, with house scaled to \$4.80.

"Call Me Madam." with Elaine Stritch and Kent Smith, followed "South Pacific" into the Opera House, preeming Monday night (28).

"Stalag 17." with Jan. 37.

"Stalag 17," with John Ericson and George Tobias, chalked up a good \$17,000 for its second week at the 1,550-seat Geary with a \$3.60 top.

Ballet Russe de Monte Carlo opened Monday (21) at the 1,758-seat Curran with house scaled to \$4.80. First week of seven per-formances showed only \$4,100. Ballet is set for two frames.

"The Moon Is Blue," with David Niven, Diana Lynn and Scott Brady, moved up to hit a husky \$21,000 for its third week at the 1,147-seat United Nations. House is scaled to \$4.20.

#### CAROUSEL' FINE 35+G AT DALLAS STATE FAIR

Al VALLAD DIAIE FAIR

Dallas, July 29.

"Carousel," fourth bill of the State Fair Musicals' season in State Fair Auditorium, grossed a fine \$35,500 from 24,000 payees through Sunday (27), first week of a fortnight's stand. Take beat any single week's bo. of predecessors, "Tree Grows in Brooklyn" and "Student Prince," but didn't challenge the hefty \$42,715 first week of "Porgy and Bess," season's opener.
First stanza's gross is impressive,

First stanza's gross is impressive, due to bucking the Demmy conclave and 100-degree weather. Local critics Rudosed the staging

Local critics Rudosed the staging lavishly.

Producer Charles R. Meeker, Jr., managing director of State Fair Musicals, Inc., started rehearsals yesterday (Mon.) for "Wizard of Oz," season's penultimate production, which stars Buddy Ebsen and Marilyn Day, supported by ballerina Mařia Tallehief, and comios Erik Rhodes and Joe E. Marks.

#### Current Road Shows

(July 28-August 2)

"Bell, Book and Candle" (Joan Bennett, Zachary Scott)—Harris, Chi (28-9).

"Call Me Madam"—Memorial Aud., Frisco (28-2); Opera House, Frisco (4-9).

15co (4-9). **"Fourposter"** (Jessica Tandy, ume Cronyn)—Biltmore, L.A.,

"Good Night Ladies"—National Wash. (28-2). "Guys and Polls"—Shubert, Chi

"Moon Is Blue" (David Niven, Diana Lynn) — United Nations, Frisco (28-2); Aleazar, Frisco (4-9). "Porsy and Bess"—Nixon, Pitt. (28-2).

Another general boxoffice drop hit Broadway last week, the mid-season July slump silpping further in wake of the Democratic conven-tion and the continued heatwave. Feeling, however, is that Broad-way has hit its low point, and that season July stump shiping further in wake of the Democratic convention and the continued heatwave. Feeling, however, is that Broadway has hit its low point, and that it might be on the upturn this week. Several managements complained about the shortage of ice to cool their theatres, and one show, "Fourposter," cancelled its Saturday matinee (26) because of lack of ice and inability to cool off the house.

"Top Banana," originally set to continue with Jack Carter as fourweek sub for the vacationing Phil Silvers, reconsidered under stress of the heat and sagging b.o., and after two Carter-starred stanzas will lay off Saturday (2) for four weeks, to reopen Labor Day with Silyers back. The Winter Garden b.o., however, will remain open.

"Point of No Return," Paul Osori's adaptation of the John P. Marquand novel, starring Henry Fonda, reopens Monday night (4) at the Alvin after a five-week vacation.

Estimates for Last Week

Keys: C (Comedy), D (Drama),

CD (Comedy)-Drama), R (Revue).

rongs, reopens mongay night viry at the Alvin after a five-week vacation.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Connedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other oraenthetic designations refer, respectively, to top prices: number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Fourposter." Barrymore (40th wk) (C-\$4.80; 1,012; \$24,996) (Betty Fletd, Burgess Meredith). Under \$5,000 for seven (previous week, \$8,500). Saturday matinee (25) canceled when ice ran out.

"Guys and Dolls," 46th St. (88th wk) (MC-\$6.60; 1.319; \$43,904). (Grossed \$39,500 (previous stanza, \$40,900).

"King and I." St. James (70th wk) (MC-\$7.20; 1.571; \$51,717) (Celeste Holm). Nearly \$51,000 (previous frame, \$51,450).

"Male Animal," Music Box (13th wk) (C-\$4.80; 1,012; \$25,903) (Elliott Nugent, Martha Scott, Robert Preston). Up a bit to \$10,600 (previous week, \$10,320).

"Moon Is Blue," Miller (73d wk) (C-\$4.80; 920; \$21,586) (Donald Cook, Barry Nelson, Maggie McNamara). Around \$6,000 (previous frame, same).

"New Faces," Royale (11th wk) (R-\$6; 1,035; \$30,600). Around \$23,000 (previous stanza, around \$22,000). Pral Joey," Broadhurst (30th wk) (MC-\$6.60; 1,160; \$39,602) (Vivienne Segal, Harold Lang). "South Pacific," Majestic (171st wk) (MC-\$6.60; 1,659; \$50,186) (Martha Wk) (MC-\$6.60; 1,659; \$50,186) (Martha Wk) (MC-\$6.60; 1,160; \$39,602) (Vivienne \$31,000 (previous stanza, \$33,500).

"Top. Banana," Winter Garden (39th wk) (CD-\$6.60-\$7.20; 1,519; \$51,881) (Jack «Carter). Below \$18,000 (previous week, \$18,000). Lays off Saturday (2) till Labor Day.

"Wish You Were Here," Imperial (5th wk) (MC-\$7.20 1,400; \$13,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140; \$1,140;

Lays off Saturday (...)
Day.
"Wish You Were Here," Imperial (5th wk) (MC-\$7.20 1,400;
\$51,847). Over \$25,000 (previous week, over \$26,700).

#### 'MADAM' FINE \$55,200 IN LOS ANGELES FINALE

Los Angeles, July 29.

has two houses alight this week with the twin bows last night (Mon.) of "Fourposter" and "South Pacific." There's no flood of bookings in sight, however, and prospects for the next few months are slim.

are slim.

"South Pacific" replaces "Call Me Madam" on the Civic Light Opera sked at the Philharmonic Aud. "Madam" finaled its fiveweek stand Saturday with a fine total of \$267,500. Final week's tally hit a whopping \$55,200, just about every seat in the house. "Fourposter" rekindled the Blitmore, dark since the departure of "Stalag 17" a fortnight ago.

"Song of Norway" — Mayfair, Portland (28-29); Met, Seattle (30-2).
"South Pacific" (Janet Blair, de Janiero in September . . . Ac-Webb Tilton)—Philharmonic Aud. tress Elizabeth Hunt has become an authoress, having written a domestic comedy titled "Never Be" (Surprised."

## Plays Abroad

The Happy Marriage Glasgow, July 25,

n Clements (in association with An Vivian) presentation of comedy in acts, staged and written by Clem Stars Clements, Kay Hammond g by Laurence Irving. At King's ce, Glasgow. Victor Adams atre, Glasgow. Victor Adams
Mansell-Snith Kay Hammond
or Prothere Charles Lloyd Pack
ry Mansell-Snith John Clements
ry Mansell-Snith John Clements
ry Monsell-Snith John Harben
rey Foster France Zoen
rey Foster Michael Shepley

SRO biz in the middle of peak vacation time and heatwave proves the success John Clements, w.k. British actor-manager, has on his hands with this new modern comedy. It's unprecedented biz for the season, popularly known here as the "Glasgow Fair," when a big exodus to coast and country leaves city theatres with only a proportion of their normal clientele to draw on. But this comedy deserves fully the top coin it's assembling at the boxoffice. It's bright, amusing, brittle and sophisticated, with some top humor situations and clean-cut acting from a good cast. some top humor situations and clean-cut acting from a good cast.

some top humor situations and clean-cut acting from a good cast.

Clements has a four-part chore. He wrote the piece, basing it freely on a play, Jean Bernard Luc's "Le Complexe de Philemon," which he caught on his last trip to Paris. He also presents the production, directs it, and has a leading part, with his wife, Kay Hammond, sharing the stellar billing. With an undoubted success on his hands, he can look forward to a lengthy run.

The plot is simple but intriguing. Helen Mansell-Smith has been married for 11 years. Suddenly, she begins to watch her husband's little mannerisms and weaknesses, and to suspect the beginnings of insanity. She consults an eminent, pompous psychiatrist. About the same time, the husband notices strange little points in his wife's behavior, and similarly consults a psychiatrist. Both husband and wife take the greatest pains over each other's physical and mental comfort, and the result is an amusing situation in which full till is made at modern psychiatry.

Both husband and wife consider that the other is in dire need of "de-complexicating." They must rid one another of all complexes, urges and "isms." The gaiety is added to by various recommended cures.

cures.

Miss Hammond admirably sustains the arduous part of the wife, speaking her lines with remarkable clarity, moving about stage with extreme poise, playing the sophisticated wife to the letter and having the added help of gorgeous gowning. Similarly, Clements, in addition to his megging chores, is the architect husband to solid effect.

A rather precise "ism"-spouting

rather precise "ism"-spouting A rather precise "ism"-spouling medico is well portrayed by Charles Lloyd Pack. The best friends are respectively characterized by Frances Rowe and Michael Shepley, the latter especially providing a fine study in staccato, There's pic possibility for France,

monosyllabic Army slanguage. Vic-tor Adams is neatly cast as a young man-servant enjoined to spy on his

master.
Settings are standout, particularly the third-act scene from the rooftop garden of the Mansell-Smith's London home, with the city lit up for miles around. Laurence Irving has done a swell job here.

Gord.

#### Lion's Corner London, July 24.

Alexander Cumnock production of 2
her Design Walker Stark Don's naic,
decor, Tina Horniman and Martin Beck-
with. At St. Martin's Theatre, July 23,
'52. \$2 top.
Cpt. "Taffy" Jones Lane Meddick
"Smudger" Brian Masson
"Slash" Tony Hilton
Pte. Preston David Drummond Pte. Hill Roy Grant
Cpl. Noakes Graham Ashley
Price Peter Vaughan
Gerde Kathleen Stuart
Sgt. "Nobby" Clark Garry Marsh
Nellie Doris Hare
Nellie Doris Hare Lt. "Johnny" Johns Donald Price Lt. "Johnny" Johns Donald Price
Russian Officer Graham Ashley

Even making allowances for the "silly season," it is difficult to understand how this drab, mediocre and witless concoction found its way into the West End. It has almost nothing to commend it has no prospects of survival.

Piece is set in a British-occupied chalet on the border of the Russian Zone. The vague and inconclusive plot, with forced incident about spies, stolen documents and cut telephone lines, does little to relieve the gloom. The characters are drawn with an immature hand, and almost every known cliche is crammed into the dialog.

The director is defeated from the outset by the script, and the cast, headed by Garry Marsh and Doris Hare, deserve something better. (Folded after one performance.)

#### Un Beau Dimanche

(A Wonderful Sinday)

(A Wonderful Sinday)

Paris, July 15.

Michodiere presentation of drama in three acts (five scenes) by Jean-Pierre Aumont, adapted from novel by Pierre Larthomas. Directed by Jean Helvet. Sets by Bertin, Features Francois Perfer, Camille Guerini, Maurice Ronet, Mingle Daems, At Michodiere Theory, as Forter Commissioner Camille Guerini Georges Thierry Maurice Ronet Daniele Marquand Marie Daems

Daniele Marquand ......Marie Daems

"Wonderful Sunday" is third
play by legit-pic star Jean-Pierre
Aumont. First effort, "Emperor of
China," appeared in Philip Barry's
adaptation as "My Name is Aquilon" in which Aumont played the
lead, on Broadway and in Paris.
Second play was last season's
"Happy Island," saftre on Hollywood, in which the author and Ms
late wife, Maria Montez, starred in
Paris.

Noel Coward has done a translation of this one, but it's still un-

VARIETY

would need tightening and energetic rewrite. It needs that now, too.

Story is a simple one. Albert Laporte is a petty bank elerk and has an empty private life. One night on the street he runs into a wounded man, obviously being chased by police. Laporte, eager to involve himself in anything that will take his mind off his lonely existence, takes the stranger home to his apartment to hide him. Man confesses to Laporte that he is a murderer, having killed his wife, whom he believed unfaithful. Second act takes place in home of Daniele, sister of the victim, where Laporte goes to establish an alibi for the murderer. Laporte discovers that the wife was really unfaithful, but when he returns to his apartment he comforts the murderer with a story of her innocence. Murderer commits suicide and Laporte is alone again, but the experience has shaken him into a new state of mind. He wants to lead a life of his own now.

Play has only four characters. Francois Perier is excellent as Laporte. Marie Daems scores as Daniele, and Maurice Ronet, as the murderer, and Camille Guerini, as the police inspector who interprogates Daniele, are okay. Play

murderer, and Camille Guerini, as the police inspector who interrogates Daniele, are okay. Play has a monotonous quality that might be overcome in a pic version by adding scenes of murder and chase. "Sunday" is no click in Paris and hasn't been helped by heatwave and lagging summer trade.

#### Jesus La Caille

Jesus La Caille

(Jesus the Quail)

Antoine presentation of drama in two
acts (five scenes) by Frederic Dard,
based on novel by Francis Careo. Directed by Pierre Valde. Music by Kosma;
sets and costumes, G. Annenkov. Features Helena Bossis, Philippe Lemaire,
Jean-Jacques Delbo, Charles Moulin, Lilk
Kedrova. At Antoine Thealtre, Falls, 53
Fernande

Charles Moulin, Lilk
Fernande

Charles Moulin, Lilk
Fernande

Charles Moulin, Lilk
Fernande

Charles Moulin, Lilk
Fernande

Charles Moulin, Lilk
Fernande

Caule Philippe Lemaire
Pope-the-Cow Jean-Jacques Delbo
Cafe Proprietor Leon Larive
Bertha Lila Kedrova

Loupe Raymond Fournier

The Fiea Daniel Cauchy

1st Policeman Jean Dova

2nd Policeman Fierre Valde

This play, v

England or Hollywood, but script would need tightening and energetic rewrite. It needs that now too.

Story is a simple one. Albert Laporte is a petty bank clerk and costumes by G. Annenkov are

stuff proper reemin, and costumes by G. Annenkov are swell.

Helena Bossis scores as the weak-willed prostitute, Fernande, as does Lila Kedrova as the comic, hoarse-voiced street-walker, Bertha. Philippe Lemaire, young leading actor of many Freuch pix, registers in the tough, unsympathetic role of Jesus, and Jean-Jacques Delbo and Charles Moulin are good as the rival, underworld roughnecks, Accordion music by Kosma is helpful in bringing back pre-World War I Paris as date of story is stressed. Play should get through the summer nicely and possibly run into next season, though the Antoine Theatre is wanted for a new Marcel Achard comedy in October, French pic version seems a likely prospect, as script offers colorfius tharacters, background and period.

#### Marcel Marceau Mime

Paris, July 15.

Marcel Marceau presentation of pantomime-ballet show in two acts. Star Marceau; features Gilles Segal, Sabine Lods, Roger Desmare, Zanie Campan. Sergio Gersrein, Luis de Lima, Jean Schmidt, Daniel Bmilfork, Gibbe Grossac, Maupre, Jean Lancelot, Gilbes Leger, Jacques Fabbri, Claude Dealeu, Nicole Moch. Directed by Marceau. Sets and costumes, Jacques Nocl musle by Edgar Blechoff and Kosma. At Sarah Bernhardt Theatre, Paris; \$3.

marcel Marceau company is having a big, arty success here. Company is composed of 15 actors and three actresses trained in pantomime and ballet, mixing of which gives show a unique tone. Marceau has toured on the continent and in Great Britain, but his tours liave been solo, without music or assistance of others, and tended to monotony. Offers have been made to take him and company to U. S. next season, but no deal has been concluded as yet. Present engagement has upped him in prestige. Show starts with mimicking of six-day bicycle race by eight players. Marceau follows in solo act, pantomiming a sculptor, skater and subway-rider. Then comes silent playlet, "Duel in the Darkness," based on a Japanese No play. Next is "The Coat," dramatization of Gogol short story of old St. Petersburg, in which a milquetoast office clerk saves up his hard-earned wages to purchase a magnificent fur overcoat that will elevate his social position, only to be robbed of it when he is returning home from a ball. Entire company is in this one and it is the best act of the evening, though it could stan¹ some cutting. Another elaborate pantomime-drama, "Pierrot of Montmartre," concludes the bill.

Marceau, a Chaplinesque mime, and his chief assistants. Gilles Se-

"Pierrot of Montmartre," concludes the bill.

Marceau, a Chaplinesque mime, and his chief assistants, Gilles Segal, Sabine Lods and Roger Desmare, together with the rest of the company, offer a show that is different, and as such alone it has appeal. Sets and costumes by Jacques Noel, especially the fast-changing scenery of "Pierrot," are firstrate, and music by Edgar Bischoff for "The Coat" and by Kosma for "Pierrot" lend main acts a big assist.

#### Atterburys Prep Sixth Stock Season in Albany

Albany, July 29.

Malcolm Atterbury and wife Ellen Hardies have tentatively set Oct. 28 as opening date for their sixth season of stock at the Playhouse here. Duo is planning a trip through Connecticut and Massachusetts to take a look at summer theatres and assemble a new company.

pany.

There will be many fresh faces,
Atterbury said, and a possible
change in operating schedule.

MEMO:

#### Rochester Arena Preps 2d Preem With 'Woman'

Rochester, N. Y., July 29.

Arena Theatre here, only resident Equity year-round group in the area, is prepping its second premiere next week, Aug. 5, with Jay Looney and Irene Cowani, "The Little Woman." First preem was Phillip Pruneau's "The Halloween Bride," last September. "Woman," story of a fading actress attempting to quit the stage and become just "the little woman," will be directed by Arena's managing director, Dorothy Chérnuck. Leads will be taken by Marian Reardon, Joseph Ruskin, Frank Borgman, George La Buda, Ted Jordan, Ed Ivory and Sarah Scott.

#### Cherokee Indian Drama Besting Last Year's Draw

Greensboro, N. C., July 29.

"Unto These Hills," authentic Indian drama, in its third season at Cherokee, N. C., is playing ahead of the same period last year, with audiences of around 2,150 a night. Through last week, attendance had reached approximately 36,000, and nights of July 4-5 drew over 3,100 for each performance.

In one night, there were persons.

In one night, there were persons from every state and from three provinces in Canada. There also provinces in Canada. There alse was a man from Rangoon in the audience. Reservations for August have been made for two different parties from Spain. Season will continue through Sept. 1, with performances every night except

#### Mpls. Legit Preps Early Bow; St. Paul Bypassed

Minneapolis, July 29.
Local legit season gets off to its earliest start in many years, with "Bell, Book and Candle" set for the Lyceum week of Aug. 18.

for the Lyceum week of Aug. 18.
Again under Jimmy Nederlander's management, house also has more early bookings than usual. Already penciled in are "The Fourposter," Sept. 16. and "Call Me Madam," Sept. 22, each for a week. Sandwiched in between "Bell" and "Fourposter" will be the controversial picture, "The Miracle," opening Aug. 25.
"Fourposter" and "Call Me Madam" will play their Twin Cities engagements exclusively at the Lyceum here, passing up St. Paul entirely, as a number of attractions have done in recent years.

#### **London Legit Bits**

London Legit bits

London, July 22.

Michael Powell is making his second venture into West End legit with a new play based on Bruce Hamilton's novel, titled "The Hanging Judge." Show, with cast headed by Godfrey Tearle, will be directed by Raymond Massey, and opens at Manchester Aug. 25. Will tour for five or six weeks, after which it comes to the West End . . Abe Berman here to negotiate for Broadway rights of Kjeld Abell's play from the Danish, titled "The Lost Melody."

#### FOR SALE

75' Theatre - In - The - Round with walls — brand new — \$2,600.00. Very attractive — Blue Flamefoil — Tenco anyas, Inc., 37 North Second Ave., Jount Vernon, N. Y. MO 7-1914-5.



PHILA. INQUIRER, July 22, '52

#### 'On Your Toes' Opens at Bucks Playhouse

By David Appel

"On Your Toes," the Rodgers and Hart musical hit among the best seen in recent seasons at New Hope. There is a rich store of both comedy and dance talent.

#### CALLAHAN DOES JUSTICE

Stepping into the shoes of Bolger is a challenging assignment for any dancer but Bill Callahan, seen last in Philladelphia in "Top Bannan," comes through with feet and colors flying. He is a slick dancer, he knews how to handle a line and he can register with a song. His "Slaughter en leth Avenue" is a gem...

One of the most delightful evenings of the current strawhat season.

Now Playing the Summer Theatres In Rodgers & Harts' 'ON YOUR TOES'

TO: A GREAT GUY GUY THOMAJAN FROM: MARTHA RAYE.

FIVE O'CLOCK CLUB

Miami Beach, Fla. A deep bow to you, for your so imaginative and brilliant of the direction and staging of my production of the direction and staging of my production of the direction and staging of my production of the tevealed a direction of the teve men in your field have rectional flair and talent few men in your sectional flair and talent show business. Bless you ... displayed in my career in show business. Bless you ... and your wonderful talent.

Sincerely.
Martha

#### Literati

Moliday' Irks Travel Writers

Holiday Irka Travel Writers
Correspondence has been exchanged between the Travel Writers Assn. and Ted Patrick, editor of Holiday mag, because of an alleged slur to the former via a paid ad by the monthly in the July 19 issue of The New Yorker. The copy was construed by the travel writers as impugning their craft—in itself a strange viewpoint in light of the general tourist biz overtiones of Holiday—and Beach Conger, travel ed of the N.Y. Herald Tribune and prez of the TWA. asked Patrick whether this paid ad by his magazine "reflected the attitude of management or some copywriter."

Patrick replied as if answering a

management or some copywriter."
Patrick replied as if answering a query anent mss. (or so the Travel Writers Assn. membership feels) that Holiday "has good relations with any travel writer" and that "we will examine any mss. but it must meet the standards of Holiday," etc. There is talk of possible legal action, but it is felt that there exittly agues in that direction and is little cause in that direction and that chiefly it's an ethical squawk, particularly in light of Holiday mag's dominant tourist biz theme.

mags dominant tourist bit theme.
Holiday's ad copy wanted to know.
"who writes best about travel,?"
and then the institutional ad went
on to expound that "we don't go
for it on Holiday," meaning the
orthodox travel writing stuff.

#### Ben Hecht Autobiog

Ben Hecht Autobiog
First 600 pages of his autobiography has been delivered by Ben
Hecht to Simon and Schuster. Completed tome, "A Child of the Century," will be about 1,000 pages
long and is skedded for publication in the fall of 1953.

Considerable part of "Child of
the Century" will be concerned
with Hecht's reporter days in Chicago. Sections will also be devoted
to his experiences in Hollywood
and to his activities in behalf of
Israel.

#### Stone's INS Tokyo Berth

Stone's INS Tokyo Berth
Marvin Stone, International
News Service staffer in London
and at present covering the Olympics in Finland, is being upped to
INS bureau chief in Tokyo. He'll
arrive in N. Y. next week for a
short spell and then on to San
Francisco, before taking on his
new assignment.

new assignment.

Stone will succeed Howard Handleman, dean of U. S. newsmen in Japan, who wants to return to the States with his family after seven solid years in Nippón. Handleman, AP's Russ Brines. (now in Washington) and UP's Ernest Hoberecht used to accompany General MacArthur when major events were pending, which whon them the solbriquet of "Mac and his Three Apostles." Handleman will be INS bureau chief in Frisco.

Trisco.

Chey Enquirer Financing Bid Employes of the Cincinnati Enquirer, who recently bought the 111-year old daily, have applied to the Securities & Exchange Commission to Washington for permission to float a \$10,000,000 securities issue. New owners will use \$7,600,000 of the financing program for payment of notes issued by the Portsmouth Steel Corp., which enabled them to buy the paper instead of it going to the competitive newspaper, the Cincinnati Times-Star.

Financing program call for raising \$4,000,000 through some \$40,000 shares of common stock; \$3,500,000 by sale of 15-year sinking fund debentures and \$2,500,000 by sale of 10-year convertible debentures.

respondence between the eminent British writer and H. G. Wells, Joseph Conrad, John Galsworthy, Bernard Shaw and Somerset Maugham. Pound has been literary editor of the London Daily Mail and editor of the Strand Magazine. Harcourt, Brace also publishing.

Allen Funt's Book
Allen Funt ("Candid Mike" and
"Candid Camera"), radio, TV and
film exponent of the "snoop" school,
has put his findings into book
form, which he calls "Eavesdropper At Large," for Vanguard this
fall.

Same publisher is bringing out
"A Little Treasury of Main Street
USA," selected by John M. Henry
"from the wit and wisdom of America's country editors."

#### Ed Ford's Column

Ed Ford's Column
Author-comedian Senator Ford, head-man of the "Can You Top This?" radio-TV package, doing a humor column for the N.Y. Mirror titled "Notes to Notables." It was incepted at invitation of Charles B. McCabe, the publisher.

Curtis Pub's Mo. Exemption
The Missouri State Supreme
Court has upheld a decision of Circuit Judge Sam C. Blair, Jefferson
City, that the Curtis Publishing
Co., is exempt from the Missouri
2% sales tax on magazine sales.
The Court held that the company's operations can be considered only as interstate and that the
Missouri General Assembly intended to exempt magazine sales

to exempt magazine sales tended from the state

"Sironia, Texas," by Madison Cooper, winner of Houghton Miff-lin's 1952 Literary Fellowship, will establish something of a U. S. record when it is published in October. Its 340,000 words—2,864 mss. pages—took 10 years writing and will run 1,760 pages, the "higgest novel" to come out of America in more ways than one. Businessman Cooper kept its writing a secret for the entire decade, even from his best friends.

D. C. Gois Owen Wister's Papers
Children of the late Owen Wister
have donated some 11,000 of the
author's papers to the Library of
Congress on the occasion of the
celebration by the University of
Wyoming of the 50th anniversary
of the publication of Wister's "The
Virginian."

Virginian."

Among the papers is the manuscript of the libretto for "Villon: A Romantic Opera in Four Acts."
The documents also include Wister's correspondence with Ernest Hemingway, Rudyard Kipling, Hamlin Garland, Henry James, S. Weir Mitchell, Justice Oliver Wendell Holmes, Theodore Roosevelt, and his grandmother, actress Fanny Kemble.

#### Lincoln Book Rights Buy

Lincoln Book Rights Buy
Francis Drake Ballard, former
theatrical associate of the late Winchell Smith, has purchased for
dramatic production all rights to
three books on the life of Abraham
Lincoln by Irving Bacheller, published by Rinehart and Bobbs-Merrill. The titles, covering Lincoln's
boyhood, early manhood and presidency, are "A Boy For The Ages,"
"A Man For The Ages" and "Father Abraham."

A stage adaptation of the first

ther Abraham."

A stage adaptation of the first book is in preparation and a musical version of the second book, under the title "Bright Adventure," has been readled, Joseph Cotten recently appeared in a radio adaptation of "A Man For The Ages" and Ballard has commissioned a TV version of the property.

David A. Bader, literary rep who handled the transaction, will be associated in the 1953 production of the stage and television version of the properties.

A stage adaptation of the first book is in preparation and a musing fund debentures and \$2,500,000 by sale of 15-year sinking fund debentures and \$2,500,000 by sale of 10-year convertible debentures.

Ilka Biog on Mother

Ilka Biog on Mother

Ilka Chase, touring the strawhats in "Over 21," is writing a book about her mother, Edna Woolman Chase, editor-in-chief of Vogue. It will incorporate a history of Vogue, Miss Chase said in Albany last week.

Miss Chase has authored "In Bed We Cry," "I Love Miss Tillie Bean," "New York 22" and "Past Imperfect."

Lewis and Beanett Letters

Lewis and Beanett Letters

Harrison Smith, associate editor of The Saturday Review, was an editor at Harcourt, Brace at the time of Sinclair Lewis' early litterary successes so it is fitting that time of Sinclair Lewis' early litterary successes so it is fitting that time of Sinclair Lewis' early litterary successes so it is fitting that literary in the for "From Main Street to Stockholder the reprint outlets. Usually the latter of "From Main Street to Stockholder the refollow in a cheaper edition by Frederick Muller at London by Frederick Muller at Salt version of the second book, un-der the title "Bright Adventure," by 25.55.

The author has clearly spent, bording and prequently exciting account of London's No. 1 vaude theart, early survivor." Sir Walter Gibbons, of the stage and television version of the property.

In Ballantine's New Setup for coincidental publication—from the same plates—of a 35c and 55c edition, the book inevitably reflects the progress and changes that have same plates—of a 35c and 55c edition in the stage and the control of the region of the property.

In Ballantine's New Setup for coincidental publication—from the same plates—of a 35c and 55c edition in the stage and television version of the second hondon's No. 1 vaude theatre, tracing its history through turbulent periods from the days of its "first gurdent with the same plate vision of the second hondon's No. 1 value the tracing the property.

In Ballantine's N

dental publication of both the 35c and/or 50c reprints along with the hard-cover editions. Houghton Mifflin is experimenting with Ballantine, and Farrar, Straus & Young also may go along with the plan whereby Ballantine pays the author 2.8c. and the publisher 3.7c, or a total of 6½c royalty on the 25c editions. The 35c and 50c editions increase proportionately in rate.

Bob de Graff, a cousin of the late Nelson Doubleday, was the first successful pioneer in reprints, via Pocketbooks, a Simon & Schuster adjunct which Marshall Field later bought, along with S&S.

Today the New American Library sells the biggest volume of these reprints divided into the Mentor brand (highbrow books) and Signet (more popular reading). Pocketbooks (S&S) is runner-up in volume sales and Popular Library (Ned Pines, who publishes Sec College Humor and other pulps rates third. Bantam Books, which is a combination of Curtis Publishing, Grosset & Dunlap, Little-Brown, Seribner, Harpers and Random House) is next followed by Dell (George T. Delacorte), Permabooks (Doubleday), Avon, Penguin, etc. Fawcett's Gold Medal books, a 50c only publishes originals and ot a reprint although feat the same style of s.a. cover r. ...entation. GM also leans to the earthier subjects in context, such as Theodore Pratt's first bestiseller, "Tormented," which dealt with a nymphomaniac.

Major line publishers like to think the reprints are veering away from the cheesecake and deep-cleavage covers but, by and large, the s.a. posturings sell almost as much as the books' basic contents.

Forman 'Camera' Guide Harrison Forman, former March of Timer who caught the first newsreels of the Nazi invasion of

of Timer who caught the first newsreels of the Nazi invasion of Poland and photographed both both sides of the Chinese conflict, has come in with a most timely trade book, called "How To Make Money With Your Camera" (McGraw-Hill, \$3.50). Primarily a writer, he learned on his first trip to Tibet that a correspondent who couldn't handle a camera was handicapping his product as if he had blindfolded half his readers. It is the most down-to-earth of all "How To" books. At the end, he lists 30 pages of markets for pix, and concludes with an index that would have gained three rousing cheers from H. L. Mencken. Forman's personal story of how he fared around the world with notebook and lens is excellent reading in itself. The 30,000,000 camera users, amateur and pro, will cut down waste film tremendously by following his directives. He even tells in detail how to shoot good commercial stills off TV in your own home, and where necessary includes a release form. His own pix included in the volume are of course magnifique.

Saga of London's Vaude House
To be placed top of the bill at
the London Palladium is to receive
the Oscar' of international vaudeville. Since Danny Kaye started
the fashion in 1948, there has been
a non-stop flow across the Atlantic
of Broadway and Hollywood headliners; and to all, without exception, it has represented the fulfiment of an ambition. But the first
Hollywood star to headline a Palladium program was 14-year old
Jackie Coogan who, in 1928, did a
double act with his father. This is
one of many historical incidents
which are recalled by Ian Bevan
in "Top of the Bill" published in
London by Frederick Muller at
\$2.55.

#### In re 'Expunging' a Book

In re 'Expunging' a Book
Crown Publishers, which has
agreed to expunge "oftending paragraphs" in future editions of the
Jack Lait-Lee Mortimer, book,
"U. S. A. Confidential," as part of
its "separate peace" in the NeimanMarcus \$7,400,000 libel action,
points out that it has full editorial
discreption to make deletions
despite any author's objections,
Under the standard writer-publisher contract, a warranty that any Marcus
points out that it in discreption to make describe any author's objections.
Under the standard writer-publisher contract, a warranty that any book is "free from libel" is a condition. Thus, technically, any publisher could take a position that this assurance was a misrepresential.

"II S. A. Confitate."

tation.

Deletions in "U. S. A. Confidential," however, will not take place for several weeks or months until the present 13th and 14th printings are exhausted. There are currently 200,000 books in print.

Lait and Mortimer have refused to go along with Crown's settle-ment and plan to fight the sundry libel suits.

CHATTER

Hartzell Spence's circus yarn,
"The Big Top," written with Fred
Bradna, to be published Sept. 9 by
Simon & Schuster,
Two of Jerry Wald's RKO pro-

Simon & Schuster.

Two of Jerry Wald's RKO productions have been rewritten as magazine serials. "The Lusty Men," by Horace McCoy, will run in Colliers', and "Size 12," by Jerome Weidman, will appear in Commenditan

ductions have been rewritten as magazine serials. "The Lusty Men," by Horace McCoy, will run in Colliers', and "Size 12," by Jerome Weidman, will appear in Cosmopolitan.
Hilda Wright, who joined Ideal Publishing early this year after editing MacFadden's True Romances, named editor of Ideal's Personal Romances.

American slang gets a new analysis in Thomas 2-yies' "Words and Ways of American English" which Random House is publishing Friday (1).

Gordon Gordon's whodunit, "Campaign Train," named book-of-the-month for September by the Unicorn Book Club.
Bob Carson's history of the film industry, "The Magic Lantern," is the Book-of-the-Month selection for December.

Maureen McManus, Holt & Co. publicist, to Europe aboard the S.S. Saturnia for a tour of Italy. France and England, Andre L. Simon, president of the Wine & Food Society and author of more than 40 books about food and wine, has written "A Concise Encylopedia of Gastronomy," that is if an 840-page book that Harcourt, Brace will publish in November may be called concise. Ruth Mitchell, younger sister of Col. (once Brig. Gen.) William Mitchell has written his blography which she titles "My Brother Bill" for early '53 publication by Harcourt, Brace.

Richard L. Stokes, Iong in the Washington bureau of the St. Louis

film names. The Crazy Gang, of course, have stayed on top through the years.

"Top of the Bill" is primarily reading matter for the pro. It is, and Sand," currently in Turkey and due back in October for 30-ass it should be, entertaining reading.

Myro.

shots.
The late Dixon Wecter's biography of Mark Twain, "Sam Clemens of Hannibal," will be published by Houghton Mirtin Aug. 22. Wecter was editor of the Mark Twain estate until his death in 1950.

tate until his death in 1950.

"The Tightrope," novel by Stanley Kauffmann, former actor and stage manager, now associated with a N.Y. publishing house, will be published by Simon & Schuster Sept. 2.

Walter Winchell exclusively interviewed Bayard Peakes, the psychopath who killed a girl at Columbia U. to draw attention to his thesis on physics, for a dramatic piece in the N. Y. Mirror last week.

#### H'wood's Gamble

= Continued from page 3 =

but they can't maintain a major

That leaves nothing for the lots to do except salt their programs with more real biggles on which both the risk and potential profit is great. That's what finds 20th, for instance, going into "The Rohe" and Par "The 10 Commandments."

The big group of middle-grade pictures was always a sort of safety factor for the majors. That safety factor for the majors. That was particularly true in pre-divorcement days, when this type product could be spun through af-faliated theatres and be assured a minimum gross, no matter what the variations in quality.

the variations in quality.

Not only has divorcement started to take its toll, but the playoff pattern has so changed that the middle pix are the real economic weakies. That's partly due to the general decline in theatre biz accounted for by video and other competition, but likewise may be attributed to changes wrought in trade practices by the antitrust decrees.

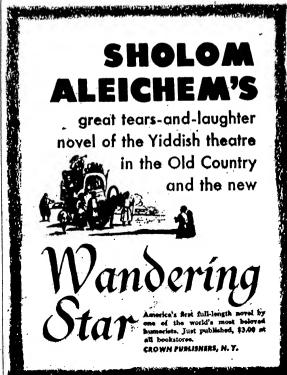
With explice buying each picture

With exhibs buying each picture singly and many of them forced into bidding for product, the medium pix which show no real b.o. dium pix which show no real 1,0,0 muscle just don't get booked. Whereas they once were assured of 10,000 or 11,000 dates, many of them have trouble now getting 6,000 or 7,000.

That takes out the bulwark that supported the majors. And it has put them in the position of tossing big coin into the production pot and hoping for a favorable roll. Not only does it mean risking money on the superpolarities. money on the super-productions, but also on a liberal number of top "A" films that must be budgeted at \$2,000,000 or near.

which she titles "My Brother Bill" for early '53 publication by Harcourt, Brace.
Richard L. Stokes, long in the Washington bureau of the St. Louis Post-Dispatch, helped George Racey Jordan, now an engineering executive, write "From Major Jordan's same next year as this."

With elimination of a fair number of medium pix and substitution of more high- and more low-budgeters, overall annual production expenditures by the major Jordan, now an engineering executive, write "From Major Jordan's same next year as this."



Broadway

Mrs. Eddy (Chiquita) Duchin to Sun Valley.
Valentina Cortese, film actress; cartoonist Chic Young and nitery thrush Denise Nicole enroute to Europe on the Liberte.
Thea Dispecker, chairman of the American Committee for the Casais Festival, returned last week from Europe.

Festival, returned last week from Europe.
Harris B. Fisher, Jr. has exited Ruppert Brewery (promotion) to return to Wall St. with the G. C. Haas Co.
I. H. Prinzmetal, film industry lawyer and financial advisor, to Europe with his wife on a combined business-vacation swing.
Selma Warlick, head of popular attractions and lecture division of National Concert & Artists Corp., to Mexico next Monday (4) for two weeks.

weeks.
Marguerite Plazza, TV and opera singer, and her husband-manager, J. Graves McDonald, due in from Europe tomorrow (Thurs.) on the

singer, and J. Graves McDonald, due and J. Graves McDonald, due and Leurope tomorrow (Thurs.) on the Constitution.

Louis de Rochemont, indie film producer, and author A. J. Cronin enroute to Europe today (Wed.) on the Queen Mary.

Jack Lait, editor of the N.Y. Daily Mirror, expects to be discharged this week from University freatment of a

the Queen Mary.

Jack Lait, editor of the N.Y.

Daly Mirror, expects to be discharged this week from University Hospital following treatment of a blood clot in a leg.

Marks Levine, prez of National Concert & Artists Corp., back in N.Y. from a six-week trip to the Coast, visiting local concert managers and talent en route.

Lucia Chase, co-director of Ballet Theatre, honored last week (24) in N.Y. with annual award by Dance Educators of America, for her contributions to the dance field.

Mike Todd's plan to host a clambake beach party Friday (1) for newspapermen, etc., at Jones Beach, called off; too few responses because of the bad day. Todd's "Night in Venice," incidentally, is the outdoor attraction at JB.

"Wild Bill" Elilott, Monogram's western star, rejoined his rodeo at Mineral Wells, Tex., this week after a short tour of New England theatres in behalf of the Children's Cancer Fund drive.

Louis Sobol writes from Hollywood: "They're really beating their breasts and crying the miseries out here—but the gals wear orchids and diamonds and the guys still hith \$100 windows at the races."

John Ford, director of Republic's "The Quiet Man," which preems at the Capitol Theatre day. Zl., in from the Coast yesterday. The Cuet Man," which preems at the Capitol Theatre day. (Tues.) to assist in the film's give jobs to 1,000 theatrical folk."

George Durst, of Jamaica, L. I., writes: "Why don't theatrical leaders plan some sort of, a 1933 N. Y. Tercentenary Pageant to run all summer at Randall's Island; a dramatized historical revue that could pre-preem promotion.

Douglas Leigh who, besides his Broadway spectaculars, is also precof Leigh Foods, marketers of canned Flamingo Products, sent the San Antonio Zoo director a supply of frozen Flamingo orange fluice for the nursing of the first flamingo born in captivity.

Jule Styne, producer of "Pal Joey," and Helen Gallagher, comedienne in the Broadway revival, awarded plaques by Show-of-the-Month Club's Sylvia Slegler ower the weekend at Grossinger's, Catskills resort, f

#### Paris

Paulette Goddard off to Switzer

Paulette Goddard off to Switzerland.

Ethel Smith to Monte Carlo for two galas.

Joe Belifort back from the south of France after a quickie visit with his family.

Stanley Kramer here on way to Israel for huddles on Edward Dmytryk film, "The Juggler."

Renee Passeur into rehearsals of Sacha Guitry's revival of "Don't Listen, Ladies," opening late in August.

New Henri Bernstein play, "Evangeline," for Ambassadeurs in September, to have Danielle Darrieux in lead.

Howard Lindsay, satisfied with "Call Me Madame" in London, mulling idea for new play when he returns to U. S. this fall.

Miles White unable to get back to N. Y. in time to costume Bette Davis revue because of sudden advancing of production date.

Phil Meurice, of the Majestic in Montreal, here to ogle talent for his house. He is interested in Tino Rossi and Maurice Chevalier.

Anita Loos back from Montecatini and will spend a month here finishing adaptation of French hit, "Darling, Darling," for John C. Wilson.

Sgt. John Edenfield, heading Special Services at Allied

ing up talent for the enlisted man's nitery there.

French Tourist Office figures that 1952 is sure to break all tourist records for France. Number will probably break record of 1928 and will pass the 300,000 mark of Americans abroad.

"Million Dollar Legs" (Par) 1935 comedy with W. C. Fields and Jack Oakie being released here at first-run Le Vendome under tag of "Burlesque Olympics" to cash in on Helsinki games.

#### Rome

By Helen McGill Tubbs

Estelle Frank, TV writer of N. ., vacationing here.
William C. Tubbs planed in from

William C. Tubbs planed in from London business trip.
Italian crooner Roberto Muralo at the Casina delle Rose.
Actress Pamela Matthews in Zurich for screen test by Swiss film company.
Lilli Palmer and Rex Harrison

Lilli Palmer and Rex Harrison have taken a villa on the Italian Riviera for the summer.

British Pathe sent a unit to Cortina D'Ampezzo to make a documentary on the Italian dolomites.

Arthur Davis, film distributor, here from the U. S. and buying Italian films for showing in America

ica,
The "Roman Hollday" film unit
working after sundown here because of the intense heat in Rome
at this time of year.

#### Ottawa

By Paul Gormley

Ottawa Summer Theatre doing Noel Coward's "Fallen Angels" in boff strawhat season. Jerry Cooper in third holdover at Gatineau Club, joined by Joan & Stanley Kayne and Bruce Stev-ens.

at Gatineau Club, joined by Joan & Stanley Kayne and Bruce Stevens.

June Oliver in from N.Y. to produce new show at Gatineau Club, bringing with her five new girls for line.

Bill (Wild Bill) Crone, CFRA staffer staging weekly square dance sessions at Lakeside Gardens with Hayloft Hoedowners.

Standishall has dropped floor show policy temporarily, featuring dancing in outdoor gardens. Norm Richards orch on stand.

Len Hopkins orchestra staying on at fire-ruined Jasper Park Lodge in Alberta, playing for dancing in resort's undamaged convention hall. Cliff Tripp band continuing to replace Hopkins in Chateau Laurier's Canadian Grill here until end of September.

#### Philadelphia

By Jerry Gaghan

By Jerry Gaghan
Buddy Greco made tour of local
deejays to plug his new platter,
"Playing a Losing Game."
Bill Jaffee, local pianist with
Jolly Jubilee, USO variety revue
to entertain vets in Alaska.
Joseph Levine, local conductor,
will make his Hollywood Bowl debut this summer with the Ballet
Theatre.

but this summer with the Ballet Theatre.

Peggy Ramsdale, "Miss Greater Philadelphia of 1951," joined ranks of nitery artistes as new headliner at the Celebrity Room,

Mark Cohen will open his new Zodiac Room at the Chateau Crillon Aug. 4. Spot formerly operated in the Warburton Hotel, sold last June to a religious organization.

Paul Whiteman will emcee revue at Shibe Park Aug. 18, before start of A's-Washington game, with some 5,000 members of the Whiteman "TV-Teen Club" in attendance.

ance.
St. John Terrell, impresario of
the Lambertville Music Circus
(Lambertville, N. J.) has signed
with the Texas State Fair to produce one-hour version of "Show
Boat."

#### Madrid

By Geeno Garr

Filmax Distributing Agency has nade deals for the latest Athenea films pic, "Surcos" in Asia and

in September, to have Danielle Darrieux in lead.

Howard Lindsay, satisfied with "Call Me Madame" in London, mulling idea for new play when he returns to U. S. this fall.

Miles White unable to get back to N. Y. in time to costume Bette Davis revue because of sudden advancing of production date. Phil Meurice, of the Majestic in Montreal, here to ogle talent for his house. He is interested in Time Rossi and Maurice Chevalier.

Anita Loos back from Monteatini and will spend a month here fainshing adaptation of French, hit. "Darling, Darling," for John C. Wilson.

Sgt. John Edenfield, heading Special Services at Allied Air Force Base in Fontainbleau, round-

#### London

Jimmy Campbell in St. George's Hospital for internal checkup. Julie Wilson arrived in N. Y. yes-terday (Tues.), having sailed last week on the malden voyage of the

Julle Wilson arrived in N. Y. yesterday (Tues.), having sailed las week on the maiden voyage of the Flandre.

R. J. Minney, producer and writer, selected as Parliamentary Labor candidate for the Bexley (Kent) constituency.

Robert Stannage, who handled overseas publicity for Associated British-Pathe the last five years, upped to press officer.

London Tent of the Varlety Club holding first annual dinner at the Dorchester in October to raise money for its Heart Fund.

Louise Howard inked for a four-week cabaret date at the Bagatelle next month. Cafe is tossing farewell dinner to Sophie Tucker Aug. 5.

Arthur Dent dickering for a Broadway femme star to play the lead in his film version of Jean Cocteau's "Intimate Relations," which starts rolling Oct. 1.

Virginia Somers, currently filing a short engagement at the Colony and Astor, being pacted for an extended season at the Berkeley beginning end of September. Sophie Tucker, who sails for N. Y. Aug. 7 on the Queen Mary, returns to England in 1954 to celepate her 50-year jubiliee in show biz. After her English tour, she will repeat the celebration in America.

Val Pannell, away on vacation in the south of France, planed in for the opening of Guy Mitchell at the London Palladum but immediately flew back to continue foray and Deep River Boys opening Aug. 4.

Phil Maurice, general manager of Consolidated Theatres, Ltd., Montreal, returned to Canada after seeing Jack Hylton's "London Laughs revue at the Adelphi, and Bernard Delfont's "Folies" show at the Prince of Wales theatre. He wants both for Canada.

#### Westport, Conn.

Westport, Conn.

By Humphrey Doulens

Mary Hunter visiting the Lawrence Langners.

Mr. and Mrs. Raymond Massey planed to London.

Marjorie Gateson visiting Mrs.
William Anthony McGuire.

Tossy Spivakovsky, violinist, starring in Connecticut Pops Friday (25).

Faye Emerson and Skitch Henderson have moved into their new home in New Canaan.

Paul Kwartin joining Melody Fair Co. for "Finian's Rainbow" the week of Aug. 4, and "Rosallinda" two weeks later.

Jean Dalrymple at her Bethel farm. Her husband, newly elevated Brigadier General Philligdinter, is now in Korea.

Christie MacDonald, William Gaxton, Theresa Helburn, Lucille Lortel, Mrs. William Anthony McGuire, Armina Marshall, Leopold Godowsky, Madeline Cameron and Queenle Smith at opening of "Hasty Heart" at Country Playhouse, July 21.

#### Vienna

By Emil W. Maass
Buerger Theatre is prepping "To
Dorothy A Son."
Kammerspiele will preem Sidney Kingsley's "Detective Story."
Kufstein festivals (Tyrol) in full
swing under direction of Walter
Jannsen.
Orchestra leader Karl Boehm

Jannsen.
Orchestra leader Karl Boehm underwent serious eye operation in Gratz state hospital.
Dr. Carl Riedel, film producer, off to Napoli for underwater shots of crabs and spider life.
Producer Walter J. Keller will-reopen Raimund Operetta Theatre with a musical comedy by K. Ambros and I. Neussër.
Josefstadt Theatre will reopen with, Philip Barry's "Philadelphia Story" (German title "Die Nacht vor der Hochzeit"),
Paramount and Warner will open offices in Neubaugasse after registering as American Picture Export Assn. (APEA) here.

company p.a., will go out ahead of Jose Greco this season. Kenneth Bacon, of New York Housing Board, flew in to see his wife, Urylee Leonardos, playing Bess in Nixon's "Porgy and Bess" opening.

Bess in Nixon's "Porgy and Bess" opening.
John Shrager advertising agency of New York will open a Pittsburgh branch next month with Wally Allen in charge, Allen has resigned as business manager of the Allied Motion Picture Theatre Owners of held for more than two years, to launch the local project for Shrager.

#### Birmingham

By Fred Woodress
Tommy Riggs confabbing with
Thad Holt and C. P. Persons of
WAFM-TV.
WJLD moved its studios from
Bessemer to Homewood, Birmingham suburb.
Bob Dillon to take over Avon,
town's art theatre which has been
dark for six months,
Alabama U Summer Theatre doing "Ring Round the Moon"; close
with William McCleery's "Parlor
Story,"

Story."

Civic Ballet and Town Players rehearsing outdoor production of "Midsummer Night's Dream" for city's park board.

#### **Atlantic City**

By Joe W. Walker
Tony Martin into Steel Pler
Music Hall July 27.
Clark Dennis, romantic tenor,
featured at Ritz Tavern.
Paddock featuring Alan Stone,
Jackie Small and Joe DeMarco.
Denny Dennis unlevels juscler

Jackie Small and Joe DeMarco.
Danny Dennis, unicycle juggler,
went into Dude Ranch, July 22.
Stan Kenton opened at Marine
Ballroom July 25, being followed
by Tony Pastor.
Gateway Musical Playhouse to
house "Best Foot Forward" at suburban Somers Point Theatre starting July 30

in July 30.

Jackle Miles heads new bill at Paul D'Amato's 500 Club. Also on bill are Jan Arden and Charlle Carts, the Three Buddles and Lee Henderson girls.

#### **Mexico City**

Ricardo Montalban starring here in the pie "The Hat."
Rafael Mendez, trumpeter, vacationing here after TV dates in U. S.
George Kelly dickering Gloria Marin to appear in two pix for 20th-Fox in Hollywood.
Jacob Epstein, ex-Universal manager here, now sales manager for Columbia in Mexico City.
Arturo de Cordova starring on Teatro Coca-Cola, half-hour weekly sponsored show on Station XEW.

#### Chicago

Kirk Douglas in for world preem of "Big Sky" at the Woods. Katy Jurado, film actress, here for exploitation on "High Noon." Victor Young being feted here for his scoring of "Greatest Show" film.

Arthur Levy left for Minneapolis and Coast as advance man for "Bell, Book and Candle" which leaves Aug. 16 after six-month stay

here.

Cy Euer and Ernie Martin came in last night to see the "Guys and Dolls" company manager, Emmet Callahan, and press agent, Gertrude Bromberg.

#### Honolulu

By Walt Christie

Hal and Sybil Bock here from
Hollywood.
Anita O'Day the draw at the
Brown Derby, downtown drinkery.
Jack Meakin and wife, Celeste,
here on visit before returning to
Hollywood.
Webley Edwards, producer of
"Hawaii Calls" radio show, on the
Mainland on biz in connection with
the program.

Webley Edwards, producer of Minneapolis

Webley Edwards, producer of Minneapolis

Neubaugasse after registering as American Picture Export Assn. (APEA) here.

Pittsburgh

By Hal Cohen

Sid Dicklers observed their 10th wedding anni.

Zortta playing a return date at Lenny Litman's Copa.

Sportscaster Pie Traynor's wife off for seven-week tour of Europe.

Mother of Harold Lund, boss of WDTV, celebrated her 80th birtiday.

Father of Bill Green, nitery owner, underwent surgery at Mercy Hospital.

Monica Boyar will play off her postponed booking at Monte Carlo week of Aug. 29.

Howard Newman, summer opera

#### Hollywood

Bob Mitchum to Idaho on a fish-

Bob Mitchum to Idaho on a fishing vacation.
Stanley Rubin recovering from appendectomy,
William F. Broidy returned from eastern huddles.
Bill Williams and Barbara Hale to Durango, Col.
Gloria Grahame filed suit to divorce Nicholas Ray,
Bob Hope returned from the Chicago conventions.
Doris Day will be Collier's cover girl for Aug, 9 issue.
Watter Brennan planed to Honoliulu for a month's siesta.
Buddy Ebsen to Dallas for legit show at Community Theatre.
Joan Crawford to Cleveland to bally her picture, "Sudden Fear,"
Homer F. Curran's will bequeathed \$500,000 to a nephew and a niece.
Kirby Grant will emcee opening

niece.

Kirby Grant will emcee opening of the Centennial Jubilee at Rosemead.

Dean Martin and Jerry Lewis vacationing on the golf links at Carmel. Carmel.
Cecil B. DeMilles will celebrate

Carmel.
Cecil B. DeMilles will celebrate their golden wedding anniversary Aug. 16.
Armida in town after two months of touring with Leo Carillo and Duncan Renaldo.
Dick Haymes booked for a fourweek concert tour of England, starting in October.
Foreign Press Assn. tossed a cocktail party for Yumeji Tsukioka, visiting Japanese star.
Hollywood Foreign Correspondents picked Republic's "Quiet Man" as best film for June.
Harry Cohn denied authorizing anyone to negotiate for the purchase of his Columbia stock.
Charles Laughton, Bud Abbott and Lou Costello appear in the 1952 Christmas Seal trailer, filmed at Warners.
Fred Woodress, Birmingham Varder mugg and Post-Herald amusement editor, stopping at Hollywood Roosevelt this week for articles and interviews.

#### India

Members of the Parliament have raised question of commercializing All-India Radio. Madras Music Assn. decided to

All-India Radio.

Madras Music Assn. decided to launch campaign for popularization of western music.

Madras considering request of film interests for reduction of tax on posters and billboards.

Substantial scattered rains over the south have prompted authorites to lift restrictions imposed on use of electrical power. Theatres now allowed to have normal number of shows.

New foreign film house in Madras, the Odeon, opened with Russian film, "On the Circus Arena." Picture did about \$4,000 in its first week, record for city outside of "Samson and Delliah."

Immediately after C. Rajagopalachari became Madras Premier, he gave orders ending the Motion Picture Academy started last year at the request of the previous ministry. With termination of the Academy, awarding of prizes to the best Tamil and Telugu pictures also goes. tures also goes.

#### Barcelona

By Joaquina C. Vical-Gomis
The Calderon Theatre has a revival of "La Blanca Doble," with
Maruja Tomas starred.

vival of "La Blanca Doble," with Maruja Tomas starred.
"The Killers," musical show, is at the Barcelona Theatre. Rafael Somoza and Fuensanta Lorente are starred.

lobe Trotters
Deporte are dons
ade being rated tops
show this year.
Agar Neville
male arred. Harlem Globe Trotters at the

Harlem Globe Trotters at the Palacio del Deporte are doing sock biz, trade being rated tops for any sports show this year. Producer-director Edgar Neville in Malaga to make biopic of male dancer Juan Breva. This musical will present different groups of Spanish song and dance music.

#### Minneapolis

#### **OBITUARIES**

WARREN P. MUNSELL, JR.
Warren P. Munsell, Jr., 37,
author, playwright and theatrical
manager, died. of a heart attack
July 28 in Olney, Md., where he
was managing the Olney Theatre.
He was stricken shortly after a
swim.

He was stricken shortly after a swim.

Munsell, who was son of the Munsell, who was son of the Munsell, who was son of the Theatre Guild, had been in Olney for several weeks. His new play, "Comin' Through the Rye" is scheduled to be unveiled at the Olney Theatre sometime in August. After graduating from Princeton, Munsell turned to the theatre as a career. He wrote such plays as "The Jolly Beggar," "A House Divided," "Angel of Mercy" and "Rich Man, Poor Man." During the past Broadway season he was general manager of "The Grass Harp" and "Remains to Be Seen," A veteran of World War II, Munsell authored a history of the 179th Infantry Regiment of the 45th Division with which he served. He also was a frequent magazine contributor.

Surviving, besides his father, are his wife, Jane; two sons and his

ntributor. Surviving, besides his father, are s wife, Jane; two sons and his

EDWARD ELLIS

Edward Ellis, 81, retired film and legit actor, died in Los Angeles July 26 after a three-week illness. In a 63-year career, he appeared in some 18 pictures and more than a score of plays.

Born in Coldwater, Mich., Ellis made his stage debut at the age of nine in "Olivia" at Hooley's Theatre, Chicago, After a number of juvenile roles, he was cast as Simon Legree in an 1890 road production of "Uncle Tom's Cabin."

Among other plays in which Ellis was seen were "Get-Rich-Quick Wallingford," "The Ouija Board," "Red Bat" and "The Corner Grocery." He appeared in such films as "Winterset," "Return of Peter Grimm," "Fugitive From Chain Gang" and "A Man To Remember." He was best known for his starring role in "Remember," which he made for RKO in 1939.

Surviving are two sisters. Edith Ellis, and Mrs. Harrison Milnes:

Surviving are two sisters. Edith Ellis, and Mrs. Harrison Milnes; and a daughter, Mrs. David Thom.

BLANCHE P. STEWART

BLANCHE P. STEWART
Blanche P. Stewart, 49, who was
Brenda of the radio team of Brenda
& Cobina. died in Los Angeles,
July 25. Althought hurt by a fall
in 1942, she had been active in
radio until recently.
Launching her radio career in
New York on the Jack Benny
show, Mrs. Stewart subsequently
went to the Coast and appeared on
such programs as the Bob Hope,
Burns & Allen and Fred Allen
broadcasts.
A sister and two brothers sure sister and two brothers sur

L. M. "MIKE" RICE
L. M. "Mike" Rice, Sr., 61, Dallas attorney and film industry counsel, was injured fatally July 21 when his car was struck by a freight train at a suburban grade-crossing in Dallas, Texas. He was also active in the Variety Club Boys Ranch activities.

Rice had represented the Robb

Rice had represented the Robb & Rowley Theatre Circuit since 1925. In addition, he handled legal matters for other motion picture firms. Survived by his wife, mother, and a son.

ELIAS WEINSTOCK

ELIAS WEINSTOCK
Elias Weinstock, 63, general
booking agent for the Shuberts and
manager of the Booth Theatre,
N. Y., died of a heart attack July
29 at his home in Lawrence, L. I.
He had been in poor health in recent years.

He had been in poor health in recent years.
Weinstock, who was associated with the Shuberts for more than 40 years, is survived by his wife and two daughters. Services are to be held at the Temple Israel, Lawrence, L. I., Friday (1) at 2:30 p.m. with interment to follow in Beth Moses Cemetery, L. I.

ARTHUR E. ANDREWS

ARTHUR E. ANDREWS
Arthur E. Andrews, 58, a former
veepee of the Young & Rubicam
agency. died in White Plains, N. Y.,
July 28 after a long illness. Long
in the advertising field, he started
with a Montreal department store
and later was with N. W. Ayer
before joining Y. & R. Andrews
had been out of the agency business about seven years, having
retired.
Surviving

Surviving are his wife, Ellen, and a son.

MRS. JOHN INCE

Mrs. John Ince, widow of the Hate actor-director, died in Holly-dwood July 27. The former actress was known professionally as Ethel Jackson and Ethel Ince. She

started on the Broadway stage as a child.

Later she appeared in a number of pix. She retired 15 years ago but she emerged two years ago for a bit in Universal's "Bucaneer Girl."

A son and two daughters survive.

LORLE PALMER

Mrs. Lorle-G. Swenson, 74, refired actress, died in New York, July 21 following a long illness. Known "professionally as Lorle Palmer, she appeared with her late husband, Alfred G. Swenson, in many Bloadway plays. Included were "The 19th Hole," starring Frank Craven, "When Knighthood Was in Flower," with Roselle Knott, and "That Day on Broadway."

JOSEPH NOVAK

Joseph Novak, 72, scenic artist with the Metropolitan Opera House for more than 40 years, died in Fort Lee, N. J., July 24. While with the Met he designed sets for some 52 operas.

Born in Budapest, Novak came to the U. S. in 1902 and worked at the Manhattan Opera House before going to the Met. Survived by his wife, four daughters, four sons and a sister.

GRACE SACHS
Grace Sachs, 63, one-time vaude and burlesque performer, died in New York July 26 after a two-year illness. She started her career in her 'teens and had appeared with Fanny. Brice and Billy Watson's Beef Trust, among other shows.
Surviving are two brothers, Mike and Morris, as well as a niece, Mrs. Belle Cohen. Mike Sachs is the veteran burlesque comedian.

veteran burlesque comedian.

ETTA ADAMS

Mrs. Etta Adams Spriggs Little, 85, former circus and vaudeville-performer, died July 23 in Norwalk, Cal. As Etta Adams she was a trouper at the age of 12. She was the wildow of Jimmy Spriggs, Ringling Bros. clown, daughter of George Adams, also a clown, and granddaughter of Thomas Cooke, owner of Cooke's Royal Circus in England.

MILTON E. HOFFMAN
Milton Ely Hoffman, 72, film pioneer, died July 21 at the Motion
Picture Country House after a twoyear illness. At one time he was
executive manager at Paramount
studio and more recently an assistant in RKO's location department.
His wife, a sister and a brother
survive.

PETER MELNIKOFF
Peter Melnikoff, 52, who made frequent appearances in the U. S. as a concert planist since coming from Russia in 1934, died in New York City, July 22. A student at the St. Petersburg Conservatory, he made his professional debut at 12.

A sister survivor

A sister surviver.

FRANK FILAN
Frank Filan, 47, Associated Press photographer and winner of a Pultizer Prize for the best news plcture of 1944, died of cancer July 23 at his home in Los Angeles.
Before and after World War II, he covered Hollywood, retiring only a year ago because of illness.

MRS. MARY ROBERTS
Mrs. Mary Roberts, who appeared in vaude as a member of the Carl Roberts Trio, died recently in New York. A song and dance comedy act, the trio appeared on the leading circuits.

A sister, Mrs. Hughie Fitz, who was known professionally as Mabel Elaine, survives.

HERBERT H. MURRILL
Herbert H. Murrill, 43, director
of music for the British Broadcasting Corp., died in London, July
25, after a long illness. A composer and organist, he went to the
British Broadcasting Corp. in 1936,
and was named music director two years ago.

Mrs. Jane MacKenzie Rothery, 70, one-time violinist with the Plainfield Symphony Orchestra, died in Westfield, N. J., July 23. Widow of musician Claude Rothery, she retired five years agent teaching for 40 years in the New York City public schools.

Lorin H. Rambe, 64, former vaudeville performer, died July 25 at his home near Danville, Ind. He toured the midwest as a tap dancer using the name of Bud Curtis.

rector of the Empire Theatre, Liverpool, Eng. died in Liverpool July 22. He had been linked with show biz for 35 years. He was for merly stage manager at the Em merly stage manager at the Em-pire in Leeds, and the Hippodrome, London.

J. Edward Simon, 61, Toledo, O., pianist, died July 24 in that city. Before World War I he appeared in many concerts in this area.

Mrs. Gypsy Abbott King, 55, wife of Henry King, producer-director, died July 23 in Hollywood.

Mother of Nathan Fadim, co-owner of Fadim-Kaplan Theatres, died in Chicago, July 23.

Lucas V. "Luke" Hill, news editor for KNUZ, Houston, died July 26 of polio in that city.

Michael Siegel, 45, partner in several Chicago theatres, died July 21 in Chicago.

#### **BIRTHS**

BIRTHS

Mr. and Mrs. Lon Fisback, son, Hollywood, July 19. Father is production coordinator at KTLA.

Mr. and Mrs. Aldo Parisot, son, Pittsburgh, July 6. Father just resigned from Pitt Symphony Orch for a concert career.

Mr. and Mrs. E. Edelstein, daughter, Indiana, Pa., July 23.

Mother's Joan Lubin, Pittsburgh radio and TV singer.

Mr. and Mrs. Darrell McDougle, son, Columbus, O., July 19. He's WBNS-TV film department director.

Mr. and Mrs. Dale Lind, daughter, Chicago, July 19. Father is a member of the Lind Bros. vocal

memper of .....trio.

Mr. and Mrs. Bill Leyden, son,
Hollywood, July 24. Father is a
disk jockey at KFWB.

#### Jack Benny

Continued from page 1 people are fundamentally the same over the globe.

people are fundamentally the same all over the globe.

The veteran comic underlines the deep-rooted similarity of radio, video and vaude funny business, pointing out that they are all intimate media. "If you can stand and talk to people intimately," he feels, "they'll listen and laugh."

It doesn't take '18 curtains, a chorus line and elephants, Benny believes. It doesn't take "joken," the CBS comic said. "The important thing is building up character. In fact, it's tougher trying to write just plain gags," Benny declared. "We've polished our characters and their quirks over the years, and what we try to do is explore new facets of their personalities."

Topicality is a vital ingredient, Benny explained, and the comedian has to keep up with the times. "But it's important not to abuse the topical line. It's the simplest thing in the world to get a laugh by panning Washington," Benny said.

Stingiest Man' Genesis

The Benny caricature as the stingiest man in the world, he

'Stinglest Man' Genesis
The Benny caricature as the stinglest man in the world, he recalls, happened by accident, after a couple of scripts featured the penny-pinching penchant. Similarly, the toupee trademark was unplanned, being carried over from a film gimmick. The Benny-Allen "fraud" was also improporting developments. unplanned, being carried over from a film gimmick. The Benny-Allen "feud" was also impromptu, developing after Fred Allen twitted Benny on his fiddling while introing a moppet amateur on a broadcast. About the only running gag that Benny actually planted was last season's cleffing of a tongue-incheek ballad, "When You Say I Beg Your Pardon, Then I'll Come Back to You."

No changes are slated for his

No changes are slated for his CBS Radio airer, Benny said, except that Bob Crosby will take over for Phil Harris. Because he's so cept that Bob Crosby will take over for Phil Harris. Because he's so strong an advocate of the relaxed approach, Benny said, he doesn't plan "anything big" for video next fall. He prefers to work with just a few top people, and feels even if he just "stands before the cameras and tells some stories it can be effective," because in radio the joke is always on him.

"Even in radio, whenever we have two or three successive shows

"Even in radio, whenever we have two or three successive shows with strong guests, we try to follow them with something light and easy." Benny said. "Good pacing demands it. Too often, when you try to top something, when you reach too hard, you conk out. Maybe not every one is tremendous, but there are fewer turkeys and the overall effect is a pleasant, listenable show."

Sunday performances, and he enjoys doing two shows a night. He has played London four times in the past four years, and feels he has a good grasp of what the European payees want. He finds them responsive and sophisticated, and said they "remember everything from my radio shows, which they heard when the program was beamed to the GIs in Europe."

Comic flies to Detroit tomorrow

beamed to the GIS in Europe."
Comic flies to Detroit tomorrow
(Thurs.) to pick up his new auto,
which he'll then drive to L. A. His
wife, Mary Livingstone, remained
on the Coast.

#### **DuM-Hughes**

Continued from page 3

vancing a substantial sum if it

vancing a substantial sum if it could be assured of the pix. He also pointed out that the company has a large block of shares in its treasury, some of which might be used for acquisition of the films, if the whole thing set up right.

Kuhn, Loeb & Co., bankers for DuMont, were enlisted by the web to make a first-hand call—apparently to Hughes—in an effort to learn if the vault-load of pix was actually for sale. The Wall St. house apparently got no more definite answer than has anyone else.

Financing

#### Financing

Kuhn, Loeb did not figure in DuMont's financing plans on the deal except as advisers in the status of the network's bankers,

status of the network's bankers, Witting stated.

Chemical Bank & Trust, N. Y., was approached on the financing of the RKO deal some five or six weeks ago, according to v.p. Edwin C. Van Pelt, but nothing has been heard on it since. Bank requested more facts and figures before giving any kind of answer to the attorney who broached the deal.

Witting said that he and Ches-

any any kind of answer to the attroney who broached the deal.

Witting said that he and Ches-ler had become very good friends in the long-negotiations because the Canadian was the one man who had not taken the position that he could sell DuMont the RKO pix. Chester had only stated the possibility.

As a result of the association that grew out of their huddles, Witting said, Chesler and DuMont may get together on production of special pix for video. Chester is interested in tele and has vast resources, while DuMont has the experience in the field and will shortly have new studios available in New York with production fa-New York with production fa

in New York with production facilities.

DuMont's interest in obtaining the RKO films lies in the added strength they'd provide the network. Last year it ran a poor fourth (doing about 5% of all TV network biz), after NBC, CBS and ABC. A big backlog of top feature films would give DuMont some of the power that other webs get with expensive live shows.

Dietrich last week denied reports that Mellon Bank of Pittsburgh, which has done much of Hughes' financing, would supply \$7,500,000 "or any other amount," for the purpose of purchasing the backlog. Dietrich also said that he knows of no offer by the Mellon Bank to take Bankers Trust, N. Y., out of the RKO financing picture. It had been reported that Mellon and Bankers, which share a loan to RKO, had under consideration a plan whereby Mellon would take over the Bankers Trust end. end.

#### RCA-Col

Continued from page 1

has held back on the idea because of a desire not to further upset the record business, as occurred three years ago with the "battle of the speeds."

years ago with the "battle of the speeds."

Col's switch may be motivated by the fact that it has not been able to make much progress with its 45 rpm pops business, despite an excellent achievement via its 78 rpm output of pop hits. A reported Col idea is two pops per side—or four tunes back to back—on its own version of a long-playing 45 rpm. Thus, it feels it may garner a larger share of that business.

At presstime last night there

At presstime last night there were no top executives available for confirmation in both companies. Lorin H. Rambe, 64, former vaudeville performer, died July 25 at his home near Danville, Ind. He toured the midwest as a tan dancer using the name of Bud Curtis.

Clifford C. Clifton, 53, stage di-

#### Legion Red Tax

= Continued from page 1 =

those not on the list will be permitted to work in Hollywood without interference and that, in fact, many of them already were employed.

"If John Garfield were allye to-day he'd be working," declared

"If John Garneid were anye to-day he'd be working," declared this spokesman. He said that most of the people on the original list had satisfactory explanations of the appearance of their names in connection with activities of vari-ous organizations or events held to be subversive.

ous organizations or events near to be subversive.

Others, he added, have had a change of heart and have indicated it with sufficient sincerity to satis-fy the Legion, Sokolsky, Bond and/ or others engaged in the loyalty check. check.

Removes Unfair Onus

declare

"Most of them," declared the spokesman, "are good Americans—as good as you or I. This project has done them tremendous good in nas dobe them tremendous good in removing an unfair onus from them. In most cases, the Communist label was unfairly attached to them. Others were a little foolish and none of them will suffer the consequences of their errors."

The anonymity-desirous spokes-

The anonymity-desirous snokes-man stressed the amount of work which he and others concerned with the project were putting into a study of each situation. He re-fused to clarify what part the lit-ters themselves were playing, as-serting "the letters are unimpor-tant." He indicated that there was further contact, either by mail or phone, with those named on the original list.

Promising to tell the whole "dra-

Promising to tell the whole "dra-matic" story within a month the or qual list.

Promising to tell the whole "dramatic" story within a month, the spokesman refused to divulge any details of the mechanics by which the names are being culled. It is understood, however, that the letters requested by each studio have been forwarded by them to James F. O'Neil, director of publications for the Legion and editor of its maeazine, which spurred the organization's interest in Hollywood with an article in last December's issue cuestioning the sincerity of the film colony's cleanout of Reds.

O'Neil reportedly forwards some or all of the letters to Sokolsky, who has been highly active over the years in the campaign against Communism. The Hearst columnist is understood to give his opin-

Communism. The Hearst columnist is understood to give his opinition on the worth of the explanations and to use his resources to check on cases where he's uncer-

Info From Bond

tain.

Info From Bond

Where further Hollywood onthe-scene info is thought necessary, it's understood: that O'Neil either sends the letters or at least his request for more dope to Bond. Actor is an exec of the Motion Picture Alliance; Hollywood group that has waged a long fight on Communists among film workers. The Legion loyalty project grew out of a meeting in Washington in April with O'Neil and Donald Wilson, national commander, requested by pic industry toppers. It was attended by a number of company prexies.

Session followed the Legion mag article, which resulted in picketing and other bo.-harmful activities by AL posts throughout the country of pix with which allegedly offensive Hollywoodites were associated. It was agreed at the Washington huddle that the Legion would provide each studio with a list of those people on its lot who were felt to be tainted for one reason or another.

Studios then invited these people

lot who were felt to be tainted for one reason or another.
Studios then invited these people to write their explanatory letters and give them to a top-level exec on each lot. Pronounced aim was to get all the suspect workers out of the limbo in which they were existing and either give them a clean bill of political health or definitely tag them with the Red mark, which would mean their pix were subject to picketing or other reprisals. reprisals

#### **MARRIAGES**

Ann Walsh to Frank LaMark, Pittsburgh, July 15. Groom's with Tommy Carlyn orch.
Rose Ellen Orban to John Daley, Jr., Somerset, Pa., July 15. Bride is sister of Frank O. Orban, Jr., Somerset county district attorney and the

and theatre owner. Norma Webb to Elbert Walker, Norma Webb to Elbert Walker, Los Angeles, July 19. She's a radio publicist, he's a TV director. Joan Evans to Kirby Weatherly, Beverly Hills, July 25. Bride is a screen actress. Alice Virginia French to William Primrose, N. Y., July 15. He's concert viola soloist.

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